From *Snow White* to *Big Hero Six*:

The Relationship Between Disney's Animated Films and Gender Role Perceptions

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Honors Project

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Abstract

The relationship between Disney's animated films and the participants' gender role perceptions was examined. The population consisted of East Texas Baptist University students. The sample had 290 participants with 103 males and 182 females (5 did not list their gender). The study consisted of two parts, a content analysis of 29 Disney movies and a survey. The content analysis coded the masculine and feminine behavior of the lead male and female of each movie and was used to categorize the movies for the survey. The measures used in the survey were the Attitudes Toward Women Scale and the Personal Attributes Questionnaire, both created by Spence and Helmreich. In the content analysis, the Disney movies produced from 2000 to 2014 had a significantly higher percent of masculine behavior displayed by the lead female character than the movies produced from 1937 to 1999. There was not a relationship between gender of main character and screen time; however, the higher the percent of masculine behavior portrayed by the lead female character, the more screen time the male character was given. There were significantly more male characters than female characters. In the survey, the preferred Disney movies by the participants had no effect on their scores, although the gender of the participants did have an effect. Limitations of this study: possible bias by the researcher, a previous coding scheme was used instead of a specifically designed one, and the movie sample consisted of only 29 movies. Future research should look at better defined terms, in depth coding of Disney movies, behavior patterns of the villain and lead male characters, and possibilities of international research.

From *Snow White* to *Big Hero Six*:

The Relationship Between Disney's Animated Films and Gender Role Perceptions

There is a body of research on child development, television exposure, and Disney. Very few studies have examined how gender roles, whether traditional or not, in their feature length films have any effect on gender role perceptions held by their audiences. There is research that shows that people will hold beliefs about people groups in their social realities that closely mirror those shown in the television shows they watch (Morgan & Shanahan, 2010). Disney's exposure is far reaching and their movies are mainstream media, often scoring high at the box office (International Movie Database, 2015). Many of their movies also display traditional gender roles and even when they attempt to bend the norms, there are still set genders for their characters. The purpose of this study is to examine Disney movie content for traditional gender role indicators as well as to survey the students at East Texas Baptist University for Disney exposure and gender role perceptions.

Terms Defined

Perspective of Gender

For this study, I used the social constructionist perspective of gender roles as described by Baber and Tucker (2006) in their study about measuring attitudes toward gender. The social constructionist perspective views gender and the assigned gender roles to male and female as the product of cultural, societal, and historical context and does not view gender as a product of biology. In this perspective, a person does not have a gender but instead performs gender in relationships with other people. What may seem "normal" for male or female is actually the result of societal expectations and historical fulfillment. This view can help show where gender differences come from and show gender inequalities.

Gender Roles

In this study, I used the terms "traditional gender roles," "nontraditional gender roles," and "gender equality". Traditional gender roles have been defined as males and females having different gender role expectations (England, Descartes, & Collier-Meek, 2011). Males have attributes that are considered traditional to their gender including: wanting to explore, physically strong, assertive, unemotional, independent, athletic, engaging in intellectual activity, inspiring fear, brave, described as physically attractive (masculine), giving advice, and providing leadership. Females' gender role attributes include: concerned with physical appearance (primping e.g.), physically weak, submissive, showing emotion, affectionate, nurturing, sensitive, tentative, helpful, troublesome, fearful, ashamed, collapsing while crying, described as physically attractive (feminine), asking for or accepting advice or help, and victimized. Nontraditional gender roles have been used when the character presents androgynous gender attributes. This means that they present closer to an equal amount of male and female gender attributes than the traditional gender roles do. Gender equality has been defined as male and female having equal rights and representation.

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Media

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Gender Roles

The media of the present time reflects the gender role expectations found in the American culture (Dill & Thill, 2007; Kahlenberg & Hein, 2010; Vecchiato et al., 2014). In Vecchiato et al. (2014), the very goal of ad marketing is to use subconscious gender roles and stereotypes that target genders differently. In this small study of 28 participants, neuroscience researchers analyzed the participants' perception of the TV advertisements and the how they are designed

based on the consumer's gender (Vecchiato et al., 2014). This gendering of commercials is also apparent in children's toy commercials found on Nickelodeon (Kahlenberg & Hein, 2010). Kahlenberg & Hein (2010) found that the toy commercials were gender-specific and showed the children in stereotypical play; for example, boys were more aggressive and played outside while girls were more cooperative and played inside. Video games also reinforce the ideal hyper masculinity and hyper femininity (Dill & Thill, 2007). The females in games are typically weak, wear little clothing, are submissive, and are sexual. Men portrayed in video games are aggressive, strong, and accepting of violence.

Advertisements

Women in advertisements are typically gender stereotyped and sexualized (Eisend, 2010; Gaucher, Friesen, & Kay, 2011; Morgan & Shanahan, 2010). In a content analysis of previous studies conducted on gender stereotyping in advertisements in different countries, it was found that the highest occurring stereotype depicted women in traditional occupational roles (Eisend, 2010). This study also found that advertisements are a mirror that reflects the society's view of gender equality instead of society reflecting the advertisements' portrayed view of gender equality. Marketers use the current views of gender roles to sell their products and rarely try to alter the view for marketability. Morgan and Shanahan (2010) studied the effects heavy television viewing had on people's perspective on social reality. They found that heavy television viewers were more likely to hold social reality beliefs that were similar to the television shows they were watching. This included beliefs about gender roles, ethnicities, behavior related to age, and drug usage among others. Gaucher et al. (2011) studied the effects of gendered wording in job advertisements and found that in male dominated jobs, masculine words were more often used to describe the position. The outcome demonstrated that women

were less likely to apply for a job with more masculine wording, and men felt a stronger sense of belonging when masculine words were used to describe the job.

Magazine Advertisements

In magazine advertisements, women are often depicted in some sexual manner; the focus is on body and sex (Graff, Murnen, & Krause, 2013; Hust et al., 2014; Stankiewicz & Rosselli, 2008). Stankiewicz & Rosselli (2008) found that a little over half the magazine advertisements in their sample portrayed women as sex objects. Men's magazines were also more likely to portray women as sex objects than any other magazine genre. Graff, Murnen, and Krause (2013) looked at the change over time in the sexualization of women and girls in the magazines *Seventeen* and *Girl's Life*. Since the 1970s the amount of sexual characteristics portrayed in Seventeen have tripled, and girls in Girl's Life are 15 times more likely to have sexual characteristics now compared to its beginning in the 1990s. In a 2014 study by Hust et al., college students were tested for influence from men's and women's magazines and their sexual consent practices. Men who read men's magazines were less likely to ask for sexual consent and also less likely to follow sexual consent decisions. Men's magazines tend to portray men as the sexual aggressors who desire to engage in sex. Women who read women's magazines were more likely to turn down unwanted sexual activity. More modern women's magazines are portraying women as sexual beings instead of objects who are in charge of their own sexuality (Hust et al., 2014).

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Cartoon

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Breaking Gender Roles

Not all cartoons, animated shows with the intended audience of children, have fallen into portraying decades old gender stereotypes (Banet-Weiser, 2004; Burguera, 2001). In an essay

examining an episode from Tiny Toons that dealt with the topic of feminism, Burguera (2001) found that the co-lead Babs Bunny was breaking some of the stereotypical gender roles and was also acting out the journey of feminists at that point. Before this point, cartoons displayed female characters as domestic and in need of rescuing (Burguera, 2001). However the Babs character was mischievous, adventurous, and rough, although she did still display typical female characteristics including her outfit design, interest in makeup, and spending hours on the phone (Burguera, 2001). Nickelodeon has also been recognized as a channel that empowers girls and represents them as strong protagonists and intelligent (Banet-Weiser, 2004). This study looked at several shows that premiered on Nickelodeon including *Clarissa Explains it All, As Told By Ginger*, and *Nick News*. These shows and others were used as examples that show that strong female leads could be successful; they had female roles that broke conventional gender roles and other non-traditional characteristics.

Television Viewing Effect on Children

Not all studies agree on how much influence television viewing has on developing children and their behaviors (Agarwal & Dhanasekaran, 2012; Blumberg, Bierwirth, & Schwartz, 2008; Hapkiewicz & Roden, 1971). The results of Hapkiewicz & Roden's 1971 study found that there was no difference in aggression in the interpersonal play of children who viewed aggressive television and children who did not. They did, however, find prosocial behaviors such as sharing, could be affected negatively by aggressive television. Blumberg, Bierwirth, and Schwartz (2008) also found that violent television may not necessarily cause aggressive behaviors in children due to children's moral consciousness that may help them recognize that cartoons aren't real. However Agarwal & Dhanasekaran (2012) indicate that media does have an

influence on a child's development and behaviors including drug abuse and risky sexual behavior.

Disney

Disney Exposure

Disney is a large corporation that has produced movies, TV shows, TV channels, musicals, and other forms of media. It would be rare these days to find someone who has not been exposed to Disney at some point in their life (Abel, 1995; The Walt Disney Corporation, 2014; International Movie Database, 2015). Abel (1995) found that Disney shows often show gender roles in close proximity to the public perception of gender norms. Disney has also led the way for gender norms for the rest of the cartoon world. In The Walt Disney Corporation 2014 Annual Report, Disney had 3 domestic channels, which had an estimated 251 million combined subscribers, and 3 international channels that had an estimated combined 408 million subscribers (The Walt Disney Corporation, 2014, p. 2). According to the United States Census Bureau, in 2014 there were 318.9 million people in the United States; that means that over 2/3 of the population should subscribe to at least one of the domestic Disney channels. The combined international channels have a higher subscriber rate than the United States. The last 5 Disney movies to be released, Big Hero 6, Frozen, Wreck-it-Ralph, Winnie the Pooh, and Tangled, have had a combined total of $1,039,800,317 in box office sales (IMDB).

Gender Roles

Anyone who watches Disney movies would be provided with stereotypical gender role models (Baker-Sperry, 2007; England, Descartes, & Collier-Meek, 2011; Lee, 2008). England et al. (2011) found that the first three Disney princess movies, released in the 1930s and 1950s, showed more traditional gender roles. This study found that even later movies that were released

focused on the traditional outcome for a woman which included being paired up with her prince. Lee (2008) looked at how young Korean immigrant girls perceived the gender roles in Disney movies. One of the gender differences that the girls noticed involved how easy it was for the princes to decide who and when they would marry without external conflict. For the princesses, it was not as easy and involved external conflicts including controlling parents and laws that could only be negated by self-sacrifice and abandoning her own desires (Lee, 2008). Baker-Sperry (2007) conducted a study that examined how children in elementary school who read Walt Disney's Cinderella understood messages about gender and peer interaction related to interpreting the messages. Baker-Sperry found that the children interpreted the gender messages from the book to be traditional. The children identified Cinderella as "beautiful, nice, deserving of friends, and as skilled in domestic tasks". Even though the prince is never described in the text, the children still identify him as being handsome or charming. Baker-Sperry also found that the children were more likely to interpret the message as truth if they could identify with the story; the girls were able to identify more with Cinderella than the boys were and so they held the messages from the story to be true.

Newer Disney movies attempt to modernize their stories and protagonists but their movies still contain traditional gender roles (Dundes, 2001; Dickens, 2001; Towbin, 2003). Dundes (2001) analyzes the Disney movie *Pocahontas* and finds that even though Pocahontas is supposed to be a new kind of heroine, different from Snow White and Sleeping Beauty, her priorities still include love and a mixture of selflessness and selfishness. When Pocahontas disobeys her father and saves John Smith, it is because of her love interest that she does this (Dundes, 2001). At the same time, she is also showing selflessness by deciding to stay with her tribe instead of returning with John Smith. These opposing ideas send out changing messages

about whether the female gender role should be selfish or selfless (Dundes, 2001). Dickens's

(2001) paper focused on *Beauty and the Beast* and its portrayal of male transformation caused by

an innocent and virtuous female. Dickens views this movie as one that propagates the gender

role of women being virtuous. One study looked at 26 Disney movies and found that for women,

appearance was valued more than intellect in 15 of the movies (Towbin, 2003). In 11 of the

movies there was a theme of women being helpless and dependent on someone to save them.

Out of the 26 movies, only 2 had a goal other than marriage while 15 of the movies showed the

women in domestic roles.

Hypotheses

Content Analysis

The content analysis portion of this project explored three hypotheses related to Disney

animated movies. The first hypothesis looked for a shift in portrayed gender roles in Disney's

movies with earlier movies having more traditional gender roles and the latest movies having

more nontraditional gender roles. The second hypothesis predicted that male characters will

outnumber female characters in Disney movies. The third hypothesis predicted that male

characters will have more screen time compared to female characters.

Survey

Four hypotheses were examined for the survey portion of this study. The survey was

given to East Texas Baptist University students after the content analysis is completed. The first

hypothesis predicted that females who pick the traditional Disney movies as their favorites will

have higher feminine scores on the Personal Attribute Questionnaire (Spence, Helmreich, &

Holahan, 1979). The second hypothesis predicted that females who picked traditional Disney

movies as their favorites will have lower scores on the Attitudes Toward Women scale than the

females who picked the nontraditional Disney movies as their favorites. The third hypothesis

predicted that females will prefer the nontraditional Disney movies more than males. The fourth

hypothesis predicted that males will favor more traditional Disney movies and will have lower

scores on the Attitudes Toward Women Scale while females will favor more nontraditional

movies and will have higher scores on the Attitudes Toward Women Scale.

Methods

Content Analysis

The first part of this project involves a content analysis of 29 Disney movies. I used a

method similar to the one in England et al.'s (2011) study on Disney princess gender role

portrayals. This method measured how traditional or nontraditional the gender roles portrayed in

each Disney movie are and looks at masculine and feminine characteristics portrayed by the

characters. The masculine characteristics are: curious about princess, wanting to explore,

physically strong, assertive, unemotional, independent, athletic, engaging in intellectual activity,

inspiring fear, brave, described as physically attractive, giving advice, and providing leadership.

The feminine characteristics are: concerned with physical appearance, physically weak,

submissive, showing emotion, affectionate, nurturing, sensitive, tentative, helpful, troublesome,

fearful, ashamed, collapsing while crying, described as physically attractive, asking for or

accepting advice or help, and victim. The Disney movie list was decided by using only Walt

Disney Animation Studio movies between 1937 and 2014. The list was further reduced by

removing movies where the main character or characters were not human at any point in the

movie. There were twelve princess movies (41.4%) and seventeen non-princess movies (58.6%).

The movies that were included are; *Snow White and The Seven Dwarfs (1937), Cinderella*

(1950), Alice in Wonderland (1951), Peter Pan (1953), Sleeping Beauty (1959), The Jungle Book

(1967), The Black Cauldron (1985), The Little Mermaid (1989), Beauty and The Beast (1991),

Aladdin (1992), Pocahontas (1995), The Hunchback of Notre Dame (1996), Hercules (1997),

Mulan (1998), Tarzan (1999), The Emperor's New Groove (2000), Atlantis: The Lost Empire

(2001), Lilo and Stitch (2002), Treasure Planet (2002), The Incredibles (2004), Meet the

Robinsons (2007), Ratatouille (2007), Up (2009), The Princess and The Frog (2009), Tangled

(2010), Brave (2012), Wreck-it-Ralph (2012), Frozen (2013), Big Hero 6 (2014).

      I also counted the number of male and female characters in each movie and measured the screen time of the main male and female characters. The movies were split up based on the percent of masculine versus feminine attributes the lead female displayed in the movie. The movies with a low percent of masculine behavior, defined as less than 40%, were labeled traditional. The movies with a high percent of masculine behavior, defined as more than 40%, were labeled nontraditional. The movies were also split into eras by separating the movies into four time periods. The first era was from 1937 to 1967 and included six movies, the second era was from 1985 to 1998 and included eight movies, the third era was from 1999 to 2007 and included eight movies, and the fourth era was from 2009 to 2014 and included seven movies. One of the reasons behind this particular grouping was to have a roughly equal number of movies in each period. It also worked out that the third era (1999-2007) had no princess movies.

      After the movies were cut down to the chosen 29, they were coded. I randomized the attributes on the sheet that was used to count for the lead characters, to prevent any bias by only checking female or male for the respective characters. This way I was unaware which ones were coded male or female. For the movies, I randomized them so that I would not be tempted to code the older movies one way and the newer movies another way. This helped to prevent any bias I may have about the time period that the movie was made in.

Survey

Participants

After my content analysis I used the students at East Texas Baptist University as my population and administered a survey. I collected data from 290 undergraduate students. The gender breakdown was 103 males (35.5%) and 182 females (62.8%). The data was collected from 83 freshman (28.6%), 88 sophomores (30.3%), 72 juniors (24.8%), and 43 seniors (14.8%). While there was an outlier, the mean age was still 20.25 years.

Measures

I surveyed the students about movie preference, exposure information and demographics. I used the Attitudes Toward Women Scale (Spence & Helmreich, 1978) which measured the participant's attitudes toward women and includes questions about women swearing, a woman proposing to a man, women's rights, a father's authority in the family and others. Cronbach's alpha for this scale was .81. The wording on two of the scale's questions, numbers four and fifteen, were changed to be more easily understood. On question four, "prerogative" was changed to "privilege". On question fifteen "locomotive" was changed to "pilot" and "darn socks" was changed to "laundry". Another scale used was the Personal Attributes Questionnaire (Spence, Helmreich, & Holahan, 1979) which had a subscale of communion attributes (gentle, helpful, emotional, understanding, devotes self to others, kind, warm and awareness of others' feelings), that was used to measure the feminine attributes of the participants. Cronbach's alpha for this subscale was .74.

Procedure

I recruited the students by gaining permission from East Texas Baptist University professors to use their classes for my study. I focused on entry level classes and emailed

professors that I knew had large classes or a variety of students. The email contained a copy of

the informed consent and the survey and detailed how long the survey should take and its general

content. Once in the classroom, I handed out the informed consent and survey together,

explained how to take the survey, and when they were done I collected the survey and informed

consent and immediately separated the two documents. I took steps to avoid any students taking

the survey more than once by asking if the students had already completed the survey and asking

them to not repeat it. After I collected the surveys, I placed them all together and numbered

them. The informed consents remained separate and though counted, were not numbered.

<div align="center">**Results**</div>

Content Analysis

An independent groups *t* test was performed comparing the mean percent of behavior by

lead female that is masculine for Disney movies released in the years 1937 to 1999 (*M*=34.14,

SD=11.11) with that for Disney movies released in the years 2000 to 2014 (*M*=44.29,

SD=15.98). This test was found to be statistically significant, *t(26)*=-1.95, *p* < .05, indicating

that the newer Disney movies have a significantly higher percent of behavior by the lead female

that is masculine. The strength of the relationship between the percent of masculine behavior

displayed by the lead female and the year the movie was released, as indexed by eta^2, was .13.

A correlated groups *t* test compared the mean male character screen time to the mean

female character screen time. This test was found to not be statistically significant, t(28)=-1.11,

p>.05, indicating that the average male screen time (M=49.34, SD=21.33) was not significantly

different from the average female screen time (M=41.62, SD=22.42). However the means do

indicate that the males had a higher average screen time.

A correlation between the percent of the lead female's masculine behavior and the percent of the male lead's screen time was found to be statistically significant, r (28) = -.50, p < .05. A higher percent of masculine behavior displayed by the lead female character was associated with a higher amount of screen time for the male lead character.

A correlated groups *t* test compared the mean number of female characters per movie to the mean number of male characters per move. This test was found to be statistically significant, $t(28)=-7.90$, *p*<.05, indicating that the average number of females in a movie (*M*=4.48, *SD*=2.28) was less than the average number of male characters in a movie (*M*=10.34, *SD*=2.98). The strength of the relationship between gender and average amount of characters was .69, as indexed by eta^2.

Survey

An independent groups *t* test was performed comparing the mean Communion scores, from the PAQ, for females who preferred movies with a low percent of masculine behavior displayed by the lead female character (*M*=32.59, *SD*=4.53) with that for the mean Communion scores for females who preferred movies with a high percent of masculine behavior displayed by the lead female character (*M*=32.15, *SD*=3.94). This test was found to not be statistically significant, $t(171)=.65$, *p* > .05, indicating that the preferred movie had no effect on the Communion scores.

An independent groups *t* test was performed comparing the mean Attitude Towards Women score for females preferring Disney movies with lead females displaying a low percent of masculine behavior (*M*=79.02, *SD*=7.77) with that for females preferring Disney movies with

lead females displaying a high percent of masculine behavior (M=78.05, SD=9.12). This test

was found to not be statistically significant, $t(158)$=.472, $p > .05$.

A chi-square test was applied to the relationship between gender and the amount of

masculine behavior displayed by the lead female in their preferred movie and found to be

statistically significant, $\chi^2 (1, N = 279) = 16.32, p < .05$. As indexed by Cramér's statistic, the

strength of the relationship was .24. This suggests that gender had an influence on the

participant's preferred Disney movies.

The mean Attitude Towards Women scores were subjected to a two-way analysis of

variance having two levels of gender (male, female) and two levels of percent of masculine

behavior by the lead female character (high-over 40%, low under 40%). The main effects were

found to be statistically significant. The main effect of gender yielded an F ratio of

$F(1,255)$=14.17, $p < .05$, indicating that the mean Attitude Towards Women score was higher for

females (M=78.60, SD=8.34) than for males (M=73.84, SD=9.54). The strength of the

relationship, as indexed by eta2, was .0007.

The main effect of the lead female character's percent of masculine behavior yielded an F

ratio of $F(1,255)$=.88, $p> .05$, indicating the mean Attitude Towards Women score for those who

preferred movies with female leads displaying a low percent of masculine behavior (M=77.92,

SD=8.24) was not significantly different from the mean Attitude Towards Women score for

those who preferred movies with female leads displaying a high percent of masculine behavior

(M=75.72,SD=9.80).

The interaction effect was non-significant, $F(1,255)$=.01, $p = .93$.

Discussion

Content Analysis

Increasingly through the eras, the Disney movies had female leads with significantly more masculine behavior. While there was not a significant difference between male and female characters average screen time, the means did indicate that males had a higher average than females. However, there was a relationship between the lead female character's percent of masculine behavior and male screen time. As the masculine behavior for the female characters increased, so did the amount of screen time for the male character. There were significantly more male characters than female characters.

Limitations.

I used a previous study as the foundation for my coding procedure. However I was still the only person doing the coding. I could not compare the coding against any other results and so I could not check the reliability of the coding procedure. Although I randomized the movies and the attributes to attempt to control coding bias, I cannot guarantee that there was not any bias. The coding scheme could have fit some movies better than others, and it was harder to get attributes on secondary characters since they may have been on the screen for such a short time. While the movie list had 29 movies, had other movies been included in the list, such as those featuring nonhuman characters, the results could have been different.

Survey

There was no relationship between the female participants preferred movies and their Communion scores from the Personal Attribute Questionnaire. There was no relationship between the female participants preferred movies and their Attitudes Toward Women scores. However, there was a relationship between gender and the participants' preferred movies. The

females tended to favor movies with a female lead, regardless of whether the behavior displayed was more masculine or more feminine. All but one of these movies featured a princess character. While there was a relationship between gender and Attitudes Toward Women scores, there was no relationship with the preferred movie's percent of masculine behavior.

The survey results were mixed; some data supported the hypotheses, and some did not. These mixed results could be the result of the definitions not being defined clearly. The definitions could have been tailored more towards the study or the coding scheme that I used. The population could also have been a reason for mixed results; the East Texas Baptist University population could be different from the general population and the age group could be different from the general population that I had in mind when I designed these hypotheses. It could also be that the movies were less responsible for gender role perceptions than I thought. The scales could have not measured what I wanted to measure as well as other scales could have.

Limitations.

I was not able to get as many people as I desired from each department at East Texas Baptist University. I was only able to spend a few weeks getting data and the results could have been affected had I been able to obtain more data. I only used East Texas Baptist University students which may not generalize to other populations well unless the population is similar. Had my variables been defined differently, the results could have been different for the nontraditional and traditional movies. The movies could have been categorized differently. The Attitudes Toward Women scale may not have been conducive for this population; there were many questions over the wording used. The survey was long and people grew impatient towards the end of the survey, putting less thought into their answers.

Future Research

While there have been studies that look at the behavior of Disney characters, there has not been much research done on how the portrayed gender roles in Disney movies affect those who watch it, if there is an affect at all. This study was conducted by one person and could be subject to bias. Future research should allow for multiple coders and more defined terms. The topic could help the field to understand how widely popular media has an effect on the audience's gender role understanding. Another area that could be researched is the international effect of Disney's portrayed gender roles in other countries.

There were patterns noticed in the data that we weren't looking for but were apparent and would be of interest for future research. Whether male or female, the villain in each movie displayed a high percent of masculine behavior, some displaying no feminine behaviors at all. In contrast, the lead protagonist displayed high percent of feminine behavior.   The male characters often displayed a high percent of feminine behavior and many had equal parts feminine and masculine behavior or even a higher percent of feminine behavior than masculine. Future research has the opportunity to look at the behavior of the lead male characters and villains for patterns and possible effects of those patterns.

Conclusion

This study was conducted to examine the relationship between the portrayed gender roles present in Disney movies, the audience's personal masculine/feminine scores on the Personal Attribute Questionnaire, and their beliefs about women on the Attitudes Toward Women scale. There were some gender patterns in the Disney movies: male characters outnumber female characters and the percent of masculine behavior displayed by the lead female character increased over the years. Though there were patterns between scores on the Personal Attributes

Questionnaire and the Attitudes Toward Women scale, the pattern was between gender and

scores, not movie preference and scores. There are implications for future research both on

Disney movies and on their effect on others.

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