TENNIS + SEX = INCREASED POPULARITY: USING A CONTENT ANALYSIS TO EXAMINE THE COVERS OF TENNIS MAGAZINE FROM 2000 TO 2004

By

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This thesis is dedicated to my parents.  
They always believed in me and made all of my dreams come true.  
I love them with all of my heart.
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Abstract of Thesis Presented to the Graduate School
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TENNIS + SEX = INCREASED POPULARITY: USING A CONTENT ANALYSIS TO
EXAMINE THE COVERS OF TENNIS MAGAZINE FROM 2000 TO 2004

By
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Chair: Julie E. Dodd
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The main purpose of this study is to determine if the increase in popularity in tennis
is due to the rise in more sexual coverage of tennis athletes. A content analysis of the
covers of TENNIS Magazine from 2000 to 2004 was used to attempt to answer the six
research questions. Fifty covers and 80 photographs of TENNIS Magazine from 2000 to
2004 were analyzed throughout this study.

The study found:

• Males outnumbered females on the covers of TENNIS Magazine 54% to 43%. The
  overall depictions of females on the cover of this particular publication are not
  reflective of the number of female TENNIS subscribers.

• Women were shown in active poses fewer times than men. Men were shown as
  active 79.1% of the time, while women were shown as active 70.6%.

• Women were also pictured smiling, in posed photographs more than men. Men
  were shown smiling 11.6% of the time on the covers, while women were shown
  smiling 35.3% of the time – more than three times the percentage of men.
• Men exposed less overall skin on the covers of TENNIS Magazine, but when they did show skin, it was revealed in the course of an action shot. Men’s legs were included in action photographs on the cover 25.6% of the time, in contrast to the women’s 23.5%

• Men were pictured in tennis-related clothing more often than women. Men were featured wearing tennis clothes 88.4% of the time, while women were shown wearing tennis clothes just 79.4% of the time.
CHAPTER 1
INTRODUCTION

The History of Tennis

Tennis has a long history, but its establishment as the modern sport can be dated to two separate roots (Tennis Encyclopedia 2005). In 1859 Major Thomas Henry Gem, a solicitor, and his friend Batista Pereira, a Spanish merchant, who both lived in Birmingham, England played a game they named “pelota,” after a Spanish ball game. In 1872 both men moved to Leamington Spa, and with two doctors from the Warneford Hospital, played pelota on the lawn behind the Manor House Hotel (now residential apartments). Pereira joined with Dr. Frederick Haynes and Dr. A. Wellesley Tomkins to found the first lawn tennis club in the world and played the game on nearby lawns. In 1874 they formed the Leamington Tennis Club, setting out the original rules of the game. The Courier of 23 July 1884 recorded one of the first tennis tournaments, held in the grounds of Shrubland Hall that was demolished in 1948.

In December 1873, Major Walter Clopton Wingfield devised a similar game for the amusement of his guests at a garden party on his estate at Nantclwyd, Wales. He based the game on the older sport of indoor tennis or real tennis “royal tennis,” which had been invented in 12th century France and was played by French aristocrats down to the time of the French Revolution.

Seeing the commercial potential of the game, Wingfield patented it in 1874, but never succeeded in enforcing his patent. Tennis spread rapidly among the leisured
classes in Britain and the United States. It was first played in the U.S. at the home of Mary Ewing Outerbridge on Staten Island, New York in 1874.

In 1881 the desire to play tennis competitively led to the establishment of tennis clubs. The first championships at Wimbledon, in London were played in 1877. In 1881 the United States National Lawn Tennis Association (now the United States Tennis Association) was formed to standardize the rules and organize competitions. The comprehensive International Lawn Tennis Federation (I.L.T.F.) rules spread in 1924 have remained remarkably stable in the ensuing eighty years, the one major change being the addition of the tie-breaker system designed by James van Alen. U.S. National Men's Singles Championship, now the U.S. Open, was first held in 1881 at Newport, Rhode Island. The U.S. National Women's Singles Championships were first held in 1887. The Davis Cup, an annual competition between national teams, dates to 1900.

Tennis was for many years predominantly a sport of the English-speaking world, dominated by the United States, Britain, and Australia. It was also popular in France, where the French Open dates to 1891. Thus Wimbledon, the U.S. Open, the French Open and the Australian Open (dating to 1905) became and have remained the most prestigious events in tennis. Together these four events are called the Grand Slam (a term borrowed from bridge). Winning the Grand Slam, by capturing these four titles in one calendar year, is the highest ambition of most tennis players.

In 1954 James Van Alen founded the International Tennis Hall of Fame, a non-profit museum in Newport, Rhode Island. The building contains a large collection of tennis memorabilia as well as a hall of fame honoring prominent members and tennis players from all over the world.
In 1926 a group of American tennis players established a professional tennis circuit, playing exhibition matches to paying audiences. For 40 years professional and amateur tennis remained strictly separate. Once a player turned pro he or she could not compete in the major (amateur) tournaments. In 1968, commercial pressures led to the abandonment of this distinction, inaugurating the Open Era, in which all players could compete in all tournaments, and top players were able to make their living from tennis (Tennis Encyclopedia 2005).

By the end of the 20th century, the face of tennis has changed for the men and women’s tours. It will be remembered in tennis lore as the “Parking Lot News Conference.” In 1988, the Association of Tennis Professionals (ATP), the men’s professional tennis players’ association, used a parking lot at the U.S. Open to announce that they would assume control of the game. It was the defining moment in the evolution from the ATP, formed in 1972 under the leadership of superstar Jack Kramer, to the ATP Tour, the governing body of the worldwide men's professional tennis circuit. “Tennis at the Crossroads,” a plan presented at the U.S. Open detailed the problems and conflicts confronting men’s professional tennis as well as the tremendous opportunities available for promoting and marketing the game.

The idea behind “Tennis at the Crossroads” was for the players to form a new tour in which they would play a major role and bear greater responsibility for the future of the sport. The idea was quickly embraced by the membership. Eighty-five of the Top 100 ranked players signed a letter of support for a new tour within weeks after the news conference. By the fall of 1988, 24 top players had signed contracts to play on the ATP Tour, which began operation in January of 1990. During the same period, tournament
directors representing many of the world's leading events voiced their support for the
players and joined them in what would become a partnership unique in professional
sports-players and tournaments, each with an equal voice in how the circuit is run

Billie Jean King and her group of eight other renegades were revolutionaries by
1970s standards. Hot on the heels of Title IX in the United States, they envisioned a
better future for women’s tennis. The advent of the Open Era in April 1968 had been
generous to male players, providing them with better facilities and increased prize
money. By the time of the 1970 Pacific South West Open in Los Angeles, the men’s
champion stood to made eight times more than the women’s winner ($12,500 vs. $1,500).
So outraged by the inequity were King and her colleagues, that they took the bold
decision to break away from the tournament and go on their own.

With a little help from World Tennis Magazine editor Gladys Heldman and her
friend Joe Cullman from Philip Morris¹, the inaugural $7,500 Virginia Slims of Houston
was established on September 23, 1970. That was the groundbreaker for all other all-
female tournaments. And in 1973, The Women’s Tennis Association was born out of a
meeting in a London hotel room during Wimbledon.

The Tennis of Today

Although tennis has changed considerably from the days of the first tennis matches,
the ATP and WTA Tours demonstrate equity in their ranking systems and number of
tournaments played. The ATP utilizes a ranking system called the INDESIT ATP Entry
Ranking system, the objective merit-based method used for determining qualification for

¹ Philip Morris USA (PM USA), the nation’s largest cigarette company, is the maker of Marlboro, Virginia
Slims, Benson & Hedges, Parliament, Basic and many other world-famous cigarette brands.
entry and seeding in all tournaments for both singles and doubles. Every player, regardless of his performances in the previous year, starts with zero points. Players count 18 performances in their INDESIT ATP Race total. The number of players ranked in the INDESIT ATP Race is 1,400 and growing (ATP 2005).

But in most weekly tournaments, excluding Grand Slam tournaments and the Olympics, the men’s singles draw is either 64 players with the top 16 players seeded or 32 players with the top eight players seeded. In a Grand Slam tournament, there are 128 players entered and 32 players are seeded. The remaining players in the tournament get a chance to play in a Grand Slam by one of these three instances: (1) Because their ranking is good enough in the INDESIT ATP Race; (2) Because they played in a series qualifying matches to give them a berth into the Grand Slam; or (3) Because they are a wildcard entry, which means they enter the tournament because their past experience in tournaments was worthy enough for a bid in a Grand Slam. The tournament committee usually chooses the wildcard players.

The WTA Rankings are the worldwide computer rankings for women’s professional tennis. It’s a ranking system that reflects both a player’s performance in tournament play (round points) as well as her record against other players (quality points). The ranking system is a 52-week, cumulative system in which the number of tournament results that comprise a player’s ranking is capped at seventeen (17). The WTA Tour also has 1,400 players in their ranking race (WTA 2005). But like the men’s tour, the women’s weekly tournaments have a 64 or 32 player draw with the top 16 or top eight players seeded. The same rules as men also apply for women at a Grand Slam tournament.
The men’s tour lasts for 47 weeks including Davis Cup play, Grand Slam tournaments and the Olympics. The women’s tour lasts for 45 weeks and their play includes Fed Cup (the female version of Davis Cup), Grand Slam Tournaments and the Olympics. Both the ATP and WTA have a tour championship, in which the number one player in the world is crowned at the conclusion of the tournament. This tournament is called the Tennis Masters Cup for the men and the WTA Tour Championships for the women.

Prize money in some Grand Slam tournaments and other tournaments on the circuit is a disparity between male and female tennis players today. The U.S. Open and Australian Open both award equal prize money to male and female tennis players. But at the 2005 French Open, the men’s champion will receive $8,258,064, while the female champion will receive $7,542,776.

The WTA’S 47th ranked player and two-time NCAA Player of the Year Laura Granville discussed the unequal prize money of men and women to Dave Hollander of New York Sports Express on Sept. 3, 2003, and said,

That’s something a lot of the women pros have problems with. If you notice in a given week there might be three men’s tournaments where the total prize money will be around six hundred or seven hundred thousand per tournament and then there will be one women’s tournament with prize money around one hundred ten. So we’ve had a lot of meetings about this at the Grand Slams but not all that much is being done about it. They keep saying it’s a really tough economy but you know, it’s really discouraging. I’m sure they definitely can do something because if the men can have three tournaments that are huge prize money in the same week then obviously there is the money to do it. Maybe it’s a just a matter of being more aggressive. (http://www.nysportsexpress.com/1/13/departments/openmic.cfm)

In 1965, the first issue of TENNIS Magazine was published. Today, TENNIS Magazine asserts that they serve as the primary source of information for more than 700,000 paid subscribers, consisting of fans and avid tennis players of all levels of
expertise. These subscribers have been playing tennis for an average of 20.7 years and they play often an average of 115 times a year. They are also avid fans of the game: 97% watch pro tennis on television, and they love their tennis live … 50% have attended a pro tennis event in the last two years (p. 2-6).

According to the December 31, 2004 statement from the Audit Bureau of Circulations (ABC) published twice a year, TENNIS Magazine had 691,972 subscriber sales and 13,806 single copy sales or newsstand sales. This means that TENNIS is 98.1% subscription driven and 1.9% newsstand sales driven. Also, according to a 2003-2004 subscriber study, TENNIS Magazine 97.4% of subscribers played tennis in the last 12 months. Their level of play varies with 1.4% being beginners, 69.5% lower/upper intermediate players and 29% were advanced/experts.

In the March 2001 issue of TENNIS Magazine, a familiar name to the game of tennis joined their team and became the publisher. Chris Evert decided to get more involved in the sport she adored for so many years. In every issue since March 2001, Evert has her own column entitled Chrissie’s Page. Since the magazine’s inception 40 years ago, the departments have not changed much. In every issue, there are sections about instruction, apparel and gear, fitness, travel and feature articles.

In the second to last pages of each issue of TENNIS Magazine the ATP and WTA Top 50 rankings are listed numerically. The magazine lists the players name, their total race points, their ranking as of one month ago, their ranking as of one year ago and their career highest ranking. The magazine also features the top ten male and female prize money leaders for that month, the top five male and female doubles teams, and a section called “The Way It Was,” which lists the top five male and female players in a given year
in the past. The purpose of these pages is to keep readers informed of the rankings system on a monthly basis and to also give a detailed look into the prize money aspect, as well as a historical portion.

But, tennis’ fan base started to decline in the late 1990s. TENNIS Magazine editor, Peter Bodo (1998) interviewed diehard tennis fan Judy Mayer of Chicago in 1998 and included her in an article written in the November 1998 issue of TENNIS. Mayer spent about $30,000 a year on everything from airline tickets to sunblock in support of her tennis habit (p. 12).

It’s a real drag the way all those corporate seats are sold, but then go unused during a typical tournament, said Mayer, who in 1998 attended ATP Tour events in places as far-flung as Miami, Rome, Indianapolis and New York. Imagine, a person willing to fork over $100 for a good seat in a half-empty stadium on a weekday and she can’t find anyone interested in taking her money. When that happens, you have to wonder what tennis is doing to retain its truest supporters.

But, by 2000 tennis was making a comeback, according to Bodo’s September 2000 article in TENNIS. He wrote:

Tennis participation is up. The USTA\(^2\) reports that nearly 21 million Americans played at least once last year, a 14 percent increase from 1995. Fan interest is also up. According to the Sports Business Daily Twelve-Sport Index, pro tennis fan base increased by 15.4 percent between March 1999 and March 2000. Attendance is up. Both tours reported double-digit attendance increases last year, and the Australian Open attracted more than 500,000 spectators for the first time in 2000. Television viewership is up. Ratings for the final weekend of last year’s U.S. Open increased 117 percent from 1998 (p. 42-57).

**Tennis’ Sexual Appeal Increases → Popularity Increases**

But, is the increase in tennis interest because of the game itself? Is it because of the players? One instance showed that tennis has resorted to using sex appeal to sell their

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\(^2\) The USTA or United States Tennis Association is the national governing body for the sport of tennis and the recognized leader in promoting and developing the sport’s growth on every level in the United States, from local communities to the crown jewel of the professional game, the US Open.
sport. For example, controversy ensued after models, aged 19-28, were chosen to be ball girls at the 2004 Madrid Masters tournament. The models wore split skirts and skimpy tops emblazoned with the name of a sponsor. They replaced the volunteer youngsters who were originally chosen for the duty of ball kids (http://sports.espn.go.com/espn/print?id=1908535&type=story ¶2 & 3).

Top-ranked male player Marat Safin said, “It seems like tennis players are not exciting for the spectators. The models mean people are still talking about tennis. Good publicity, bad publicity, it doesn’t matter.” One confused model forgot which way to run as she collected a ball and had to be reminded by the umpire to return to her place beside the net. Others dropped balls or fumbled after them, while players waited to start serving (¶5).

According to Bodo (2002), Anna Kournikova is known across the world, not for her skills on the court, but for her sex appeal. While Kournikova still had yet to earn her first WTA³ tour singles title by the summer of 2002, she already was ranked as the most photographed woman on the planet (summer of 2000) and the “Lolita-esque Queen of cyberspace,” garnering 1,090,000 hits to more Web sites than any other female athlete (http://espn.go.com/classic/biography/s/Kournikova_Anna.html).

Kournikova’s newest rival was 17-year-old Russian Maria Sharapova. McDonald (2004), a writer for Travel Golf Magazine, said, “She’s no. 11 on Lycos’ Top 50 Web searches with 109,000 hits, putting her in a league with the Hilton sisters and Britney Spears” (http://www.travelgolf.com/departments/clubhouse/sharapova-lpga-592.htm). She was also named one of People Magazine’s ‘50 Most Beautiful People’ in 2005.

³ The WTA or Women’s Tennis Association is the governing body for women's tennis. The WTA tour is the world’s premier professional sport for women.
Sharapova, who actually won Wimbledon in 2004, is still looked at first for her sex appeal instead of her tennis talent.

Female players aren’t the only ones who are subject to sexual commentary. In a TENNIS Magazine article about fans at player practice sessions, Bodo (1998) said, “As a result, thousands were able to see top players (including Pete Sampras, Marcelo Rios, Patrick Rafter, Carlos Moya and emerging American heartthrob Jan-Michael Gambill) not only shirtless, but stressless” (p. 12).

With sexual innuendo in sports featured on the Internet, television, and in magazines, researching magazine cover photography is important because a magazine’s cover is its most prominent and useful selling tool. It is fundamental for the cover to sell the issue to both the regular subscribers and potential newsstand buyers. Ultimately, editors are selling an entire magazine based on one page, the cover. Research is limited on the selection of a cover image, especially in sports-related magazines.
CHAPTER 2
LITERATURE REVIEW

According to research examined during this study, five aspects were prevalent throughout sports media. First, women are underrepresented in their coverage in all realms of the sports media – newspapers, magazines, and television. Second, when women are featured in the media, they often are portrayed as more emotional than their male counterparts. Third, women are shown in sports publications being posed instead of active. Fourth, women are publicized in a stereotypical, sexual manner in the sports media. Fifth, the attire worn by both male and female tennis players has gone from classic tennis clothing to more revealing outfits.

**Women Underrepresented in Coverage**

Although there has been relatively little research on how images and coverlines are selected for the covers of magazines, some studies show that women are underrepresented in their coverage in sports-related publications. (Hardin, Dodd and Lauffer 2004; Adams and Tuggle 2003; Pedersen, Whisenant, and Schneider 2003; James and Riding 2002; Hardin, Lynn, Walsdorf, and Hardin 2002; Pedersen 2002; Mack 2000; Wann, Waddill and Dunham 2000; Kinnick 1998; DeLouth, Pirson, Hitchcock and Rienzi 1995; Salwen and Wood 1994; Lumpkin and Williams 1991; Duncan and Sayaovong 1990; Luebke 1989; Kane 1988; Messner 1988; Hilliard 1984; Rintala and Birrell 1984).

In a study by Salwen and Wood (1994), the researchers looked at how females were depicted on the covers of *Sports Illustrated* from 1957-1989. The study found that
females received significantly less coverage than males. There were 55 females compared to 782 males.

There were so few females on the covers during the 1960s and 1970s that these two periods were combined into a single period. The findings concluded that females were less likely than males to appear on the covers of *Sports Illustrated*. The largest percentage of female athletes appeared on the covers during the 1950s (14.3 percent). (p. 102 & 105)

According to *Sports Illustrated’s* 2004 media kit, *SI* has 3 million subscribers; 23 million adults read the publication per week, 18 million of these people being men.

Hardin, Lynn, Walsdorf, & Hardin (2002) studied advertising and gender images in *Sports Illustrated for Kids*. They found that stereotypes and sexual difference continue to dominate *SIK* advertising images. “Males continue to outnumber females in *SIK* advertising photographs at a ratio of 5:1. Out of *SIK*'s readership of 6.7 million kids and teens, 71 percent are males and only 29 percent are female. The smaller number of advertising photographs of females may be the result of advertiser attention to magazine demographics” (p. 77).

Duncan and Sayaovong (1990) researched photographic images and gender in *Sports Illustrated for Kids*. They found that “the overall *SIK* percentages show that photographs featuring males outnumber females by a 2 to 1 ratio (62% to 28%). *SIK* photographs portraying males appeared more often than those portraying females in all major categories: primary figures on the cover, secondary figures on the cover, posters, full-page color photographs, sportscards, and others” (p. 101). “Males as the primary cover figure outnumbered females by a ratio of 5 to 1 (83% to 17%). Males on posters outnumbered females by a ratio of 2 to 1 (67% to 33%). Males in full-page color photographs outnumbered females by more than 2 to 1 (71% to 29%)” (p. 101).
During the 34 years (1954-1987) of *Sports Illustrated* studied by Lumpkin and Williams (1991), males authored 3,068 articles and females authored 157. *Sports Illustrated* reinforces traditional attitudes toward females in sport by providing limited numbers and shorter lengths of feature articles primarily in “sex appropriate” sports (p. 31). Sex appropriate sports included diving, tennis, ice skating, gymnastics, synchronized swimming, etc.

A study of *Runner’s World* magazine completed by Hardin, Dodd, Chance, and Wuertz (2002) found that the “depictions of females in the magazine during the 1990s are not reflective of the numbers of female runners in the U.S. population (47%). Females are just 38% of the total images during the three years coded (1992, 1996, and 2001)” (p. 12).

Hilliard (1984) studied 115 articles on leading male and female tennis players appearing between June 1979 and September 1983 in various types of magazines, such as *Sport, Sports Illustrated, Time, Newsweek, Reader’s Digest, People, Glamour, Esquire, New Yorker* and the *New York Times Magazine*. He found 15 articles reporting the results of major tennis championships such as the U.S. Open and Wimbledon revealed the following biases:

More text was devoted to the men’s matches than to the women’s matches; the titles of the articles referred to the men rather than the women; and both photographs and text about the men appeared first, with photographs and text about the women following. Articles covering men-only tournaments, such as the Volvo Masters and WCT Finals, outnumbered articles on women-only tournaments, such as the Avon and Virginia Slims championships, 12 to 5. There were 33 editorials and character studies of the four leading men, compared with 27 such articles on the eight leading women. Thus, direct comparisons indicate that male tennis players do receive more coverage in the magazines than female players – even though female tennis players themselves probably receive more media attention than any other group of female athletes. (p. 253)
The main purpose of Rintala and Birrell’s 1984 study was to determine whether females and males receive different treatment as subjects of *Young Athlete* magazine. Their study concluded that males were twice as likely as females to be pictured in *Young Athlete*. Males dominate the most prominent photographs in the magazine, between 71 and 84% of them. Male authors write most of the material in *Young Athlete*. More males than females were shown in photographs depicting sport-related roles such as coach/leader and official (p. 239).

Pedersen (2002) examined equity in the newspaper photographs in sports sections. A total of 827 photographs were examined from 602 randomly selected newspaper issues. The sample was taken over a one-year timeframe from all 43 the daily newspapers published in Florida. “Of the study’s 827 photographs, 32.6 percent were devoted to female athletics, while 66.7 percent were about male athletics. Additionally, of the 7549 column inches included in this study, 32.8 percent were devoted to female athletics and 66.2 percent were given to male athletics” (p. 314).

Pedersen, Whisenant, and Schneider (2003) also assessed gender with regard to sport newspaper personnel and their coverage. This study found, “females are highly underrepresented in three key newspaper personnel positions (editorial, written, and photographic)” (p. 387). The findings also indicate that increasing the number of females on newspaper staffs will not necessarily assure equitable coverage for women athletes.

DeLouth, Pirson, Hitchcock and Rienzi (1995) examined three California newspapers’ national and sports sections (*The Bakersfield Californian, The San Francisco Examiner* and *The Los Angeles Times*) to see if there was an equitable depiction of various subgroups within the culture. They found that women, who
comprise more than half of the California population, were pictured significantly less than men overall. Women were pictured 39 times, while men were shown 339 times. The sports sections depicted men twenty times more often than women (183 male versus 9 female photographs) (p. 493).

A study by Pedersen, Whisenant and Schneider (2003) found that the newspaper media was clearly the domain of males who made up 91.4% of reporters, 78.6% of the photographers, 100% of the executive sports editors and 91.3% of the high school sports editors. The study used a content analysis to examine the gendering of sports newspaper personnel and their coverage. The researchers looked at 1,792 articles and 827 photographs. The findings for this study provide a foundation for sport managers and sport journalists to realize that coverage of females will only improve after there is a change in their mindset and not just a change in their hiring decisions (p. 390).

Luebke (1989) studied the roles portrayed by men and women in newspaper photographs. “The photographs in the 184 newspapers studied yielded 8960 representations – 6,126 (68.37%) men and 2,834 (32.63%) women … Photos of men outnumbered those of women on all pages except lifestyle pages” (p. 125).

Kinnick (1998) researched gender bias in newspaper profiles of 1996 Olympic athletes. She found that scholars who study gender and race bias in media content focus on two primary criteria, recognition and respect. Recognition was considered the quantitative presence of the group of interest. Kinnick states,

The absence of women from sports media is not in consequential. The implicit message, when women are absent or underrepresented, is that female athletes either do not exist, or have no achievements that are newsworthy. The problem if lack of representation is compounded by the tendency of media to emphasize those sports which are seen as “sex appropriate” for women, while ignoring those which are seen as “masculine.” Thus, women’s sports which do receive coverage are likely to
be sports which emphasize feminine ideals of elegance, glamour and beauty, such as figure skating and women’s gymnastics, and which reveal the athlete’s body rather than concealing it under bulky equipment. (p. 215)

Kinnick examined gender bias in sports coverage and found that it is attributed to several factors: “societal views of women in general; a patriarchal sports culture dominated by males at every level; the financial imperatives of pleasing advertisers by attracting the large male audience and keeping them by appealing to male interests; news values which define women’s sports as less important than men’s sports, and newsroom practices which make covering women’s sports logistically more difficult than covering men’s sports” (p. 219).

Adams and Tuggle (2003) found that despite the growing level of participation by female athletes at all competition levels and documented fan interest in women’s athletics, coverage of women’s sports remains inferior to that given male sports across all media (p. 2).

In nearly every aspect – column inches, running time, persons quoted, placement of articles, presence, size, length, and placement of photographs and videotape, range of sports and size of headlines – women’s coverage lags behind. Tuggle’s study of ESPN SportsCenter and CNN Sports Tonight (1997) showed that the two programs devoted only five percent of their airtime to women’s athletics, and that nearly all of that went to individual, rather than to team events. (p. 2)

In 1995, ESPN reported that 22 percent of its SportsCenter audience was female (Tuggle 1997). But in the Adams and Tuggle study of ESPN SportsCenter and coverage of women’s athletics in 2002, they found that during the 30 days under their study, ESPN ran 778 stories about males, only 16 about females, and another 13 that mentioned both males and females (p. 8).
Hardin, Lauffer, and Dodd (2005) studied the gender and racial diversity in sports journalism textbooks. They found that “images of sport in these textbooks are overwhelmingly male” (p. 14).

All of the textbooks involved in this study reinforced male hegemony in sports through the percentage of females depicted and through the types of depictions. Unfortunately, this is not surprising, given the number of studies that have chronicled such patterns in sports media and in textbooks across a number of fields (including journalism). (p. 16)

In this study of sports journalism textbooks, the researchers found that “men outnumbered women 5-to-1; 89% of references in the text of all books were to men, and 11% of references were to women” (p. 14).

**Women Portrayed in More Emotional Circumstances**

Several studies (Gniazdowski & Denham 2003; Kinnick 1998; Salwen & Wood 1994; Duncan 1990; Wanta & Leggett 1989) have found that women are shown in more emotional positions than their male counterparts.

In a study by Kinnick (1998), she looked at gender bias in newspaper profiles of 1996 Olympic athletes. “Areas where gender bias against women was evident related to the more frequent mentions of female athletes’ marital status, dependency on others, emotionality, and general good looks, as well as the assignment of stories along gender lines” (p. 233).

Duncan (1990) also looked at emotional displays of female athletes in the 1984 and 1988 Olympic Games. “In sports magazines, we see very few photos of men crying, although we know that male athletes do cry and sometimes do so publicly. In a patriarchal society, tears may signify weakness and are therefore considered unmanly” (p. 37). Yet, photos of tearful females are not uncommon. There were 12 pictures of women
visibly crying, including 7 pictures of Mary Decker\(^1\) after her fall during the 1984 Games. “There were a few pictures of men whose faces were buried in their hands or towels, but no others that explicitly showed men crying” (Duncan, 1990, p. 38).

In contrast, Wanta and Leggett (1989) examined gender stereotypes in wire service sports photographs from the 1987 Wimbledon tennis tournament and found males were depicted in emotional states more often than females. An athlete was in an emotional state if he or she was depicted as being surprised, agitated, grimacing, or showing some sort of excited or distorted facial expression (p. 106). The first explanation for this was that the men might have exhibited more emotional responses than the women, which the photographer captured. “Second, because male tennis players in general, and the top-seeded player in particular, tend to hold themselves in tight control, photographers may have shot them in emotional poses because it was unusual, and so dramatic and newsworthy” (p. 111).

Sports editors, however, over-selected photographs of women in helpless poses from the collection of pictures sent by AP. Because men were often shown in elevated positions above a helpless female, these findings suggest sports editors are reinforcing the stereotype that women are more easily dominated than men. A helpless pose in this study was defined as being shown in prostrate positions, giving the impression of submissiveness. By representing women as helpless, sports editors give readers the

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\(^1\) According to ESPN’s Classic Moments, Mary Decker’s bid for 1984 Olympic gold in Los Angeles came to a crashing halt. With a little more than three laps left in the 3,000 meters and running in the inside lane, Decker’s right foot became tangled with the left foot of the leader, Zola Budd, the 18-year-old African who ran for Britain. Reaching out as she fell, Decker tried to grab something -- all she got was the number 151 off Budd’s back. She tried to get up, but couldn’t. She collapsed in tears.
impression that women are less athletically inclined than men (Wanta & Leggett, 1989, p. 106).

**Women Shown in More Posed Photographs**

Other studies demonstrate that women are featured more often in posed positions and males are shown in active photographs. In the Salwen and Wood (1994) study, which examined the depictions of female athletes on *Sports Illustrated* covers from 1957-1989, they asserted, “when female athletes appeared (on *Sports Illustrated*), they were less likely than male athletes to be portrayed in active poses” (p. 105).

Athletes were coded in active poses if they were participants in sports. For example, an active pose would be a basketball player shooting a hoop, a swimmer about to dive, a baseball player on the field, and so forth. A non-active or posed photograph was defined as non-competitive settings or positions, such as a head shot, in the stands, or in an armchair at home. (p. 102)

Also, “Female athletes were more likely to be depicted in active sports poses on the covers of *Sports Illustrated* during the 1950s than during later decades” (p. 105).

Duncan (1990) also studied the poses of athletes in photographs. “Female athletes bear a striking resemblance to those of women in soft-core pornography” (p. 29). Some sports photographs show a marked preoccupation with particular female body parts in the way that Kuhn describes the following,

In one kind of photography the woman’s body is angled toward the camera to offer maximum display of whatever part of the body is that the moment being emphasized . . . The photograph says: look at this, this body is here for you to look at, and you will enjoy looking at it. The formal arrangement of the body, the way it is displayed, solicits the spectator’s gaze. (Kuhn, 1985, p. 38)

Gniazdowski and Denham (2003) examined still (not in motion) photographs of female athletes featured in *Sports Illustrated* versus *Sports Illustrated for Women*. With respect to appearing in an action shot or in a posed position, 75.8% of male athletes were in action as compared with just 31.3% of female athletes were in action.
“By portraying female athletes in a certain manner, then, media contribute to stereotypes that cast women as inactive, subordinate athletes who participate only in individual, non-contact sports and are admired for their physique and physical attractiveness” (p. 2).

When Duncan and Sayaovong (1990) examined photographic images and gender in *Sports Illustrated for Kids*, they found:

Of the photographs portraying females, 65% were shown as active, while 35% were shown as inactive. Of the photographs portraying males, 79% were pictured as active, while 21% were pictured as inactive. At first glance the differences between photographs of females and males do not seem noteworthy. However, when one compares the overall percentages of males versus females, one finds that 55% of the total number of photos shows active males, while only 19% of the total number of photos show active females.

Cavender (2002) found that seven females and three males were featured in passive poses in her study of *Sports Illustrated* coverage during the 1996 Atlanta Olympic Games. “The other interesting finding was that the only group shots of athletes not engaged in their sport were of women. There were no photos of men’s teams together while not playing their sport, and all three cover shots were of an active male athlete engaged in his sport(s)” (p. 13).

Hardin, Dodd, Chance and Wuertz’s 2002 study on *Runner’s World* magazine found that “overall, 68% of all active depictions have been of males, and 31% of females” (p. 14).

Rintala and Birrell (1984) in their study of *Young Athlete* magazine found, “more females are depicted in aesthetic activities and more males are depicted in photographs of high-risk activities and those featuring the demonstration of strength and/or overpowering an opponent” (p. 239).
Each of the 107 sport activities depicted in *Young Athlete* was classified into categories and the percentage of males and females depicted was calculated. Females dominated the aesthetic sports (64%) while males dominated the high-risk sports (81%) and the strength sports (89%) (p. 240).

**Women Publicized in Stereotypical, Sexual Manner**

Several studies have involved the coverage of women in a sexual, and often stereotypical manner. In a study by Rinalta and Birrell (1984), a content analysis of *Young Athlete* Magazine was conducted. The outcome was “women continue to be under-represented in the media and to be portrayed in outdated traditional roles. *Young Athlete* estimates its female readership at between 40% and 50%. Yet few females appear on the cover (19%) because the editors believe those issues do not sell as well” (p. 247).

In the Salwen and Wood (1994) study of female athletes on *Sports Illustrated* covers, they found the August 28, 1989 cover of tennis star Chris Evert epitomized the family theme. “Evert was photographed from the waist up with her racket slung over her shoulder and her wedding ring prominently displayed. The caption read: “I’m going to be a full-time wife” (p. 106).

Schell, assistant professor with the department of kinesiology and an associate with the Institute for Women’s Health at Texas Woman’s University, (1999) wrote in an article in the Women’s Sports Foundation Media Spotlight about media representations of women in sport. She stated, “In written texts, visual images, and spoken commentaries, women athletes are often portrayed as sexual objects available for male consumption rather than as competitive athletes. For example, the June 5, 2000 *Sports*
Illustrated cover and several inside photographs of tennis player, Anna Kournikova, show her posing seductively for the camera in her off-court wear.”

My recent investigation into the now-defunct CN/WS&F (Conde Nast Sports for Women/Women Sports & Fitness) magazine revealed that most covers and story photographs featured white, slender models wearing scanty fitness clothes exposing those body parts equated with feminine sexuality, such as thighs, abdominals, cleavage, and buttocks. Such images divert attention from women’s achievements as serious athletes and reinforce misguided assumptions that women in sport are noncompetitive and interested only in sex-appropriate sport. (http://www.womensportsfoundation.org/cgi-bin/iowa/issues/media/article.html?record=881)


Overwhelmingly, mentions of appearance were confined to female athletes. The women’s basketball team had a mention of a player with a ‘budding modeling career’, while one player is intimidated by the ‘carriage and confidence’ of another, as opposed to being intimidated by her athletic prowess or strength. Mia Hamm, the start of the women’s soccer team, was described as ‘a dashing figure’. The sole mention of a man’s appearance was in the shoes that Michael Johnson wore after breaking the world record in the 100-meter dash (p.11).

In a study of sexual difference in Sports Illustrated for Kids editorial photos completed by Hardin, Walsdorf, and Hardin (2002), they concluded that SIK has not moved away from gender stereotypes that are clearly outdated and restrictive. “Although more women in neutral team sports, basketball and soccer (in particular) are making their way into the magazine’s pages, SIK has done little to present gender-equal images to its readers. The impact of the 1996 Olympic games – known as the ‘Year of the Woman’ – seemed to have made little difference in SIK” (p. 355).
Luebke (1989) studied the images of women and men in 184 issues of the four Connecticut newspapers (*Hartford Courant*, *Greenwich Time*, *New Haven Register* and *Danbury News Times*) and found that both genders are portrayed stereotypically. The study examined the photos in every eighth issue from July 1, 1984 to June 25, 1985 and the photos were coded for number of representations, page placement, and the roles portrayed by each individual represented. The study yielded 8,960 representations of men and women. Men were characterized as professionals and sportsmen, and women were shown to be just the spouse of the male. “It is also worth noting that 10% of the time, women are portrayed on page one as spouses, while only 1% of the men on the page are seen in that role. Men are most likely to make page one because they are doing serious, important things; women make page one because they are ‘interesting’” (p. 129-130).

Duncan (1990) examined sports photographs and sexual difference by looking at images of women and men in the 1984 and 1988 Olympic Games. She found that many factors influence sexual difference in sports photographs. The physical appearance of the athlete played an important role on their coverage. “For example, out of all of the magazines examined, there were 33 pictures of Florence Griffith Joyner to only 25 of Jackie Joyner-Kersee, an equally fine athlete, yet not one considered glamorous or beautiful according to conventional standards” (p. 28). Joyner-Kersee lacked the long tresses, lavish makeup, and racy one-legged running suits that emphasize the sexual difference of Griffith Joyner. “It is perhaps for these reasons that Joyner-Kersee is not as frequently photographed” (p. 29).
In Miner’s (2003) study of women in sport and their impact on today’s society, she asserted:

In a vicious circle of ill logic and discrimination, women were excluded from sport, and their exclusion was interpreted as evidence of their weakness. The result has been to convince many women that their participation in sport should be focused on a very acceptable purpose: to make them more physically attractive. The enhancement of women as objects of physical beauty and sexual attractiveness serves to reinforce the status of women in a capitalistic society. (Miner, 2003, p. 45)

In Kinnick’s (1998) study on gender bias in newspaper profiles of 1996 Olympic athletes, she noted that “the aspects of women’s appearance commented on most frequently were height (29.9%), weight (26%), hair (13%), and muscular build (13%). Reporters were more than four times as likely to mention the ‘good looks,’ ‘beauty’ or ‘cuteness’ of female athletes (9.1%) than they were to mention the general good looks of male athletes (2.2%)” (p. 225).

According to Kane (2002), there are more and more images of female athletes that bear resemblances to soft-core pornography. “What you see is an emphasis, not on their athleticism and their athletic achievements, or their mental courage and toughness, but on their sexuality, their femininity, and their heterosexuality” (p. 7).

So what better way to reinforce all of the social stereotypes about femininity and masculinity than to pick up Sports Illustrated or Rolling Stone or Maxim or Gear and see an image of a female athlete, not as strong and powerful but as somebody that you can sexualize and feel power over. I don’t think that there’s a more overt example of that these days than in the world of professional tennis in the image of Anna Kournikova. She has the most corporate sponsorship of any professional female athlete and it is not because of her athletic competence because she is as of this date, still has never won any singles tournament, let alone a Major. (p. 7)
Koivula (1999) studied gender stereotyping in televised media sport coverage and found, “In 1998, female athletes received 21.7% of the coverage of gender-neutral\textsuperscript{2} sports and 1.8% of the coverage of sports classified as masculine, whereas male athletes received 74.2% and 98.0% respectively” (p. 595).

“The general finding from this study and related research is that the news media consistently contributes to the reproduction of traditional expectations of men and women and to the construction of a social stratification which enhances and naturalizes gender differences” (Koivula, 1999, p. 602).

O’Keefe (2000) wrote an article in Newhouse News Service about female Olympian’s and their revealing poses in various publications. U.S. Olympic swimmer, Jenny Thompson, was one athlete in particular who succumbed to sex to sell her career. “Thompson posed on a California beach for \textit{Sports Illustrated} wearing red boots, a red-white-and-blue swimsuit bottom and nothing on top, her fists covering her bare breasts. The woman Mattel chose to endorse ‘Swimming Champion Barbie’ says she took off part of her suit to display a muscular, athletic form to young girls” (http://www.newhouse.com/archive/story1a091500.html).

\textbf{Tennis and The Recent Change in Playing Attire}

Certain rules of etiquette and codes of conduct exist within the United States Tennis Association (USTA). According to \textit{Off-Court Tennis} by Johnson (2001),

\begin{quote}
The essential guideline to follow in selecting tennis clothing is that it be comfortable and allow free movement. Typically, tennis requires quick movements: a wide range of stretching, reaching, and bending, with bursts of rapid sprinting. You should never wear any kind of clothing on the court that could interfere with your motion. Moreover, tennis requires a good deal of concentration, and there
\end{quote}

\textsuperscript{2} Gender-neutral is defined as free of explicit or implicit reference to gender or sex, as is the term \textit{police officer} (instead of \textit{policewoman} or \textit{policeman}).
should be no distractions from clothing that binds (such as jeans) or flaps wildly (such as oversize shirts). Commonly players wear a loose knit shirt and tennis shorts.

A great variety of clothing suitable for tennis is available. Commonly players wear a loose knit shirt and tennis shorts. In the past, women frequently wore tennis dresses, but they are not often seen now except among high-level players usually on television. At one time, white was the required color for tennis clothing, particularly in England, especially at Wimbledon. However, now tennis clothing can be any color, even black, but it is a good idea to wear all or mostly white clothing when playing outdoors if the sun is very hot. Tennis shorts should have at least one reasonably deep pocket (to securely hold the second tennis ball when serving). (http://unix.dsu.edu/~johnsone/offcourt.html)

An example of a tennis apparel controversy occurred as early as the 1973 “Battle of the Sexes” tennis match between Bobby Riggs and Billie Jean King. Both players remained curiously secretive about what they would wear. King's designer, legendary British tennis couturier Ted Tinling, revealed to King a silk-lined dress of opalescent cellophane threads stitched onto nylon. According to Smithsonian Magazine freelance writer Leibowitz (2003):

Resplendent in the shimmering fabric, King “looked great in it,” the designer wrote in his 1979 autobiography, “and we were both delighted.” But moments later, Tinling recalled, “her expression changed.” When she saw it, she said, ‘Oh great.’ Then she tried it on, and said, ‘No, Ted, I can’t wear it.’” The dress, said King, was “too scratchy.” As she explained to Tinling: “I can't stand anything like that; it’s gotta be very soft next to my skin.” Instead, King chose to wear the designer’s backup option—a menthol green and sky blue nylon number whose color scheme paid subtle homage to the fledgling Virginia Slims women’s tennis tour, launched two years earlier.

The dress earned a place in the collections of the Smithsonian's National Museum of American History. While not Tinling's first choice, the dress, says curator Ellen Roney Hughes, “is still a pretty flashy item. You can see how Billie Jean dressed to take advantage of and enhance the publicity” (http://www.smithsonianmag.com smithsonian/issues03/sep03/object.html).
Based on the literature reviewed in this chapter and the researcher’s examination of the 50 issues of TENNIS magazine, six research questions were formulated.

**Research Questions**

*RQ1:* Was there a difference in the number of males versus the amount of females on the covers?

*RQ2:* Was there a difference in the photos regarding women versus men being posed or active in the cover image?

*RQ3:* Was there a difference in the photos regarding the emotion of male and female players on the cover?

*RQ4:* Was there a difference in the men versus women with regard to showing more sexual portrayals on the covers?

*RQ5:* Was there a difference in the men versus women with regard to a provocative style of clothing on the covers?

*RQ6:* Was the wording of the coverlines on the covers non-tennis related?
CHAPTER 3
METHODOLOGY

TENNIS Magazine issues from 2000 to 2004 were examined in this study.

TENNIS Magazine publishes 10 times a year, combining two months twice a year. Covers of sports magazines are especially interesting to study because of the photos and coverlines they select. TENNIS was coded to see how the images have changed in five years on the most widely read tennis publication and see if it reflects the trend of more sex appeal on sports magazines. TENNIS Magazine’s 2000 to 2004 covers featured only professional tennis players and most were in the Top 5 or Top 10 in the world at the time of their cover appearance.

This study sought to determine if the rise in tennis popularity was due to the increased of sex appeal by the athletes on the covers of TENNIS Magazine. The researcher used a content analysis method to code the covers of TENNIS Magazine to see if there was a correlation between the year of the magazine’s publication and the amount of sexual coverage given to an athlete. Through the use of content analysis, the researcher could answer the research questions listed in the previous chapter.

**Content Analysis**

Content analysis, a method that involves the quantifying of certain elements in a photograph and in text, was used as a means of data collection to answer the research questions/hypotheses. According to Wimmer and Dominick’s textbook *Mass Media Research, An Introduction* (2003), content analysis is defined as:
A method of studying and analyzing communication in a systematic, objective and quantitative manner for the purpose of measuring variables. First, content analysis is systematic. This means that the content to be analyzed is selected according to explicit and consistently applied rules: Sample selection must follow proper procedures, and each item must have an equal chance of being included in the analysis … There must be uniformity in the coding and analysis procedures and in the length of time coders are exposed to the material.” (p. 141)

Second, content analysis is objective, that is researcher’s personal idiosyncrasies and biases should not enter into the findings. If replicated by another researcher, the analysis should yield the same results. Third, content analysis is quantitative. The goal of content analysis is the accurate representation of a body of messages. Quantification is important in fulfilling that objective, because it aids researchers in the quest for precision … Additionally, quantification allows researchers to summarize results and to report them succinctly. Finally, quantification gives the researchers additional statistical tools that can aid in interpretation and analysis. (Wimmer & Dominick, 2003, p. 141)

The Coding Instrument

A recording instrument was designed to analyze the photographs. The instrument in this study was adapted from the coding instrument used by Hardin, Dodd, and Chance’s (2004) study of race in newspaper coverage of the 2000 Olympic Games and modified to correspond with this study. The next step in this study was to construct the categories of content to be analyzed. After carefully studying the research questions, looking at different sports magazines, and examining past research in the literature review, the researcher assigned variables to the different elements of the magazine cover photography on TENNIS.

The recording instrument (See Appendix A) was generated to code the cover images using the following categorical variables: (a) month of the magazine; (b) year of the magazine; (c) gender of the cover image (male, female, both, neither or cannot tell); (d) motion of the image (active or passive); (e) amount of clothing worn by the male (fully-clothed, legs exposed, stomach exposed, shirtless or cannot tell); (f) amount of clothing worn by the females (fully clothed, legs exposed, stomach exposed, 25% or
more of breast shown or cannot tell); (g) what type of clothing the image was wearing (tennis clothes, non-tennis clothes or cannot tell); (h) the passive posture of the image (posed portrait-like, posed with arms crossed or hands on hips, posed somewhat suggestive, posed suggestive, posed explicitly implying sex, or cannot tell); (i) the facial expression of the image (smile, raised eyebrow, parted lips, provocative look, serious face, teeth clenched, biting lip or cannot tell); (See Appendix A and B for codebook and coding sheets).

The category of “Cannot Tell” was used when the coders could not ascertain the gender of the image, how much clothing the image was wearing, the posture of the image and the facial expression of the image. This category was rarely used. The category of “Both” was used when both a male and female tennis player were pictured on the cover of TENNIS. The category of “Neither” was used when neither a man nor woman appeared on the cover. This category occurred rarely, but when it did, tennis racquets were the cover photographs replacing a male or female cover image.

**Intercoder Reliability**

Before the coding of TENNIS Magazine could begin, the researcher recruited and trained another graduate student who had taken Research Methods. Intercoder reliability is defined by Wimmer and Dominick (2003) as the degree of agreement between or among independent coders. “A study is reliable when repeated measurement of the same materials results in similar decisions or conclusions. If the results fail to achieve reliability, something is amiss with the coders, the coding instructions, the category definitions, the unit of analysis or some combination of these” (Wimmer & Dominick, 2003, p. 156).
The researcher and the other coder coded the covers of three different tennis-related publications and discussed their findings in great detail. They talked about each variable, so they could be sure that the variables were clearly defined. The publications used in the pilot study were Tennis Week magazine, March 22, 2005, Tennis Life magazine, Feb. 2005, and Deuce magazine, Spring 2005, which each had one photograph featured on their covers. After the three issues with three cover photographs were coded, the researcher and the graduate student coder compared their findings and found that they were 100% consistent.

Next, the coders began coding the 80 photographs featured on the 50 covers of TENNIS Magazine from 2000 to 2004. The reason for the great disparity of 80 photographs on 50 covers was because the December/January 2000 issue of TENNIS was an anniversary/special collector’s edition issue that had a montage of 20 photographs on the cover. The other coder coded 10 covers, two from each year of the study, with 11 photographs featured to contribute to this study. After all of the coding was completed, the researcher found that there was 93.75% reliability for the study.

**Coverline Analysis**

A qualitative analysis was used to examine the coverlines, or phrases on the cover of a publication, to find out if the wording on magazine covers had changed from conservative to a more sexual approach in the five years studied. Wimmer and Dominick (2003) define qualitative analysis as a “flexible questioning approach.” Qualitative research comes in a variety of forms, such as notes made while observing in the field, interview transcripts, documents, diaries, and journals (p. 111).

The researcher looked at the 50 magazine covers and wrote down the words that seemed to introduce sexual innuendo in the mind of the reader. There were many key
sexual words found by the researcher (i.e. wild, hot, one last fling, intimate). After looking at all 50 covers, the researcher categorized the words by the year in which they appeared on the cover to see if the wording of coverlines became more sexual as the years progressed. This process of qualitative analysis was also necessary to see if the editors of TENNIS Magazine are using more non-tennis related coverlines to attract newsstand readers.

**SPSS Analysis**

Once the covers were coded, the researcher organized all of the data into an SPSS table. An SPSS table is a table made of all the variables in the study, so that they can be compared with one another. Each variable used in this study was inputted into SPSS, as were the results of the coding conducted by the researcher and the graduate student coder. Through the use of SPSS cross-tabulation, the researcher was able to determine if there was a difference between each variable and successfully answer the research questions.
CHAPTER 4
FINDINGS

Eighty images of professional tennis athletes were featured on 50 covers of TENNIS Magazine from 2000 to 2004. In this chapter, the findings of the content analysis of this study will be presented.

Overall Representations of Males and Females

RQ 1: Was there a difference in the number of males versus the amount of females on the covers?

TENNIS Magazine maintains to have a subscriber profile of 49.5% male and 50.5% female. Men outnumber women on the covers of TENNIS Magazine (Table 4-1). Therefore, overall depictions of females on the cover of this particular publication are not reflective of the number of female TENNIS Magazine subscribers. The table below (4-1) shows that while men don’t outnumber women by much, there is a difference in the total number of men and women pictured on the covers. From 2000 to 2004 the overall coverage of females on the covers has decreased in comparison with male cover photographs.

Table 4-1. Overall numeric representation of males and females from 2000 to 2004 on the covers

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>2001</th>
<th>2002</th>
<th>2003</th>
<th>2004</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>16</td>
<td>4</td>
<td>6</td>
<td>10</td>
<td>7</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>37.2%</td>
<td>9.3%</td>
<td>13.9</td>
<td>23.2%</td>
<td>16.3%</td>
<td>100%</td>
</tr>
<tr>
<td>Female</td>
<td>16</td>
<td>6</td>
<td>3</td>
<td>6</td>
<td>3</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>47.1%</td>
<td>17.6%</td>
<td>8.8%</td>
<td>17.6%</td>
<td>8.8%</td>
<td>100%</td>
</tr>
</tbody>
</table>

In regard to the percentages of men and women on the covers, in 2000 there was equal representation of both genders on the cover of TENNIS (See Table 4-2). 2001
seemed to be the only year in which females outnumbered males on the covers. From 2002 to 2004, men were featured on covers almost 30% more often than women. The reason for the 16 photographs of men and 16 photographs of women on the covers in 2000 was because the December/January issue of TENNIS was a special commemorative anniversary issue, which featured a montage of photographs on the cover.

From 2000 to 2001, male and female coverage was comparable. But from 2002 to 2004, the coverage of women seemed to decline. In 2003 in particular, the reason for the 10 photographs of males compared with the 6 photographs of females was because two males were pictured together on one cover and three were pictured on another cover.

Table 4-2. Overall percentage representation of males and females from 2000 to 2004 on the covers

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>2001</th>
<th>2002</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>16</td>
<td>4</td>
<td>6</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>50%</td>
<td>40%</td>
<td>66.6%</td>
<td>62.5%</td>
<td>70%</td>
</tr>
<tr>
<td>Female</td>
<td>16</td>
<td>6</td>
<td>3</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>50%</td>
<td>60%</td>
<td>33.3%</td>
<td>37.5%</td>
<td>30%</td>
</tr>
<tr>
<td>Total</td>
<td>32</td>
<td>10</td>
<td>9</td>
<td>16</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Comparison of Active versus Passive

RQ 2: Was there a difference in the photos regarding women versus men being posed or active in the cover image?

An active pose in tennis was when a player was hitting the ball, serving the ball, running, swinging a racquet, etc. A passive pose was considered to be smiling or standing in a portrait-like posture. From 2000 to 2004, men were featured on the covers with a higher percentage of active photographs. Men were portrayed in more active photographs than women. Men were shown as active 79.1% of the time, while women were shown as active 70.6%. (See Table 4-3)
An example of an active pose would be the October 2001 cover photograph of Jan-Michael Gambill. In this photograph, Gambill is in motion, serving the tennis ball during a practice session. A passive pose is shown in the April 2001 cover photograph of Mary Pierce. On this cover, Pierce is shown standing, just posing and smiling at the camera (See Appendix C, Figure A-2 and A-5).

Table 4-3. Comparison of active and passive males and females on the covers

<table>
<thead>
<tr>
<th></th>
<th>Active</th>
<th>Passive</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>34</td>
<td>9</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>79.1%</td>
<td>20.9%</td>
<td>100%</td>
</tr>
<tr>
<td>Female</td>
<td>24</td>
<td>10</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>70.6%</td>
<td>29.4%</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Males and Females in Passive Posture**

RQ 2: Was there a difference in the photos regarding women versus men being posed or active in the cover image?

Passive posture was defined in five different levels in the code book (See Appendix A). Level one was posed, in a portrait-like photograph; Level two was posed, with arms crossed or hands on hips; Level three was posed somewhat suggestive in a casual stance, not explicitly implying sex. The image may have been accentuating cleavage or standing with legs apart. Level four was posed suggestively, intentionally posing to suggest sensuality. The tennis player was sticking his or her chest out or running fingers through his or her hair. Level five was posed explicitly, more action-based sexual gestures. This meant tugging down on the top of any article of clothing.

When comparing men and women in posed photographs, women were depicted in a more sexual manner. Women were posed in a somewhat suggestive way, not explicitly implying sex, 5.9% of the time, while men were not pictured this way at all. Women were posed suggestively, intentionally posing to suggest sensuality 8.8% of the time,
while men were not shown this way ever (See Table 4-4). One example was the 2004 cover image of Maria Sharapova (See Appendix C, Figure A-8). In this photograph, Sharapova was standing with hips to one side and arms spread out holding a tennis ball. She was looking at the camera in a seductive, serious manner, not smiling or laughing.

Men were posed with their arms crossed or hands on their hips 11.6% of the time, while women were shown that way 2.9% of the time. Of the 43 photos of men, 79.1% were of them in action and 20.9% were posed photographs. But the difference in the posed photographs was 29.4% and 70.6% in action for the women. An example of a male featured in a posed photograph would be the 2003 TENNIS cover of James Blake. On this cover, Blake is standing, head turned to one side, with his arms crossed at his waist. (See Appendix C, Figure A-7)

Table 4-4. Photo subjects in passive posture photographs

<table>
<thead>
<tr>
<th></th>
<th>Not applicable</th>
<th>Posed, portrait-like photograph</th>
<th>Posed with arms crossed or hands on hips</th>
<th>Posed somewhat suggestive (not explicitly implying sex)</th>
<th>Posed suggestively (intentionally posing to suggest sensuality)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>34</td>
<td>4</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>79.1%</td>
<td>9.3%</td>
<td>11.6%</td>
<td>.0%</td>
<td>.0%</td>
<td>100%</td>
</tr>
<tr>
<td>Female</td>
<td>24</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>70.6%</td>
<td>11.8%</td>
<td>2.9%</td>
<td>5.9%</td>
<td>8.8%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Male and Female Facial Expressions

RQ 3: Was there a difference in the photos regarding the emotion of male and female players on the cover?

RQ 4: Was there a difference in the men versus women with regard to showing more sexual portrayals on the covers?
All of the individuals included in the photos were coded in terms of facial expression. Men were shown smiling 11.6% of the time on the covers, while women were shown smiling 35.3% of the time – more than three times the percentage of men. An example of someone smiling on the cover was the December 2000 cover of the Williams’ sisters (See Appendix C, Figure A-1). In this cover, the sisters are smiling in a posed photograph.

A combination category with regard to this variable means that either males or females were expressing more than one of the facial expressions listed in the table. For example, a photo subject could have a grunting, serious expression, while also clenching their teeth. The category of ‘cannot tell’ in this variable means that the coders could not tell from the photograph if the subject was conveying a facial expression because the player was shown from the side in profile view or was not showing any facial expression listed in the categories illustrated.

Another difference was in the intensity of the facial expressions of males and females. Men were shown having this serious facial expression 69.8% of the time, while women were only shown with this facial expression 50% of the time (See Table 4-5).

Table 4-5. Photo subjects’ facial expressions

<table>
<thead>
<tr>
<th></th>
<th>Smile</th>
<th>Parted lips</th>
<th>Provocative look</th>
<th>Grunting face/serious/intense</th>
<th>Teeth clenched</th>
<th>Biting lip</th>
<th>Cannot tell</th>
<th>Combination</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Male</strong></td>
<td>5</td>
<td>1</td>
<td>0</td>
<td>30</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>11.6%</td>
<td>2.3%</td>
<td>.0%</td>
<td>69.8%</td>
<td>.0%</td>
<td>2.3%</td>
<td>9.3%</td>
<td>4.7%</td>
<td>100%</td>
</tr>
<tr>
<td><strong>Female</strong></td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>17</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>35.3%</td>
<td>2.9%</td>
<td>2.9%</td>
<td>50.0%</td>
<td>5.9%</td>
<td>.0%</td>
<td>.0%</td>
<td>2.9%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Female Clothing Descriptions

RQ 4: Was there a difference in the men versus women with regard to showing more sexual portrayals on the covers?
RQ 5: Was there a difference in the men versus women with regard to a provocative style of clothing on the covers?

Women are shown exposing some skin (legs, stomach, breasts) about 45% of the time on the cover. Women’s legs were included on the cover photography 23.5% of the time, meaning that they were either wearing shorts or a shorter length skirt. Having a stomach exposed meant that the women were pictured bearing some midriff. The 25% of breast category meant that women were shown exposing the top portion of their breasts. Women were pictured 14.7% of the time under the category of combination.

Combination in this table means that women were shown in more than one category. For example, a photograph of a female tennis player could have both her legs included in the photograph and her stomach exposed. Since this combination category’s percentage is quite high in comparison to the other categories it is implied that women are exposing a great deal of skin on the covers.

An example of women exposing skin on the covers of TENNIS would be the May 2002 cover of the Williams’ sisters. Both Venus and Serena were wearing skirts and sleeveless tops. Serena is exposing her stomach and some of her chest, while Venus is just exposing some of her chest. (See Appendix C, Figure A-6)

Table 4-6. Female clothing depictions

<table>
<thead>
<tr>
<th></th>
<th>Fully clothed</th>
<th>Legs included in photograph</th>
<th>Stomach exposed</th>
<th>25% or more of breast is showing</th>
<th>Combination</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Female</strong></td>
<td>19</td>
<td>8</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>34</td>
</tr>
</tbody>
</table>
Male Clothing Descriptions

RQ 4: Was there a difference in the men versus women with regard to showing more sexual portrayals on the covers?

RQ 5: Was there a difference in the men versus women with regard to a provocative style of clothing on the covers?

Not only women are being sexualized in the covers of TENNIS Magazine. Men’s legs were included in action photographs in the cover photograph 25.6% of the time, in contrast to the women’s 23.5%, the men’s stomachs are exposed 9.3% of the time, while the women’s stomachs are shown 2.9% of the time. Men were featured shirtless 2.3%, which for this study was the equivalent of the 25% or more of breast showing category for women. These findings are overall comparable to those of women.

An example of a male on the cover of Tennis who is shown in a sexual manner was the photo of Jan-Michael Gambill again. Gambill is pictured in action, serving, but he was also featured without a shirt on. (See Appendix C, Figure A-5)

Table 4-7. Male clothing depictions

<table>
<thead>
<tr>
<th></th>
<th>Fully clothed</th>
<th>Legs included in photograph</th>
<th>Stomach exposed</th>
<th>Shirtless</th>
<th>Cannot tell</th>
<th>Combination</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>23</td>
<td>11</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>43</td>
</tr>
</tbody>
</table>

53.5% 25.6% 9.3% 2.3% 2.3% 7.0% 100%

Tennis and Non-Tennis Related Clothing Comparisons

RQ 5: Was there a difference in the men versus women with regard to a provocative style of clothing on the covers?

As illustrated in the codebook in Appendix A, non-tennis clothes were defined as regular street clothes like jeans, khakis, sweaters, dresses and formal wear. Non-tennis clothing was described as clothing one would not wear to play tennis. When comparing tennis clothing and non-tennis clothing, it is apparent that the women are shown wearing
non-tennis clothing more often than the men. Men are featured wearing tennis clothes 88.4% of the time, while women just 79.4%. Women were featured in non-tennis clothes 20.6% of the time, while men were shown in that manner 7% of the time.

An example of this was a 2000/2001 TENNIS cover of The Williams sisters dressed in obvious non-tennis related clothes, smiling for the camera. Serena was pictured wearing a pink collared shirt, while Venus was shown in sleeveless half-turtleneck shirt. (See Appendix C, Figure A-1)

The ‘cannot tell’ category in this variable means that the coders could not be certain what the photo subject was wearing because the photograph may have been a mug shot. A mug shot was defined as a photograph of just the face.

Table 4-8. Comparison of tennis and non-tennis related clothing between genders

<table>
<thead>
<tr>
<th></th>
<th>Tennis clothes</th>
<th>Non-tennis clothes</th>
<th>Cannot tell</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>38</td>
<td>3</td>
<td>2</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>88.4%</td>
<td>7.0%</td>
<td>4.7%</td>
<td>100%</td>
</tr>
<tr>
<td>Female</td>
<td>27</td>
<td>7</td>
<td>0</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>79.4%</td>
<td>20.6%</td>
<td>.0%</td>
<td>100%</td>
</tr>
</tbody>
</table>

This thesis posed five main research questions. The researcher found that the results of this study were what she had anticipated. First, males outnumbered females on the covers, but not by a great amount. Second, women were shown in active poses fewer times than men. Third, they were also pictured smiling, in posed photographs more than men. Fourth, men exposed less skin on the cover and when they did show skin, it was in the process of an action shot. Finally, men were pictured in tennis-related clothing more often than women.
CHAPTER 5
DISCUSSION AND FUTURE RESEARCH

Discussion

The current study found that on the covers of TENNIS Magazine from 2000 to 2004 women were underrepresented. Women were underrepresented by 11% when compared to men, which means that their coverage is disproportionate to the number of female subscribers to TENNIS Magazine. This difference of females to males on the cover was surprising considering that tennis is a fairly gender neutral sport. While men and women may be equitable in the number of covers in which they appear, they are not at all equitable in the type of coverage they receive on these covers.

One would think that with the rise in popularity of Anna Kournikova, the Williams sisters and Maria Sharapova in the past five years, the coverage would be in favor of the women. Kournikova, who glamorized the sport of tennis, left the game in 2003. She made women’s tennis popular and exciting again by wearing tight tank tops and short skirts. Tournaments were mobbed with boys and men, young and old, just to get a glimpse of her. After her absence from the game, the sport needed a way to get the attention back.

The fact that women were found to be in more posed photographs on the covers is not very unexpected. With women’s tennis in an upswing during the time period of this study, it was interesting to note that men were shown to be more active than women by almost 10%.
But, it is surprising that while coding the covers of TENNIS, the coders found that men were shown in more emotional states than women. However, there was a significant catch to this finding. Men were shown in emotional states, which were defined as a serious or intense facial expression. In fact, there were 30 photographs that demonstrated emotional states like this. Unlike previous studies that showed female athletes crying in magazines and on the covers, TENNIS only conveys female emotions of happiness.

In the five years studied, there wasn’t one photograph of a women crying, but there were 12 photographs of women smiling for the camera. This great disparity in the amount of women smiling on the covers could mean that since men are shown in more active poses, they aren’t smiling as much. But, it could also mean that women who are portrayed in more posed photographs aren’t really being shown as tennis players since they are shown smiling on the covers of TENNIS. They start to look more like magazine cover models than athletes, while the men continue to look like athletes at all times. With all of the cover model poses on the covers of TENNIS from 2000 to 2004, the sport of tennis, especially women’s tennis, is presenting itself in a very sexual manner. If you removed the heading TENNIS on the cover of the magazine, the average reader may think they are looking at the cover of Cosmopolitan or Glamour magazine.

When women were posed on the covers of TENNIS, they were often portrayed in a more sexual manner. Even though female athletes have proven their strength in sports and their determination to win, they are still looked at as sexual objects. For example, Appendix C illustrates some of the covers analyzed in this content analysis study. One cover in particular shows the 2004 Wimbledon champion Maria Sharapova. She is not pictured in an athletic action shot or a photo that accentuates her physical prowess;
instead she is shown posing for the camera seductively, exposing her flat stomach and her long, lean legs. With Sharapova being a Grand Slam Champion, she should be taken more seriously than even her female counterparts.

Women were featured in non-tennis clothing more often than men. As shown in the findings, women were pictured in non-tennis clothing 20% of the time, while men were shown in that manner only 7% of the time. This would be another instance of men being taken more seriously than women in the realm of sports. Men who are pictured in full tennis attire show that they are actively engaging in their sport, regardless of if they are posed or active. Even when men are posed in tennis attire, they still have serious facial expressions and body language. But, women who are featured wearing non-tennis clothing look more like tennis spokeswomen, instead of top-ranked female athletes. Non-tennis clothing, or street clothes, makes it look like tennis is just secondary to cover modeling for the women on the covers of TENNIS.

The coverlines in this study were analyzed qualitatively. The findings for this research question were very intriguing. The coverlines in this study were examined by taking the TENNIS covers and writing down any word or words that could be misconstrued as having a sexual connotation. From 2000 to 2003, the use of sexual words was minimal, ranging from two to four instances per year. Some of these words or phrases on the covers from 2000 to 2003 were “one last fling”, “she’s all that … and more”, “pretty face”, and “the bod squad”. But in 2004, the last year of the study, the number of sexual words increased to seven. Words such as grunt, sizzler, sensation, hottest, intimate and wild were components of coverlines featured on the covers of TENNIS Magazine in 2004. This increase in sexual wording was a more creative way to
get the average reader interested in their publication, since TENNIS only has a newsstand sale of 1.9% compared to the 98.1% of subscriber sales. Having words implying sexual innuendo featured on the cover in coverlines, may entice the not-so-avid tennis fan to stop and pick up TENNIS.

There are also practical reasons for some of the findings in this study. The difference in action versus posed photographs may be because the publication alternates the covers month to month. A reason for the amount of posed cover images for women might be because the editors believe that eye contact with a potential reader is better than non-eye contact. A potential reason for the Williams sisters posed so frequently on the covers of TENNIS could be because at the time, they were very popular players and it was difficult to get the two sisters in an action shot together.

This five-year study of TENNIS Magazine indicates to the researcher that tennis was in competition with other popular sports and they resorted to other means to garner attention. By showing women and men in a non-athletic, sexualized light, tennis was trying to distinguish itself from other gender-neutral sports.

**Suggestions for Future Research**

Studying a magazine’s cover gives insight into what editors are thinking when choosing a cover image and what buyers are looking for in a publication. We already know that loyal subscribers will keep subscribing regardless of what the magazine’s cover looks like. The purpose of the cover is to attract new readers to the publication.

It would be useful to conduct the same study, with a five-year period in the 1970s and then the 80s to see if the coverage of male and female athletes has changed from today’s coverage.
Since this year (2005) is the 40th anniversary of TENNIS Magazine, there are numerous five-year periods that could be examined. By utilizing the same research questions used in this study, another researcher could possibly find a larger trend in the coverage of male and female athletes. The most appealing variables to be studied would be the number of males and females on the covers, the posed versus active variable and the tennis versus non-tennis clothing variable. These three variables could determine how much TENNIS Magazine has morphed from the exposure of male and female players in the 60s, 70s and 80s compared to today’s coverage.

In fact, with this year (2005) being the 40th anniversary of Tennis, the editors and publishers actually changed the look of the cover. The new cover for the first three issues features only male and female players in action. The magazine’s editors and publishers changed the font and added a border around the cover as well. The change in the cover could very well be because of the 40th anniversary, but it could also be due to a change in the way readers and editors would like athletes portrayed on the covers.

Another study would be to interview the publisher – as of March 2001, Chris Evert, and see what impact, if any, she has had on the magazine’s cover image. It is apparent that she has not yet impacted the inside content of TENNIS, since their departments have remained the same – fitness, gear, travel, features and instruction. A study could be done to see the difference between the cover images before she took over as publisher and afterward.

Future research could also be conducted with another sport. A study could be done comparing Golf Magazine versus TENNIS Magazine to see if Golf Magazine’s cover images are shown more often in active or posed photographs. The findings of this study
could show that popular athletes in golf and tennis often transcend the actual sport. A study could also be performed where a researcher finds out who exactly makes the decisions regarding a magazine’s cover image. Is it the photographer, the magazine editor, the art director or someone else?

With tennis popularity on the rise and the advent of the Tennis Channel in July 2002, the sport of tennis has generated huge amounts of attention. The Tennis Channel features daily news shows that “capitalize on the drawing power and sex appeal of this new wave of tennis stars,” said Bruce Rider, Tennis Channel executive vice president. “Another show follows players off the court to places including ‘the hottest night sports around the world.’” These feature pieces play a major role in boosting non-hardcore fans’ interest in the game.

Conducting a study on the Tennis Channel to see if their ratings reflect the number of tennis players and fans may also be important in clarifying what types of programs to broadcast. One may assume that the Tennis Channel is only for devout tennis fans, but this channel could also reach out to non-tennis players who are interested to learning how to play the game or some who are just interested in following the popularity of a certain player. If the Tennis Channel can prove to be an outlet for any type sports fan, perhaps the fans would also be interested in subscribing or purchasing the number one magazine for tennis fans, TENNIS Magazine. Since almost every sport has a television channel all their own nowadays, constructing a study to see if the Tennis Channel has garnered more attention for TENNIS Magazine would be another fascinating research project.

Another possible research project would be to see how the roles of sponsors and agents affect a tennis player’s career. A prime example was Anna Kournikova, who
received more money in sponsorships and endorsements from Adidas, Berlei, Yonex, Omega, and Lycos than she ever did playing tennis. Another example is Venus Williams, who is sponsored by Reebok. She meets with the company and designs her very own, customized tennis outfits, which are later marketed and sold in retail stores.

Looking at other sports magazines and comparing their covers and to see which publications are influencing each other and starting different trends in sports magazines would be another study. Conducting interviews with the tennis players to see if they’re concerned with how they are presented on the covers of TENNIS may also give insight into how much say the player has in his or her cover photograph. For instance, the Williams sisters, who have been on the cover of TENNIS numerous times, probably have more of a voice when it comes to what they want to wear and how they want to pose. Whereas a player who is on the cover for the first time is more inclined to agree with the editors and publishers decision for the cover photography.

Finally, a focus group with TENNIS Magazine subscribers would be another study to conduct. TENNIS isn’t a publication that one would find in the checkout aisles of the grocery store. And since subscribers are 98.1% of the TENNIS population, their opinion is very valuable to the success of TENNIS Magazine. The subscribers of TENNIS probably don’t pay much attention to the covers of the magazine when they get it in the mail since most are primarily concerned with what’s inside the magazine. But, perhaps discussing the covers analyzed in this study in particular in a focus group may bring to light certain issues in tennis and give the editors and publishers something to think about for future changes.
An alternate focus group could also be conducted with TENNIS Magazine subscribers by their skill levels as well. There could be three focus groups – one for beginners, one for intermediate and another for advanced players. This could help the editors of TENNIS to see how the different playing levels of their subscribers contributes to their interest in the different departments and the cover images of TENNIS Magazine.
TENNIS Magazine Codebook: Cover Photo Images

**Instructions:** Code each person in every photo separately. Do not code an individual if the majority of his or her body is not visible in the photograph.

**MON**  
Indicate the issue of TENNIS Magazine (month)

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>January</td>
</tr>
<tr>
<td>02</td>
<td>February</td>
</tr>
<tr>
<td>03</td>
<td>March</td>
</tr>
<tr>
<td>04</td>
<td>April</td>
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<td>05</td>
<td>May</td>
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<td>06</td>
<td>June</td>
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<td>07</td>
<td>July</td>
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<td>08</td>
<td>August</td>
</tr>
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<td>09</td>
<td>September</td>
</tr>
<tr>
<td>10</td>
<td>October</td>
</tr>
<tr>
<td>11</td>
<td>November</td>
</tr>
<tr>
<td>12</td>
<td>December</td>
</tr>
</tbody>
</table>

**YR**  
Indicate the issue of TENNIS Magazine (year)

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>00</td>
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<tr>
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<td>2001</td>
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<tr>
<td>02</td>
<td>2002</td>
</tr>
<tr>
<td>03</td>
<td>2003</td>
</tr>
<tr>
<td>04</td>
<td>2004</td>
</tr>
</tbody>
</table>

**GEN**  
Indicate whether you are coding a female or male subject in the photo. If there is more than one person in the photo, code a line for each. In the rare instance where you cannot be sure of gender, code that as such.

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Male</td>
</tr>
<tr>
<td>2</td>
<td>Female</td>
</tr>
<tr>
<td>3</td>
<td>Both</td>
</tr>
<tr>
<td>4</td>
<td>Neither</td>
</tr>
<tr>
<td>5</td>
<td>Cannot tell</td>
</tr>
</tbody>
</table>
MOT  Indicate the motion of the subject in the photo.

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Not appropriate</td>
</tr>
<tr>
<td>1</td>
<td>Active – subject is in motion or in a posture that suggest they are about to take action. Examples: Athlete in competition, athletes talking, athlete celebrating, coach watching from sideline.</td>
</tr>
<tr>
<td>2</td>
<td>Passive – subject appears: 1. obviously posed for the camera, or 2. is motionless (sitting, resting, etc) or 3. is in a mug shot (from the neck up/portrait-style). Example: Athlete resting, athlete standing still, mug shot where the person is in a posed position, shot of athlete standing with ball.</td>
</tr>
</tbody>
</table>

MALE CLOTHING  Indicate how much clothing the male in the photograph is showing on the cover. If more than one condition applies list all numbers that appear. For example, if a player, fan or coach’s legs and stomach are shown, code both numbers 2 and 3.

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Not applicable</td>
</tr>
<tr>
<td>1</td>
<td>Player is fully clothed, wearing long or short sleeves, not exposing any scandalous body part (warm-up suits or sweats)</td>
</tr>
<tr>
<td>2</td>
<td>Legs included in photograph</td>
</tr>
<tr>
<td>3</td>
<td>Stomach exposed</td>
</tr>
<tr>
<td>4</td>
<td>Shirtless</td>
</tr>
<tr>
<td>5</td>
<td>Cannot tell</td>
</tr>
</tbody>
</table>

FEMALE CLOTHING  Indicate how much clothing the female in the photograph is showing on the cover. If more than one condition applies list all numbers that appear. For example, if a player, fan or coach’s legs and stomach are shown, code both numbers 2 and 3.

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Not applicable</td>
</tr>
<tr>
<td>1</td>
<td>Player is fully clothed, wearing long or short sleeves, not exposing any scandalous body part. (warm-up suits or sweats)</td>
</tr>
<tr>
<td>2</td>
<td>Legs included in photograph</td>
</tr>
<tr>
<td>3</td>
<td>Stomach exposed</td>
</tr>
<tr>
<td>4</td>
<td>25% or more of breast is shown</td>
</tr>
<tr>
<td>5</td>
<td>Cannot tell</td>
</tr>
</tbody>
</table>
**CLOTHING**  Indicate if a player/fan/coach is wearing either tennis clothing or non-tennis related clothing.

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Not applicable</td>
</tr>
<tr>
<td>1</td>
<td><strong>Tennis clothes</strong> – Tennis dress, skirt, shirts, shorts, sneakers and socks</td>
</tr>
<tr>
<td>2</td>
<td><strong>Non-tennis clothes</strong> – Regular street clothes (jeans, sweaters, dresses, khakis)</td>
</tr>
<tr>
<td>3</td>
<td>Cannot tell</td>
</tr>
</tbody>
</table>

**POS**  If player/coach/fan is not in an action pose, code their passive posture in the photograph.

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Not applicable</td>
</tr>
<tr>
<td>1</td>
<td><strong>Level 1</strong> – Posed, portrait-like photograph</td>
</tr>
<tr>
<td>2</td>
<td><strong>Level 2</strong> – Posed; with arms crossed or hands on hips</td>
</tr>
<tr>
<td>3</td>
<td><strong>Level 3</strong> – Somewhat suggestive (casual stance, not explicitly implying sex): Accentuating cleavage or standing with legs apart</td>
</tr>
<tr>
<td>4</td>
<td><strong>Level 4</strong> – Suggestive (intentionally posing to suggest sensuality): Player is sticking chest out or running fingers through hair</td>
</tr>
<tr>
<td>5</td>
<td><strong>Level 5</strong> – Explicit (more action-based sexual gestures): Tugging down on top of any article of clothing</td>
</tr>
<tr>
<td>6</td>
<td>Cannot tell</td>
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</tbody>
</table>

**FAC**  Indicate the facial expression of the player/coach/fan. If more than one condition applies list all numbers that appear. For example, if a player/coach/fan is raising an eyebrow and parting lips, code both numbers 2 and 3.

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
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<tbody>
<tr>
<td>0</td>
<td>Not appropriate</td>
</tr>
<tr>
<td>1</td>
<td>Smile</td>
</tr>
<tr>
<td>2</td>
<td>Raised eyebrow</td>
</tr>
<tr>
<td>3</td>
<td>Parted lips</td>
</tr>
<tr>
<td>4</td>
<td>Provocative look</td>
</tr>
<tr>
<td>5</td>
<td>Grunting face/serious/intense</td>
</tr>
<tr>
<td>6</td>
<td>Teeth clenched</td>
</tr>
<tr>
<td>7</td>
<td>Biting lip</td>
</tr>
<tr>
<td>8</td>
<td>Cannot tell</td>
</tr>
<tr>
<td>MON</td>
<td>YR</td>
</tr>
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APPENDIX C
TENNIS MAGAZINE EXAMPLE COVERS
Letter of Permission to Quote or Reproduce Copyrighted Material

PERMISSION TO QUOTE/REPRODUCE COPYRIGHTED MATERIAL

I (We), [Tony Laore (for Tennis Mag), owners(s) of the copyright of the work known as Tennis Magazine], hereby authorize [Jessica A. Goldstein] to use the following material as part of his/her thesis/dissertation to be submitted to the University of Florida.

- The 50 issues of TENNIS Magazine from 2000 to 2004 to be used for content analysis purposes.
- Eight issues of the 50 issues of TENNIS Magazine from 2000 to 2004 to be featured in the Appendix of the thesis as example covers.

My reproduction is solely for educational purposes.

Tony Laore on behalf of Tennis Magazine
Signature of Copyright Holder
Date 6/4/2005
Figure C-1. This cover illustrates how the magazine uses the posed, portrait-like photograph, instead of an active shot. It also shows the Williams’ sisters in non-tennis clothing. (© Photo by Peter Brew-Bevan/HeadPress PTY LTD)
Figure C-2. This cover photograph shows Mary Pierce smiling, posed, in non-tennis related clothing. (© Photo by Simko/Winston West)
Figure C-3. This cover shows Martina Hingis in an action shot. It is one of the few covers examined in this study that illustrates a woman in action, while also wearing tennis clothing. (© Photo by Adam Pretty/AllSport)
Figure C-4. This cover image shows Patrick Rafter’s stomach exposed, while tearing off his shirt after a match. The coverline “One Last Fling” also insinuates something of sexual nature. (© Photo by Clive Brunskill/AllSport)
Figure C-5. This cover shows Jan-Michael Gambill in action, but shirtless. It illustrates that even though he is a male in action, he is still being portrayed as a sex symbol, instead of a tennis player. (© Photo by Chris Trotman/Duomo)
Figure C-6. This cover image of the Williams’ sisters shows them posed, in non-tennis related clothing, looking sexy. The coverline “Bod Squad” also implies that the reader should be focused on the Williams’ bodies, not their tennis talent. (© Photo by George Holz/Corbis Outline)
Figure C-7. This cover photograph of James Blake shows him posed, with arms crossed. An arms crossed pose illustrates is a more dominant pose than the female cover model poses shown in this appendix. (© Photo by Susan Mullane/CAMERAWORK USA, INC)
Figure C-8. This cover photo of Maria Sharapova shows her in tennis-related clothing, but she is posed with her hair down and midriff exposed looking at the camera in a provocative manner. (© Photo by Blake Little)
LIST OF REFERENCES


BIOGRAPHICAL SKETCH

Jessica Ashleigh Goldstein was born in West Palm Beach, Florida, on June 27, 1981. Her dad Marc, a U.S.P.T.A. tennis instructor, taught her to play tennis when she was 3 years old. Jessica went undefeated on her tennis team junior and senior year of high school and won all-county honors. She also played in a few U.S.T.A. junior tournaments throughout high school. Jessica got her first subscription to TENNIS Magazine when she was 14 years old and has been an avid reader ever since.

Growing up, Jessica always showed a passion for creativity and writing. She joined her high school yearbook staff during her sophomore year and absolutely fell in love with journalism. She became the editor-in-chief of Precedent 1999, the largest yearbook her high school had ever produced to this day.

Throughout college, Jessica interned at many prestigious publications – Palm Beach Illustrated magazine, Palm Beach Society and Oxendine Publishing Company. Jessica graduated the University of Florida with an undergraduate degree in magazine journalism and a minor in sociology in 2003. Jessica began her graduate study of mass communication at UF in the fall of 2003. She graduated in August 2005 with a Master of Arts in Mass Communication.