

GENDER DEPICTIONS IN TOURISM BROCHURES: THE CASE OF THE CRUISE
LINES

By

CRYSTAL H. SHREVE

A THESIS PRESENTED TO THE GRADUATE SCHOOL
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF SCIENCE IN RECREATIONAL STUDIES

UNIVERSITY OF FLORIDA

2005

Copyright 2005

by

Crystal H Shreve

I would like to dedicate this project to my professors, committee members and chair, and personal support system of parents, family and loved ones without whom my educational pursuits would not have been possible and because of whose guidance, encouragement, and wisdom I have been able to truly succeed.

ACKNOWLEDGEMENTS

As I reflect on the experience that I have had being a student at the University of Florida I am absolutely moved. I have been so privileged to have this opportunity and feel truly blessed that I was placed here to pursue my higher education. I could never put into concise and direct terms the degree to which I feel I have grown academically, as well as personally while here, and to try to encapsulate all that these years of study have done for me in a positive sense would be nearly impossible. I will forever consider these years to have been formative and enlightening and will carry in my heart a true appreciation for all that I have learned as a result. I am thankful to have been a member of this institution and appreciative of the opportunity that it has provided me.

I have been so blessed by my wonderful department and its faculty members who have believed in me from the beginning, never faltered in their unending support and guidance, and throughout the entire process of learning not only taught me, but also inspired me. It is due in large part to them that my studies have truly ignited a passion within me. The faculty members of my department have taken me under their respective academic wings and I am happily not the same person that I was when I began, having been refined and elevated by all that this opportunity for higher education has provided me. To my professors, my committee members and especially my committee chair, I am eternally grateful because they have truly impacted my life in ways they may never realize. I feel honored that I have studied under these individuals and so had the chance to have learned from some of the best in the field. I feel additionally blessed that through

good fortune, they have taken an interest in me, believed in my abilities, and pushed me to perform at levels I would have never dreamed myself capable of. I know that I will never be able to express to any of them how much they have touched me and helped me to grow. I want to thank Dr. Stephen Holland, Dr. Lori Pennington-Gray and Dr. Richard Lutz for serving on my committee and guiding me as they have along the way. I also want to thank Dr. Heather Gibson for tirelessly serving as my guiding force and helping me in all the many ways she has to become the best student I can possibly be. I would also like to thank Ting Bing Wu and Judith Cheng, my two coders, for their time and attention to detail.

To my loved ones, I owe a debt of gratitude that could never be measured and surely never be repaid. Without the love, support, encouragement, prayers, belief in me and help they have provided throughout my life, I would be nothing and no one, graduate degree or not. It is because of them that I have had the opportunities that I have had and that I was able to pursue my dreams with arms opened wide. I feel their caring, generosity and pride in me everyday and I am so thankful for that foundation of love and acceptance. I am so fortunate to have them all and thankful to God daily for each of them.

As I close this chapter of my life, I am filled with appreciation, gratitude and thankfulness that I have had the wonderful opportunity graduate studies have been for me, that I have been fortunate enough to pursue higher education at a university of this caliber, and that I have been lucky enough to study under brilliant educators who have guided me and taught me to be a better student, as well as a better person. I am also thankful beyond words for the support group I have always had, who as usual have made

me able to believe in myself and secure in the knowledge that I am loved, valued and believed a success regardless of my accomplishment, but also because of it.

TABLE OF CONTENTS

	<u>page</u>
ACKNOWLEDGEMENTS	iv
LIST OF TABLES	x
ABSTRACT	xii
CHAPTER	
1 INTRODUCTION	1
Statement of Problem	5
Purpose of the Study	7
Theoretical Rationale	7
Socialist Feminism	7
Semiotics	13
Goffman’s Advertising Domains and Typologies	14
Urry’s Tourist Gaze Domains, Definitions, and Depiction Typologies	18
Research Questions	19
2 REVIEW OF LITERATURE	21
Semiotic Tourism Research	21
Gender Representation within Social Media, Advertising, and Marketing	32
Gender Representation within Tourism Brochures	37
3 METHODS	49
Data Collection	49
Data Coding	52
Data Analysis	57
4 RESULTS	59
Male and Female Depiction	59
Urry’s Gazes Depiction	60
Urry’s Holidays Depiction	61
Goffman’s Advertising Domains Depiction	62
Goffman’s Advertisements Depiction	69
Summary	71

5	DISCUSSION AND CONCLUSION	74
	Gender Depiction within Cruise Line Brochure Imagery.....	74
	The Impact of Cruise Line Style	78
	Goffman’s Advertising Domains	79
	Goffman’s Advertisements.....	83
	Urry’s Depiction	84
	Urry’s Gazes.....	84
	Urry’s Holidays	85
	Summary.....	86
	Implications	88
	Recommendations for Future Research.....	91
	Limitations.....	93
	Delimitations.....	94
	Conclusion.....	94

APPENDIX

A	EXAMPLE OF GOFFMAN’S TRADITIONAL GENDER ROLE ADVERTISEMENT.....	96
B	EXAMPLE OF GOFFMAN’S REVERSE GENDER ROLE ADVERTISEMENT	98
C	EXAMPLE OF GOFFMAN’S EQUALITY ADVERTISEMENT	100
D	EXAMPLES OF GOFFMAN’S RELATIVE SIZE DOMAIN.....	101
E	EXAMPLES OF GOFFMAN’S FEMININE TOUCH DOMAIN.....	102
F	EXAMPLES OF GOFFMAN’S FEMININE TOUCH DOMAIN.....	103
G	EXAMPLES OF GOFFMAN’S FUNCTION RANKING DOMAIN	105
H	EXAMPLES OF GOFFMAN’S GENERAL FORMS OF SUBORDINATION OR RITUALIZATION OF SUBORDINATION DOMAIN	106
I	EXAMPLES OF GOFFMAN’S LICENSED WITHDRAWAL OR GENDER DETACHMENT DOMAIN	107
J	SUMMARY TABLE OF DATABASE CATEGORIES/RECORDINGS FOR EACH BROCHURE.....	108
K	SOCIAL COMPOSITION DATA CODING CLASSIFICATIONS FOR BROCHURES	109
L	CODING SHEET	111

M	NUMBER OF IMAGES PER CRUISE LINE STYLE CLASSIFICATION, NATURE/OBJECT ONLY IMAGES PER 5 TYPES OF NATURE/OBJECT ONLY IMAGES, AND FIGURES DEPICTED WITHIN IMAGES	116
	REFERENCES	117
	BIOGRAPHICAL SKETCH	121

LIST OF TABLES

<u>Table</u>	<u>page</u>
1 Male Depiction by Style of Cruise Line.....	59
2 Female Depiction by Style of Cruise Line	60
3 Urry’s Romantic Gaze.....	60
4 Urry’s Collective Gaze.....	61
5 Urry’s Family Holiday	62
6 Urry’s Romantic Holiday	62
7 Goffman’s Relative Size Domain per Gender.....	63
8 Goffman’s Feminine Touch Domain per Gender	64
9 Goffman’s Function Ranking Domain per Gender.....	64
10 Goffman’s Gender Subordination Domain per Gender	65
11 Goffman’s Licensed Withdrawal Domain per Gender.....	65
12 Goffman’s Relative Size Domain per Gender within Mainstream/popular	66
13 Goffman’s Feminine Touch Domain per Gender within Mainstream/popular	66
14 Goffman’s Function Ranking Domain per Gender within Mainstream/popular	66
15 Goffman’s Gender Subordination Domain per Gender within Mainstream/popular	66
16 Goffman’s Licensed Withdrawal Domain per Gender within Mainstream/popular	66
17 Goffman’s Relative Size Domain per Gender within High-end	67
18 Goffman’s Feminine Touch Domain per Gender within High-end	67
19 Goffman’s Function Ranking Domain per Gender within High-end.....	67

20	Goffman’s Gender Subordination Domain per Gender within High-end	67
21	Goffman’s Licensed Withdrawal Domain per Gender within High-end	67
22	Goffman’s Relative Size Domain per Gender within River	67
23	Goffman’s Feminine Touch Domain per Gender within River	68
24	Goffman’s Function Ranking Domain per Gender within River	68
25	Goffman’s Relative Size Domain per Gender within Nature-based/adventure	68
26	Goffman’s Function Ranking Domain per Gender within Nature-based/adventure	68
27	Goffman’s Licensed Withdrawal Domain per Gender within Nature-based/adventure	68
28	Goffman’s Relative Size Domain per Gender within Yacht/freight	69
29	Goffman’s Feminine Touch Domain per Gender within Yacht/freight	69
30	Goffman’s Function Ranking Domain per Gender within Yacht/freight	69
31	Goffman’s Gender Subordination Domain per Gender within Yacht/freight	69
32	Goffman’s Licensed Withdrawal Domain per Gender within Yacht/freight	69
33	Goffman’s Traditional Gender Role Advertisement	70
34	Goffman’s Reverse Gender Role Advertisement	71
35	Goffman’s Equality Advertisement	71

Abstract of Thesis Presented to the Graduate School
of the University of Florida in Partial Fulfillment of the
Requirements for the Degree of Master of Science in Recreational Studies

GENDER DEPICTIONS IN TOURISM BROCHURES: THE CASE OF THE
CRUISE LINES

By

Crystal H Shreve

December 2005

Chair: Heather Gibson

Major Department: Tourism, Recreation and Sport Management

Today tourism marketers work with markets that are increasingly diverse and therefore need to be more inclusive in the marketing representations that they use. This study focused on the images used by the cruise line companies in their brochures. Specifically, this study examined how males and females are depicted and the levels of power and status accorded to them in these images. Rooted in a socialist feminist, semiotic perspective, the goal was to investigate the social meanings and role expectations that were portrayed in the brochure imagery. Images were analyzed in part according to gender-based domain criteria as established by Goffman to determine the levels of power and status accorded to individuals based on their gender. Urry's criteria for determining social role expectations and social composition of the travel parties was also used as a framework for analysis.

The cruise line companies who produced the brochures were divided into five style classifications—mainstream/popular, high-end, river, nature-based/adventure, and yacht/freight—so that the issue of gender-based depiction could be examined at the

overall cruise line industry level, as well as per cruise line style classification to determine if cruise line style impacted the nature of depiction. The frequency of male and female depiction, as well as the absence and/or presence of gender-based domains and travel group composition, was recorded. ANOVA with a Tukey post hoc analysis and paired sample t testing were used to test for statistical significance among the different cruise line style classifications.

Results indicated that males and females were depicted with similar frequency and for the most part in fairly equitable states throughout the brochures. However gender-based differences were found whereby males were shown exhibiting some higher levels of social power and status. Socially constructed gender roles and differing levels of power based on gender were found within the imagery; however depictions exhibited much more equitable levels of power between males and females than previous studies have shown. The increasingly diverse and shifting demographics of the consumer market appear to have been addressed somewhat; however there is still a need for an even greater level of inclusion within tourism marketing depiction. There was still some evidence of gender bias and as such this is an issue that should remain in the forefront in the minds of tourism marketers, with the goal of eradicating representational discrimination of consumers and being more socially responsive to the increasingly diverse consumer market.

CHAPTER 1 INTRODUCTION

The tourism industry is currently one of the top three industries worldwide and many estimates place it as the world's leading industry, above both agriculture and manufacturing (Goeldner, Ritchie & McIntosh, 2000). Furthermore, the World Travel and Tourism Council estimates that the travel and tourism industry employs 245 million individuals globally (Riddle, 1999), equaling one in nine workers (Tooman, 1997). The World Tourism Organization (WTO) predicts that by the year 2010, there will be one billion tourists and that within ten years this number will increase to 1.6 billion, with travel related spending amounting to \$ 2 trillion dollars (Wentz, 1998). Additionally, the travel and tourism industry is predicted to account for 8.7 % of the worldwide gross domestic product (GDP) by the same year, 2010 (Goeldner, Ritchie & Mc Intosh, 2000). While the economic downturn and the terrorist attacks of September 11, 2001 in the US and the bombing of a nightclub in Bali, Indonesia in October 2002 resulted in less travel globally, it appears that leisure travel has rebounded almost to pre 9/11 levels. Indeed, the FAA predicts that 2005 summer air travel will equal if not surpass the number of people who flew during the record breaking year of 2000 (Sharkey, 2005).

One segment of the tourism industry that captures a substantial amount of tourist dollars and is continually growing is the cruise line industry. Cruising has in fact been the fastest-growing segment of the vacation business for the last decade, surpassing land-based resorts, theme parks and excursions (Dickinson & Vladimir, 1997). The North American cruise industry is a \$ 7-billion-plus business that in 2000 carried eight million

passengers annually and directly employed approximately 50,000 persons (Dickinson & Vladimir). Dickinson and Vladimir reported that in 1997, 200,000 travel agents sold cruises that averaged \$225 per person per diem. The authors go on to outline various patterns associated with the cruise industry. Tens of millions of dollars are spent on board the vessels in bars, gifts shops, shore tours, casinos and so forth. The forecast for the cruising industry is equally as promising and studies show that 66 % of cruisers, first time or frequent, rate cruising as better than other vacation experiences and additionally that 90% of them expect to take more cruises. The popularity of cruise travel may be attributed to the fact that it is relatively “hassle-free” as travelers pack and unpack once, feel high levels of safety, and have the chance to establish friendships on board with fellow cruisers.

The cruise industry can be segmented based upon the various experiences and types of cruises that individual cruise line companies offer. One segment of the cruise industry is the luxury cruise that provides potential passengers with a high-end cruising choice that emphasizes luxury, extravagance and exclusivity in services, amenities, entertainment options and food choices available on board. Companies that fit this segment include Cunard and Seabourn among others. Seabourn’s amenities are distinctive and unmistakably high-end, as are those companies who too fit within this segment, and include cabins that resemble studio apartments versus hotel rooms, crystal glassware, china for dinner serving, marble bathrooms, strict dress codes that favor a formal flair, and Nouvelle Cuisine dining offerings. Seabourn’s prices break down to customers paying an average of \$800 a day. Seabourn is so exclusive that it targets only 1% of the American and Canadian populations. The average income of Seabourn

customers is \$200,000 and so the ambience is planned with high-end taste in mind (Dickinson & Vladimir, 1997).

Mainstream cruise line companies serve a less than high-end cruising consumer base. Carnival Cruiselines, along with many others including Royal Caribbean International, Norwegian Cruise Lines, Celebrity Cruise Lines and Princess Cruises & Cruisetours, fits within this segment. Carnival's average price per day is much less expensive at \$150 a day per person based on double occupancy. In addition, Carnival's customers' incomes begin at \$ 30,000 a year versus Seabourn's customers whose incomes start much higher and average \$ 200,000 annually. Carnival also target markets to 40 times the number (40% of American and Canadian markets) of customers versus Seabourn who once again targets only 1% of both the American and Canadian market. The experience while on board Carnival cruises is markedly different from that of Seabourn as are the features of the ship, its accommodations, amenities, dress-code policy and dining options. For example, dining on Carnival is done in large part as self-service food court-type eateries, buffet-style meals and not on fine china with crystal glassware. The dress code is decidedly less formal, stressing casual attire with the exception of formal dinners. Entertainment onboard consists of Broadway and Vegas-style shows compared with Seabourn's traditionally more intimate orchestral or cabaret-style entertainment options. Singers, comedians and dance bands are also more probable entertainment onboard Carnival, whereas guest speakers and lecturers make more appearances on Seabourn (Dickinson & Vladimir, 1997).

Both cruise companies, and others that fit within these two segments, are tailored to the tastes of those onboard. Although, in reality it is somewhat difficult to truly segment

the cruise line industry into only two categories as there are many fine points of differentiation among the overall cruise line industry and between its independent lines. There are degrees of luxury and the line between it and mainstream is not as black and white as one may first believe. Add to that the fact that companies offer several different ship styles and thus interiors, amenities and entertainment options within their overall fleet of ships, however some distinction is possible at the umbrella, company-wide level.

A variety of styles of cruise lines exist aimed at capturing customers on parameters other than their disposable incomes or their membership within luxury or mainstream market segments. Some additional types of cruises include those whose main focus is educational pursuits, archeological scholarship and sightseeing, cultural enrichment, nature-based tourism, national pride and scenic tourism, and yachting. The experiences on these cruise lines' vacations are based upon these shared interests and pursuits of its customers. Strictly adult singles cruising is also popular and aims at the target market of 18-30 year olds looking for an opportunity to interact with other singles.

Understanding the scope of the cruise industry focuses attention on the multitude of competing interests and subsequently the amount of promotional effort needed to capture the interest of the potential traveler. As a result, cruise lines devote a lot of attention to marketing their product. This marketing and advertising frequently depicts not only the destination, accommodation, or transportation means, but also the potential customer. It is the way in which the potential tourist is shown or the depiction of other people in the marketing materials that was the focus of this study. The depiction of gender in cruise line brochures in particular was the primary domain upon which this investigation focused.

Statement of Problem

The importance of understanding the imagery used by the cruise industry in its promotional materials lies in the fact these images affect the customer's perception of the advertised travel product or service. Perhaps the more important need for this investigation however is rooted in the realization that the cruise industry may be excluding more people than it includes. In fact, researchers have found that many tourists feel marginalized by the images depicted within mainstream tourism marketing materials based solely on the lack of depiction of their race, ethnicity, disability, sexuality, lifestyle choice, family composition, and/or age (Kinnaird & Hall, 1994; Marshment, 1997; Sirakaya & Sonmez, 2000; Urry, 1990; Westwood, Pritchard & Morgan, 2000). However, as yet no study has examined the cruise industry marketing materials.

There is not only a need for further examination of the prevalence and nature of this practice within marketing, but also a greater need for the application of this knowledge aimed at reducing the level of gender stereotyping within tourism brochures and promotional material. As a result, the cruise industry could engage in socially responsive marketing with the aim of being inclusive of the diversity of their potential customer base. This socially responsible marketing would offer the customer recognition for their lifestyle and demographics, as well as their travel preferences. Social marketing is a strategy for changing behavior and was first introduced in 1971 as a term to describe the use of marketing principles and techniques to advance a social cause, idea or behavior and its goal is to either change adverse ideas or behaviors or to encourage the adoption of new behaviors or ideas within society (Kotler & Roberto, 1989). Kotler and Roberto suggest that marketing with a social emphasis has the potential to create social change by exchange and persuasion and that social and individual life can be shaped, changed, and

improved by this rational, non-violent action. Social change campaigns thus have the potential of achieving their objectives to influence, determine and change ideas and practices within society (Kotler & Roberto). This would include the reshaping of socially held attitudes, beliefs, practices, values and gender roles. Such change would be achieved through the marketing of the intended social behavior, practice, value or role within mass communication channels, or for this study through the imagery within tourism brochure material.

There is also a practical application for more socially responsive marketing that is able to capture the diversity of the consumer market and its ever-changing demographics and composition. In addition to a humanistic need for marketing depiction that is more inclusive of all members of society, there are also changes in the demographic profiles of most western countries and an increase in a diverse array of interests, thus, it becomes paramount to be responsive to meet the market demand of this increasingly diverse consumer base. For example, the increasing empowerment of women, resulting in part in their rise in economic power and increased presence in the worldwide job-force, must be acknowledged when developing an advertising strategy. In the United States for example, women manage five out of every six households, 60% of women work and women have a significant impact on consumer and business purchasing as a result (Morgan & Pritchard, 2000). In addition, 40% of all 35 million or more business travelers are women, totaling over \$10 billion annually (Morgan & Pritchard). In the UK, 3.5 million women are in managerial and professional positions (Morgan & Pritchard). Yet, despite women's major economic power and their place as tourism and leisure consumers, Grey Advertising's mid 1990 survey found that women felt

advertising failed to “respect them in terms of the people they really are” (p. 162) and advertisements and brochures across all industries have been consistently shown to depict women in traditional and submissive roles in comparison to their male counterparts (Morgan & Pritchard).

Purpose of the Study

The purpose of this study was to examine gender representation and imagery used in tourism marketing materials, notably cruise line brochures. Specifically, the goal was to analyze image depiction and investigate the social meaning or conventions being portrayed in these materials. This analysis was grounded within a socialist feminist perspective and an understanding of semiotics. Additionally, the works of John Urry (1990) and Erving Goffman (1979) served as part of the theoretical framework for the proposed analysis.

Theoretical Rationale

Socialist Feminism

The Socialist feminist paradigm is a collection of beliefs rooted in both Marxist and Radical feminisms. As such, its core tenets and understanding of the origin of social oppression are a combination of those within these two feminist perspectives. The Socialist feminist paradigm is ‘Marxist’ in its economic and power distribution conceptions, but also ‘Radical’ in its belief about the patriarchal nature of society. To understand Socialist feminism more fully it is necessary to visit the assumptions underlying both Marxist and Radical feminism.

Marxist feminists view social inequity as the product of a capitalist-based economic society with its inherent inequitable distribution of production capital. To Marxist feminists, oppression within society is the result of the class system and the

political, economic, and social structures associated with the capitalist enterprise (Tong, 1989). Marxist feminism asserts that social inequality was instituted and continues to be perpetuated by the ownership of property historically being in the hands and control of Caucasian males. Much of Marxist feminism is rooted in the belief that women's low status is the result of the sexual division of labor emerging from women's role in reproductive activities and the articulation of these with production outside the home. As a result, women have been forced to work long hours for low wages and in addition to working "double days" in work outside the home coupled with in home maintenance duties (Kinnaird & Hall, 1994). Marxist feminism views the differences between men's and women's access to and experiences of leisure as both an expression of the sexual division of labor in capitalist society generally, and as a reinforcement of traditional gender stereotypes (Green, Hebron & Woodward, 1990). It is believed that women from different social classes may be unequally constrained by income levels and resources, but that they share common constraints resulting from their subordinate position as women (Green et al.). Marxist feminism is concerned mostly with focusing on structural factors such as the divisions of social class and associated cultures which affect the nature of employment and access to independent income for women and disenfranchised groups, as well as their command of material resources and levels of education attained (Green et al.). Marxist feminists most commonly focus on the conflict experienced by women around paid and unpaid work (Henderson, Bialeschki, Shaw & Freysinger, 1996). Marxist feminist research is thus for the most part interested in institutional structures that affect the access and choices of women and minorities in society arising specifically from power relationships based on capitalism (Henderson et al.).

Marxist feminism in leisure studies is largely concerned with looking at constraints to individual leisure and inequitable access to leisure based on economic inequalities and class conflicts. For example, researchers have looked at leisure as a means of continuing class and economic inequalities as access to leisure is determined by discretionary free time and income available to the individual (Henderson et al.). The overwhelming majority of this research, analyzing women's leisure in regards to social class has occurred within the UK and has found that due to employment factors and economic oppression women and men have differential time available for leisure, have different forms of leisure in which they participate, have different levels of access to leisure and have varying levels of financial independence (Deem, 1986, 1988, 1992; Green, Hebron & Woodward, 1990; Scraton, 1995; Wearing, 1990b, 1998; Wimbush, 1988). One drawback of this perspective is that it focuses only on economics.

Radical feminism, as first articulated by Firestone in 1971, proposes that men's domination of women is the most fundamental form of oppression within society. Radical feminism suggests that gender, and its accompanying social conventions regarding gender roles and gender role expectations has been socially constructed in order to keep females and other marginalized groups such as non-white males subordinate. The belief is that the patriarchal structure of society, which favors male interests, is the root of social oppression. The emphasis of radical feminists is on overcoming patriarchy to empower women and minority groups that face oppression due to society's patriarchal nature (Henderson, Bialeschki, Shaw & Freysinger, 1989). One drawback of this perspective is that it focuses only on the issue of patriarchy.

In contrast, Socialist feminism views individuals as part of a greater social community stratified by differences stemming from both patriarchy and the inequitable distribution of capital. Socialist feminism states that inequity within society is a result of both capitalism with its division of power and resulting class system and patriarchal values that favor white male interests. Socialist feminists propose that opportunities or lack of opportunities within society are the result of oppression arising from the intersection of gender, race, and class (Henderson et al., 1996). Jagger (1983) stated that socialist feminism is concerned with institutional structure, gender socialization, gender roles, and gender expectations, and the impact of these on the lives of individuals. Socialist feminism, Jagger further asserts, values equality, cooperation, sharing, political commitment, and freedom from sexual stereotyping. Socialist feminism is therefore concerned with putting focus of research endeavors on structural factors that are critical in terms of their implications on leisure time and activities of women and other disenfranchised groups including such factors as: differences of age, household composition (including the presence of a partner), number and ages of children, sexual orientation, and the work and leisure pursuits of friends, children, lovers and husbands (Green et al.). As such, socialist feminism focuses on socio structural constraints to the free time of women and minorities and their access to opportunities and resources for leisure (Green et al.). For socialist feminists, the key to addressing power and oppression rests in patriarchy, racism, capitalism and structured power relations (Henderson et al.). Socialist feminists suggest that capitalism and patriarchy combine to exert pressure on the leisure of women and disenfranchised groups (Henderson et al.).

One important distinction to make early on is the difference between the terms of gender and sex. Sex denotes the biological, innate characteristics of the individual and will determine their categorization as being either male or female (Henderson et al., 1996). Gender on the other hand, concerns the social characteristics, attitudes, and values that are used to assign masculinity or femininity to an individual based on his or her biological sex. Gender is socially constructed masculinity and femininity defined not only by biology, but by social, cultural and psychological attributes which are acquired through becoming a man or woman in a particular society at a particular time (Jackson & Jones, 1998). Gender is thus a product of biological sex as well as social role and culture. Gender can be defined as “a socially imposed division of the sexes (Jackson & Jones, 1998, pp. 133).

Another construct important to the investigation of gendered imagery is the concept of gender roles. Gender roles are described as the traditional culturally accepted forms of socialization and behavior seen as being acceptable for each sex in other words, society’s accepted norms for typical behavior for males and for females (Henderson et al., 1996). Another key issue in this analysis is the depiction of lifestyle as an indicator of socially accepted gender role representation. Lifestyle is defined as the specific way of life associated with a group within society: who does what, when, where, how, with whom, and why. Lifestyle can be seen as the association between social class and behavior and can be used to define individuals beyond their demographics or economic descriptors (Thurot & Thurot, 1983). The issue at point in this investigation is the manner in which the cruise industry depicts individuals in marketing materials based on gender and further how these images depict socially accepted gender roles. Thus, the focus is on the gender

roles constructed and reproduced by socialization practices and not with the actual biological, sexual differences between the two sexes.

Socialist feminist research methods also conform to the ideals of feminist research in general in a move towards a less positivistic paradigm. Socialist feminist research has attempted to move away from the use of scales, indexes, and a heavy reliance on survey research to adopt a qualitative interpretive orientation. As a result, qualitative interviewing techniques have been adopted and supplemented with methods of content analysis and the use of time budgets or time diaries (Henderson, 1995; Hochschild, 1989; Jackson & Shaw, 1992; Karsten, 1995). Although many feminists have found qualitative data to be useful, all feminist researchers do not have to use methods that yield qualitative data (Reinharz, 1992). Researchers using statistics can be sensitive to feminist concerns depending on what one counts, aggregates and analyzes (Henderson et al., 1996). The goal for all feminist research, whether utilizing qualitative or quantitative means, however has been to focus on the experiences of women and other oppressed groups. These methods have provided a more in depth understanding not only of oppression or constraints experienced by individuals, but also the impact of these on self-perception and life experience. Overall, feminist research methods and execution are based not only on making the lives of the currently marginalized visible, but also on revealing inequalities that will result in change for both men and women (Henderson et al., 1989). Feminist research is aimed at redistributing power arising from social structure and social conventions to eradicate the accompanying unequal distributions of cultural and social capital in the lives of individuals. Thus, the goal of all research that assumes a feminist perspective is to uncover this social inequity and battle against the categorical judgments

individuals face within society based on their sex, gender, race, class, age, and sexual orientations (Henderson et al., 1996). Social transformation is the eventual agenda of all feminist scholarship, research, and action.

Semiotics

The study of Semiotics also serves as a framework for this analysis of gender representation within tourism promotional material. Semiotics suggests that one manner through which to investigate social structure is to analyze the forms of communication and media present within a society (Echtner, 1999). The assumption is that by examining the messages and images depicted in social literature and other socially constructed products that an understanding can be reached in regards to a society's values, beliefs, and functioning. The study of Semiotics, applied to the analysis of social media, is in effect the study of social perception and ideological structure. Semiotic analysis is based in the belief that society utilizes popular forms of media to perpetuate its conventions, beliefs, and values. Semiotics, according to Kress and Van Leeuwen (1996), is concerned with understanding how visual structures realize meaning just as linguistic structures do (Pritchard, 2001). Morgan and Pritchard (1998) state that semiotic approaches allow the researcher to understand the mechanics or poetics of text (Pritchard, 2001). Echtner (1999) defined Semiotics as the study of systems of signs within society and the related meanings communicated. Signs and symbols are seen as being any image, depiction, or signifier used within media to articulate a greater meaning or social context. By using semiotics, gender roles, gender expectations, and gender stereotypes can be uncovered through an analysis of gender depictions and imagery used in various media forms. This was the goal of the present study and a semiotic perspective was adopted and utilized throughout its conceptualization and execution. This study

examined the gendered nature of society and societal beliefs through an analysis of the messages being transmitted in cruise line brochures as a form of social media.

Goffman's Advertising Domains and Typologies

Perhaps the most insightful work, in the field of gender representation analysis, is the 1979 work of Erving Goffman, entitled *Gender Advertisements*. In his analysis of magazines, Goffman examined over five hundred advertisements and photographic depictions to determine the nature of the gender roles and relationships portrayed. He looked at the depictions of both men and women and analyzed these images based on a number of domains. Goffman identified three categories of gender representation existing in advertisements. First, the traditional gender role advertisement consisted of stereotypical gendered roles or relationships. An example of this type of advertisement can be found by referring to Appendix A. In this advertisement, the male is depicted as assuming the typical executive role, whereas the female is depicted as an assistant or clerical employee. She is further shown as having little grasp on the task at hand and her male employer overlooks in disapproval. A second type of advertisement was the reverse gender role advertisement. These advertisements consisted of depictions inverting or challenging traditionally held social beliefs regarding gender roles, gender relationships, and gender role expectations. Refer to Appendix B for an example of this type of advertisement where the depicted female is shown in an executive, instructing position and males are shown as the recipient employees. The third type of advertisement was that of the equality advertisement, in which all individuals, regardless of their gender or other characteristics, are positioned equally in relation to each other. For an example of the equality advertisement, refer to Appendix C. In this advertisement, both males and females are shoulder-to-shoulder in a line that extends across the entire advertisement.

The domains Goffman used to analyze depictions regarding gender included: relative size, feminine touch, function ranking or rank order of gender, general forms of subordination aka ritualization of subordination, and gender detachment aka licensed withdrawal. Relative size referred to the placement of the depicted individuals within the frame and in reference to one another. Relative size was used to examine the height of individuals in relation to others depicted also within the frame and their overall placement in relation to others. For further explanation of the issue of relative height within depictions, refer to Appendix D.

Appendix D includes depictions of a male surrounded by three females at lower heights, a taller male looking down in conversation to a shorter male, and two males sitting and receiving instruction from another male standing above them. The feminine touch domain was used to examine the way in which an individual's gender was shown to influence their ability to grasp or manipulate the object or product being displayed for purchase. Feminine touches were described as the caressing or light holding of objects and examples of this type of depiction can be seen by referring to Appendix E and Appendix F.

These illustrations show the following depictions: female hands daintily displaying a perfume bottle, a female hand holding a birth control pill in her palm, and female hands lightly holding either side of a watch. The depictions of individuals were also examined in regards to their function ranking or rank order of gender. This referred to their assimilation of executive or instructing roles in relation to others depicted in the frame. Appendix G shows an example of this domain.

Several depictions found within Appendix G include the following: two women in nursing uniforms receiving instruction from a male dressed in a physician-style lab coat, a male instructing a female on her tennis back stroke, and a male physician taking the heart rate of a small child as the female nurse looks on and consoles the child. In addition, Goffman analyzed images within the advertisements for the domain of general forms of subordination, also termed ritualization of subordination. This domain involved the depiction of the classic stereotype of deference of lowering oneself physically in some form or other of prostration. This included the depiction of one individual in the frame physically lowering themselves in relation to another within the image depicted, by for example sitting on a lower seat, on the floor or on the bed. To review the depiction of general forms of subordination or ritualization of subordination please refer to Appendix H.

Lastly, licensed withdrawal or gender detachment was a domain Goffman analyzed in the magazine advertisements. Licensed withdrawal or gender detachment dealt with the portrayal of an individual who was so overcome by emotion that he or she was withdrawn from the depicted social situation. For example, the individual was shown along side a swimming pool with hands covering a bowing head while the individual cries. Fear, panic, sadness, and anger were several depicted emotional states. Refer to Appendix I for further understanding in regards to licensed withdrawal. These examples include the following illustrations: a woman looking frightened with hands across mouth and face, a woman on a street corner with hands covering mouth in disbelief, and a woman on horseback with one hand covering her mouth in a state of fright.

Goffman found that, on average, men were almost always depicted as taller, bigger, and in a higher placement visually within the overall frame when compared with female depictions. He found that this was a statement of higher social status and substantiated this by examining those advertisements that did not fit this statement. In advertisements where women were depicted larger in stature, men were portrayed as subordinates and thus of lower social status. In these instances, women were shown within an executive role. In regards to the ritualization of subordination or general forms of subordination, on average, women and children were shown on floors and beds much more regularly than men were, symbolizing a lower social status. Men were universally shown in higher locations versus their female counterparts. Goffman further found that when licensed withdrawal or gender detachment was an element depicted within advertisements, women were almost exclusively the focus of the image portrayed. Women were also shown very often as accompanying men and in passive roles in contrast to males, who were commonly depicted in active pursuits. In addition, when instruction occurred, men were almost exclusively shown as those providing the instruction and women as either an accompaniment or as recipients of this male instruction. Lastly, with regards to eye contact and facial expression, women were on average depicted as averting their eyes when in the company of men, whereas men's eyes were averted only when in the company of other males of higher social status.

In summary, Goffman found that socially constructed gender roles and relations were portrayed within advertising media and that gender stereotyping was highly prevalent within the reviewed material. He also found that social status was conveyed

through the imagery used in these advertisements and that this social status, for the most part, was based on patriarchal social structure and its accompanying conventions.

Urry's Tourist Gaze Domains, Definitions, and Depiction Typologies

Urry (1990), in his book entitled the *Tourist Gaze*, proposed a sociological investigation of tourism and the experience that travelers feel as a result of tourist activity. He argued that individuals within societies view and experience tourism sites, destinations, and endeavors differently, based on the influence of social forces such as gender, race, or class. Urry stated that individual tourists see tourist places and experiences differently as the values, beliefs, and interests tourists hold will influence what they see. These different views and experiences are termed "tourist gazes," and each is seen to be a product of a person's culture, society, and system of values.

Urry proposed that two types of depictions within tourism marketing materials can be identified based on the types of overall tourist "gaze" implied within them. Urry suggested that all tourism brochures or related advertising and marketing material exhibit either a collective or romantic "gaze." He defined the collective gaze as images that emphasize the social component to the travel experience and depict individuals in the company of others. Such depictions can be romantic, familial, or platonic in nature. The romantic "gaze" depicts solitude and the enjoyment of nature and natural topography. The goal of these depictions is to exhibit individuals in a natural setting without the company of others. The focus here is on getting away not only to enjoy natural surroundings, but also to become more 'in tune with ones self.'

Urry further proposed that tourism marketing materials, in general, portray tourism as a heterosexual pursuit involving couples and families with or without children. He claimed that three types of holidays are traditionally depicted at the exclusion of others:

the family holiday, the romantic holiday, and the fun holiday. The family holiday consists of a heterosexual couple and their two or three school-aged children. The romantic holiday consists of a heterosexual couple engaged in some pursuit that is romantic in nature. Examples would include gazing at the sunset, drinking wine and eating dinner over candlelight, or taking a stroll arm in arm on the beach. Finally, the fun holiday consists of same sex groups on holiday, in pursuit of opposite sex partners with whom to share romance or fun. Furthermore, the majority of these images depict Caucasian individuals and Caucasian tourism pursuits. According to Urry, as a result of the prevalence of these depictions, at the exclusion of other population segments and behaviors, many tourists are not represented within tourism brochures and marketing literature. Groups or individuals not represented include: non-Caucasians, homosexual groups, couples, and parents, non nuclear families, and disabled individuals.

Research Questions

Using a combination of these theoretical perspectives, this study asked the following questions:

- Question 1a: What is the total number of male and female depictions within the cruise line brochures?
- 1b: Does the ratio of male to female depictions differ based on the style of the cruise line company that produced the brochure, i.e. mainstream/popular, high-end, river, nature-based/adventure, yacht/freight?
- Question 2a: What is the total number of images by Urry's "gazes" (collective and romantic) within the cruise line brochures?
- 2b: Does the ratio of Urry's "gazes" images differ based on the style of cruise line company that produced the brochure?
- Question 3a: What is the total number of images by Urry's holiday social composition typology (family, romantic or fun holiday) within the cruise line brochures?

- 3b: Does the ratio of Urry's "holiday" images differ based on the style of cruise line company that produced the brochure?
- Question 4a: Is there a difference in how men and women are depicted in relation to one another within the cruise line brochures, using Goffman's domains (relative size, feminine touch, function ranking or rank order of gender, general forms of subordination or ritualization of subordination, and gender detachment or licensed withdrawal) as the guide for analysis?
- 4b: Is there a difference in how men and women are depicted using the above named Goffman domains based on the style of cruise line that produced the brochure?
- Question 5a: What is the total number of images by Goffman's gender advertisement categories (traditional gender role, reverse gender role or equality gender advertisement)?
- 5b: Which of Goffman's advertisement categories is the most prevalent within the cruise line brochures?
- 5c: Does the ratio of images fitting Goffman's traditional, reverse or equality advertisement images differ based on the style of cruise line company that produced the brochure?

CHAPTER 2 REVIEW OF LITERATURE

The following literature review provides an overview of the background literature for this study and includes the following: semiotic tourism research, gender representation within social media, advertising, and marketing, and gender representation within tourism brochures.

Semiotic Tourism Research

Over the years various researchers working in the field of tourism have adopted a semiotic framework for inquiry (Cohen, 1989; Cooper, 1994; Selwyn, 1993; Utzell, 1984). Utzell examined holiday tourism brochures and found that the photography included, as well as the poses of individuals depicted, were used to symbolize greater meaning than merely selling a product. He found that promotional material was used to convey tourist myths, fantasies, and authenticity. For example, one tourism brochure featured a layout including the depiction of a wine bottle among individuals. This imagery, Utzell concluded, was used not only for aesthetic purposes, but also to depict the image of the “good life” and a loss of inhibitions.

Similarly, Cohen (1989) examined tourist brochures produced in Northern Thailand as a part of a mountain hillside-hiking expedition. He found that symbols and text included within the brochures were used to convey a false sense of authenticity depicting the hiking experience as an activity or ritual of an indigenous tribe within the area. In

actuality, this was a commercialized hiking experience and not an authentic hill tribe hiking experience as was portrayed in the promotional material (Echtner, 1999).

Selwyn (1993), through examining a large sample of tourist brochures and analyzing both text and photographs, focused on four representations: sites, beaches, local people and food. He looked at the deeper meaning, their symbolic character, to determine not only their surface content, but also their more complex social relevance and intents of depiction. He also found that the depictions and text used in tourism brochures were used to sell myths, through depicting mythical themes of mysticism, wild and exotic natures, socializing, hospitality, and plentitude, and furthermore depicting them as present within the travel destination (Echtner, 1999).

Lastly, Cooper (1994), in his analysis of tourism promotional material which focused on the texts and photographs used in a sample of brochures, to examine the question of tourism imagery and the ways in which it is employed to manipulate the touristic experience, found that a distinct language was utilized to structure mythical and dreamlike tourism experiences. He found that in order to so, brochures presented myths of adventure, wilderness, authenticity, and the “exotic” always from the comfort, convenience and safety of a luxurious tourist ‘bubble environment.’

These findings led Watson and Kopachevsky (1994) to suggest that tourism is a commodity like any other within society. It is packaged for exchange by advertising and marketing efforts and materials, and their related sign and symbol construction. They stated further that this material is formatted in a manner that targets individuals’ deepest wishes, desires, and fantasies.

Thurot and Thurot (1983), working from the idea that social relations are created through the things that individuals consume and the commodities that function as ‘signs of a social status,’ analyzed tourism brochures to determine what social statuses, if any, were being depicted and perpetuated by the imagery provided in the advertisement of tourism products. Their results suggested that behind the overt message of commercial competition, as presented in tourism brochures, lay a covert message of social class competition. Overall, they concluded that tourism brochures presented and justified the aristocratic class and accompanying lifestyle, a lifestyle that the lower social classes could emulate for a short time as a tourist or only just dream to aspire. They felt that tourism brochures were used, in their imagery, to support the ideals and to depict the characteristics of a high-end lifestyle, a lifestyle that only the higher social classes were actually privy to on a day-to-day basis. Moreover, these images are used to depict an idealized version of travel as being the “ticket” to this higher end lifestyle for all those not living the aristocratic lifestyle in everyday life.

Tourism marketing’s use of imagery and depiction to market place and destination has received scrutiny over the manner in which local populations are depicted to potential visitors. The mechanisms through which host populations and the relationships between host and guests are depicted has been commented on and examined by many scholars (Albers & James, 1983/1988; Cohen, 1995; Dann, 1996; Enloe, 1990). Enloe stated that in travel, many tourists seek to be freed from the standards of behavior imposed by respectable women back home and to indulge in the imagined pleasures of the exotic “other.” This is most relevant in reference to male tourists and their desire to experience interaction with females, while on holiday, without the constraints of having to behave

according to the codes of acceptable behavior within their originating societies. Enloe feels that it is this desire that leads many marketers to focus on an exoticized image of host populations, the goal being to not only portray the destination in terms of its peoples, but more so to provide an exotic image of the land and its inhabitants as being sexualized objects for the tourist “gaze.” Williamson (1986) agrees and has commented that advertisements use images of women with light brown skin to stand for “exotic” products and that such images stimulate desire for an exotic “other” while masking any actual difference in race, power and history between the “other” and the exotic subject.

Dann (1983) studied eleven brochures targeted at the British public and analyzed 5,172 pictures featured on 1,470 pages of pictorial and verbal material (Dann, 1996a; 1996b). He examined the portrayal of host societies and focused on the nature of these various images. In a follow up paper he reported both qualitative and quantitative analysis that looked at the prevalence of tourists and locals being depicted in unison and the nature of the depiction of locals, the roles they were depicted as occupying and the relationships that were shown to exist between the two groups (Dann, 1996b). Dann found first that depictions of tourists only were nine times more likely in the brochures than depictions of locals alone, showing a segregation of tourist and local peoples. Highlighting this, in only 10% or less of the brochure images that tourists and locals were shown together. When locals were depicted, they were shown in several key roles and overwhelmingly within several key manners including the depiction of natives as the following: scenery, cultural markers, servants, entertainers, vendors, seducers and intermediaries (Dann, 1996a;1996b). Natives depicted as scenery showed locals in national costume adding authenticity to the tourist site or destination (Dann, 1996a). The

local people tended to be displayed as stage extras, artists' models, part of the destination decor and as the objects of prospective tourists' experience, to be gazed upon without impunity (Dann, 1996b). As cultural markers, local people were depicted within the brochures as objects signifying the host culture and were shown in traditional attire, while superimposed as signifiers of the area, for example with maps above them. Brochures also frequently depicted locals as servants to tourists and showed the asymmetrical relationship present between the two groups. In this manner, locals were depicted in service roles such as hotel employees, maids, waiters and waitresses, bartenders and the like. Here locals were shown to hover over the seated and eating or drinking tourists carrying multi-hued cocktails, filling glasses and serving from a long buffet table. In these images the tourists were commonly white and seated, while native black attendees stooped or stood in service roles, attending to the tourists every need (Dann, 1996a; 1996b).

Locals were also shown to be entertainers, most commonly in the form of native dancers, but running the gamut to include such positions as troubadours and fire-eaters (Dann, 1996b). Expressions on the faces of these entertainers led to even further divisions between depicted tourists and local people in that locals' gazes were averted from the frame of reference and instead looked either at one another or at some object in the distance. Native populations were depicted as vendors, salespersons, wandering merchants, store assistants, and market stall-holders as well, with the emphasis being on their serving role again and the accompanying text highlighted the tourist's need to bargain and be patient with these peoples' selling activities. Natives as seducers were the most prevalent depiction of local people found to be present within the sample brochures

and here local females were shown trying to attract the gaze of the invisible, potential male tourist. One example found of this depiction was that of a dusky “oriental” maiden beckoning the traveler to join her in anticipated pleasure by crossing a mysterious threshold through half-open doors (Dann, 1996a). Lastly, as intermediaries, locals were depicted as male guides, transportation providers, gondoliers, fishermen and camel drivers (Dann, 1996b). These middlemen, exclusively men, were depicted as happy service providers there to protect mainly the female tourist. Overall, Dann found that it was rare for tourists and locals to be depicted together and if they were, locals were shown overwhelmingly in subservient, service-providing roles in relation to tourists (Dann, 1996a). Locals were almost exclusively depicted as slices of local color, decoration of the destination and servants to tourists and generally the relationship between host and guest populations was shown to be asymmetrical in nature.

Albers and James (1983;1988) commented on and examined travel photography’s depiction of ethnicity as well. They stated that in the absence of some sustained encounter and dialogue, the ethnic subjects become “strangers” whose concrete existence and reality are denied (Albers & James, 1983). These researchers focused on the postcard as the medium from which to analyze tourism depictions of “other” populations. A semiotic, content analysis conducted in 1983 by the pair of researchers supports the idea that ethnicities are depicted in ways that provide for a false sense of authenticity within travel photography. In an examination of 600 post cards issued between the years of 1900 and 1970, Albers and James found that although images of Great Lake Indians in the states of Wisconsin and Minnesota depicted true daily life experiences of the Native Americans prior to the 1930s, ever since that time period the images used to depict these

people have been false and stereotypical, playing to the image that tourists hold of Native Americans, but not providing photographic imagery of the authentic life of a Great Lakes Indian. This led the two to state that the public photographic images of these people have become significantly associated with the creation and re-creation of stereotypical images. The image of Great Lakes Native Americans has moved from one of authentic representation of their lives to one of contrived, stereotypical caricatures epitomized by men pictured brandishing weapons or sitting cross-legged and smoking long-stemmed pipes.

In their 1988 paper, Albers and James focused on the depictions present within 40,000 postcards from locations worldwide, collected over a thirty-five year period. They found innumerable examples where photographic representations were at complete odds with the cultural traditions of the subjects, but consistent with the romanticized and stereotyped attitudes of the viewing public in regards to the depicted individuals. They stated that tourism adopts, shapes, and distorts popular ethnic imagery to its own ends and that the language and imagery used to depict individuals of varying ethnicities has reduced these people to the crafts they make, the dances they perform or the exotic costumes they wear. For example, images depicting Navajo Indians in the American Southwest show Native Americans engaged in activities of shepherding and rug-weaving despite the fact that most Navajos no longer live this kind of life and it is for this reason that people, tourists alike, have a distorted image of the lives of contemporary Navajo Native Americans.

Edwards (1996) examined 1500 modern postcards and also came to similar conclusions regarding the depiction of “others.” She found that images are structured to

target tourist desire for experiencing other cultures and that the tourism photography, as evidenced in postcards, use ethnographic imagery to sell destinations and products. Edwards further found that images depicting the “other” claim to represent authenticity of the subjects depicted and their culture and lives and attempt to appear real or documentary in nature, but that they are actually contrived and stereotypical images of those depicted. Furthermore, the “other” is depicted as the antithesis of modern man and woman, exotic cultures are depicted as extensions of the natural world and peasant cultures as the essence of the place. Postcard imagery was found overall to present culture as a spectacle to be gazed upon versus an active interaction with the world and these representations become records of constructed, inauthentic pseudoevents. In addition, Edwards commented that depiction of the “other” has remained falsely authentic over time. In summation, Edwards states that depictions in postcards of “exotics” everyday life suggest a level of intimacy purposely to target tourists’ desire for the authentic, but that in actuality this proposed depicted intimacy is actually contrived and the depicted subjects are objectified and unknown, with no individuality, presence or status.

Markwick (2001) followed Edwards’ lead in investigating postcards as well with the goal of examining the role of modern postcards as symbols that sustain notions of exoticism and authenticity of destinations. Markwick examined over 500 modern Maltese postcards collected in Malta over the time period dating from 1997- 2000. Images were found to depict Malta in a romanticized sense with the attempt being made to differentiate Malta from the originating home country of the tourist. One of the most common depictions in Maltese postcards found were those that portrayed material

expression of Maltese culture, showing activities of fishing, goat herding and lace making. These depictions are supposed to be authentic, but these activities are actually part of Maltese past. On a similar note, there were many depictions of “behind the scenes” life in Malta, once again in an attempt to provide authenticity to the tourist. These depictions include pictures of such things as plant stands that if filled with foliage in the home indicate the presence in the household of a daughter of marrying age and availability. However, once again these images were somewhat false in their authenticity, as many contemporary Maltese no longer hold these practices with any significance. Overall Markwick concluded that the production of Maltese postcard imagery has helped to perpetuate tourists’ notions of the exotic and authentic and allowed tourists to believe in the depictions’ authenticity even if these representations are contrived and manipulated by media makers to play upon tourists’ desires for authenticity versus actually depicting true Maltese life.

The role of imagery within travel promotion in establishing national identity has been commented on and evaluated at great length. What has been highlighted as a result is the major role that imagery plays in establishing national identity and promoting places based on these projected identities to target markets of prospective tourists (Pritchard & Morgan, 1995, 1996, 2001). In fact, the travel brochure has been described and regarded as one of the most influential and widely utilized means of destination promotion, once again highlighting imagery’s role in the process of destination marketing and place promotion (Pritchard & Morgan, 1995). Place promotion has been defined by Ward and Gold (1994) as the conscious use of publicity and marketing to communicate selective images of specific geographical localities or areas to a target audience. Pritchard and

Morgan suggest that places have come to be seen as products whose identities and values must be designed and marketed. It has been argued that in the increasingly competitive tourism world, emerging destinations must attempt to create images that emphasize the uniqueness of their product, notably their destination. It has been found that this is achieved in many cases by the use of destination specific icons within tourism promotional materials (Pritchard & Morgan, 1996b).

Pritchard and Morgan (1995) examined 28 brochures produced by the Welsh tourism board to promote the country as a destination within the UK. In analyzing over 2000 images, the authors found consistent trends emerged in the imagery used to establish Wales' identity within the minds of the targeted, potential consumer market of the UK. Images of the place itself and its scenery as statements to the nature of the destination were overwhelming depicted, as well as images of the activities available there. These images were used to establish the place identity of Wales to the UK market and no depictions based on the country's separate culture or its language, heritage and national arts were used. In contrast, the images used to depict place for Wales to the US market of potential travelers relied heavily on the depiction of Wales as a separate country with unique and individual ways of life, language, heritage and customs (Pritchard & Morgan, 1996b). Similarly, Pritchard and Morgan were able to show Scotland, Ireland and Wales each used destination specific traits as ways to differentiate themselves from one another and that these differences used were in relation to their place within the US travel market. Wales being a new entrant established their place identity through imagery that depicted once again their individual language, way of life, customs and heritage, whereas Scotland, a more popular destination for traveling US

citizens, focused on Scottish symbols of culture, as well as activities available to travelers (Pritchard & Morgan, 1996b). Ireland lastly, due to its established role as an extremely popular US travel destination, primarily as a means of reconnecting with ethnic heritage, used imagery to position itself almost exclusively as a land with many activities and opportunities for reconnection available to US travelers.

This inquiry and investigation into imagery's role in establishing national identity has also established the understanding that these representations are both influenced and shaped by historical, political and cultural forces and perceptions present in regards to the destination within the cultures the destination is being marketed to (Pritchard & Morgan, 2001). In a content analysis of 29 tourism brochures produced by the Wales Tourist Board to promote Wales domestically within the UK and also internationally to the US, the authors found that although simultaneously promoted to both markets, Wales developed very different strategies for using imagery to establish place and national identity within the different tourist target markets and that these differences were adopted due to differing perspectives existing within the segments in relation to Wales. The authors suggested that since the US favored the individuality of Wales, the imagery used to promote to this market was based on emphasizing Wales as an individualized nation, with a separate and unique culture, language, and heritage. Also emphasized was everyday Welsh life. However, since the rest of the UK has unfavorable perceptions regarding Welsh language and culture, to this market, Wales was marketed as a natural paradise, teeming with pristine natural resources and arenas for leisure activity. Both strategies were born from the realization of differing political, historical and cultural views regarding the same destination, Wales, as existing within different societies.

Overall, studies utilizing an understanding of semiotics have shown that social imagery within printed materials is used to convey the commonly held beliefs and accepted behavior of a given culture and society. The materials examined by these researchers showed that imagery and wording was used to convey greater social meaning and to signal symbolic socially held beliefs and values in tourism brochures. Prescribed socially accepted norms, behaviors, roles, and lifestyles, assigned based on an individual's gender, can also be uncovered by examining the images depicted within these social materials.

Gender Representation within Social Media, Advertising, and Marketing

The importance of understanding depictions within media in relation to gender has been discussed by a number of researchers. Klassen, Jasper and Schwartz (1993) state that the subtle and sometimes blatant messages communicated by advertisements contribute to the definition of what is considered appropriate behavior for men and women in the United States. Ewen and Ewen (1982) contend that commercials reach out to sell more than a service or product; they sell a way of understanding the world. Gornick (1979) further states that advertisements depict for us not necessarily how we actually behave as men and women but how we think men and women behave and that this depiction serves the social purpose of convincing us that this is how men and women are, or want to be, or should be, not only in relation to themselves but in relation to each other. Klassen et al. believe that the way in which men and women are depicted in advertisements will continue to shape societal values regarding the "appropriate" roles for men and women within society. As a result, they feel advertisers should be aware of both the subtle and visual cues, as well as the more blatant cues, that depict relationships between men and women in advertisements since if they are not aware, advertisers may

inadvertently perpetuate male and female stereotypes. They feel this awareness on the part of advertisers must take place and depictions of men and women together must be monitored not only in advertisements, but also across all media. In effect, gender is a system of cultural identities and social relationships between men and women and there are many forces that help to construct our expectations of suitable gender behaviors, the media being highly influential in this process (Prichard, 2001; Sengupta, 1995).

Wearing (1998) also discusses the idea that media portrayals continue to depict men as active, virile heroes who make decisions and get important jobs done, and women as good mothers, homemakers and moral gatekeepers or alternatively as sex objects, sirens and whores. She further states that men are shown in the traditional stereotype as strong and active, whereas, women are shown as submissive, romantic, objects of the male gaze and generally inferior to men.

Winship (1981) states that feminist analyses of advertising have revealed the complexity of the representations of gender involved and have examined the target audience. Winship further states that gender ideologies as represented within imagery offer only a partial or selective and sometimes contradictory knowledge and explanation because they are social constructions closely tied in with the interests of dominant social groups, here patriarchal as sited within capitalist social relations which depict women within two categories of socially respectable and unsocially acceptable (Green et al., 1990). Women seen as depicted within the norms of social respectability are shown in the roles of wives, mothers, and daughters and women not meeting these expected social roles, as whores or “fallen women.” Green et al. suggest all women are to be seen as current or potential housewives and mothers or sex objects.

Once again, the importance of understanding the representations used in various forms of media lies in that these depictions not only reflect actual behavior, but also serve to convey and reinforce ideologies that perpetuate inequalities over time. These social beliefs regarding behavior and relationships are based on gendered values, gender roles, and social expectations placed on the individual based on gender. As this study examines gender representation in tourism print media, to lay the foundation for this, studies of gender representation in print media in general will be examined.

Courtney and Lockeretz (1971) examined eight general interest magazines, printed in the year 1970, to investigate the level and nature of gender representation and the level of gender role stereotyping present. They examined the following magazines: *Life*, *Look*, *Newsweek*, *The New Yorker*, *Saturday Review*, *Time*, *US News & World Report*, and *Readers' Digest*. Overall, they found that on average women were depicted as purchasers of inexpensive, ordinary items, whereas, men were shown as purchasing expensive, 'top end' items. For example, when women were shown in the purchasing consumer role, they were generally featured buying ordinary items such as cosmetics and home or fabric cleansers. However, men were on average depicted as consumers of expensive items or services, such as cars or financial services.

Sexton and Haberman (1974) also examined magazines that were targeted at both a female and male audience. They found that in magazines, such as *Good Housekeeping* and *Sports Illustrated*, women were frequently depicted in stereotypical gender-based roles. For example, women were shown engaged in household maintenance duties, as dependent on men, or as sexual objects. Men however, were shown in assertive, power

holding positions and engaged in physical or mental activities. They were also pictured in isolation, not as dependent on a family unit or female companion.

Klassen, Jasper and Schwartz (1993) examined advertisements in three magazines, *Ms*, *Playboy* and *Newsweek*, produced over the time period dating from 1972 to 1989 to identify how men and women were portrayed when pictured together. Using Goffman's 1976 *Gender Advertisements* frame analysis, they analyzed 3,550 advertisements in 213 individual issues (four issues per year over the time period stated). Their analysis focused on images within the advertisements which depicted relationships between the sexes and also sought to identify and analyze the expected roles and meanings associated with the portrayals. All advertisements were classified into Goffman's advertisement classifications of traditional sex role portrayal, reverse sex role portrayal and equality portrayal poses. Klassen et al. found that there was a disproportionately high number of advertisements that portrayed women in traditional sex role poses versus those that portrayed men and women together as equals. *Ms* magazine was found to have a significantly higher number of advertisements with reverse sex role portrayals in comparison with the other two magazines in the sample and furthermore was found to feature more equality advertisements. Overall, the researchers did not find a high number of advertisements that portrayed men in reverse sex role portrayals, placing them in a lowered or diminished status relative to women. *Ms* magazine did not feature women in traditional sex role portrayals at a high level, whereas *Playboy* and *Newsweek* included more advertisements that featured women in traditional sex role portrayals and featured a much lower level of advertisements features equality in roles.

Stern and Holbrook (1994) argue that advertisements convey male and female fantasies that greatly differ and thereby continue to perpetuate gender stereotypes and conventional gender expectations. Martin and Kennedy (1994) also agree, but suggest that overall, in one area there seems to be no differences depicted based on gender, that is in the issue of aesthetics and socially conformed ideals of attractiveness. They propose that advertisements use imagery to perpetuate these socially held ideals regarding the importance and necessity of physical attractiveness among both males and females.

Lastly, Law (1998) completed a thesis that examined magazine literature, produced between the years of 1967 and 1997, in an effort to assess the level and nature of male body image depictions. Law was interested in determining whether or not male imagery had increased over the years and furthermore to determine if these depictions had changed in any way. The goal was to uncover the frequency and nature of these male images and to chronicle any changes that have occurred in regards to each over the analyzed time period. In order to do so, she created a “male scale” so that she was able to classify all images found on a continuum of muscular definition and body leanness. This allowed a mechanism through which to analyze a variety of images present and to eventually determine the nature of the male body images most frequently depicted over time. All body image types were used as classifications along this continuum. This “male scale” consisted of the following body type classifications, eight different types in total: low body fat/not muscular, low body fat/somewhat muscular, low body fat/very muscular, medium body fat/not muscular, medium body fat/somewhat muscular, medium body fat/very muscular, high body fat/not muscular, and high body fat/somewhat muscular. Law found that overall, the male body image perpetuated through magazine

and advertising media has become more muscularly defined and leaner over this thirty-year period. For example, in 1967, 55% of all male body images portrayed were not muscular in nature in comparison to 46% depicted as somewhat or very muscular. However, by 1990, a major shift towards a leaner body image was evident in that 17% of all images depicted were of a non-muscular nature, as compared to the 83% of overall images that were somewhat or very muscular. This allows one to see that male depiction is also subject to the prevailing social values of the culture and society and that these values change over time. The results of this study show that male imagery is as much a topic for semiotic feminist investigation as is female imagery.

Overall, researchers have found that gendered images, roles, relationships, and expectations have been and continue to be perpetuated by society through magazine and advertising media. Gender stereotypical behavior, norms, and relationships are depicted within visually appealing graphics and masked within promotional material of all sorts. These representations of socially constructed norms are not specific to one industry or to one period in time. Examples of socially constructed norms being represented in materials through imagery instead have appeared throughout time within a variety of magazine, advertising, and marketing media.

Now that social material in general has been discussed in reference to gender depiction, it is time to move to a discussion of studies that have specifically investigated gender representation in tourism brochures.

Gender Representation within Tourism Brochures

Representation within tourism brochures and depiction of individuals by the tourism industry has been commented on by a variety of scholars as well. Enloe (1989) stated that tourism has long been characterized in patriarchal terms 'infused with

masculine ideas about adventure, pleasure and the exotic' (Pritchard, 2001). Wearing and Wearing (1996) stated that gendered tourists, hosts, tourism marketing and tourism objects each reveal power differences between men and women which privilege male views and which have significant impacts on tourism image and promotion. Pritchard and Morgan (2000) stated that in fact the images portrayed by the travel media assume a particular kind of tourist- white, Western, male and heterosexual- privileging 'his' gaze over others. In addition, Pritchard (2001) feels that tourism brochures make use of gendered attributes and that these socially defined attributes carry messages that have implications for men and women through their idealization of certain roles and relationships. She states, that as such, tourism advertisements carry reinforcements of particular notions of femininity and masculinity. Selwyn (1992) echoed this sentiment stating that tourist brochures include representations of men and women which associate action, power and ownership with the former and passivity and being owned with the latter.

Similarly, Momsen (1994) commented that the regional "tourist gazes" depicted within tourism literature include clear sexual imagery with women being portrayed as both the strong mother and the quintessential exotic temptress to be experienced by man, the adventurer. She states that women are represented on a mother/whore dichotomy and that Caribbean local women are depicted in the tourism literature and marketing materials as sexual objects and publicity props and furthermore as sensual mulattoes with endless free time to enjoy the beaches and the male visitors.

Green, Hebron and Woodward (1990) had much to say about gender depiction within leisure industry materials, including those of the tourism sector, stating that

popular leisure images contribute to the reproduction of ideologies of masculinity and femininity via the accompanying representations of appropriate roles and activities. They further assert that sexual images of women are used to sell leisure products and to convey messages that reinforce traditional roles of women and men. Leisure images, by their estimates, feature women as servicing agents of leisure, either providing leisure products, experiences, or services, or within the role of wife and mother to their leisure companions. Leisure images to these researchers reflect social divisions which are ultimately rooted in the fundamental structures of capitalism, and particular sets of leisure activities help to realize those social divisions by giving them expression and legitimization.

Gendered representations of tourism destinations and landscapes too are discussed by scholars who state the importance of understanding tourism's ability to represent individuals and places based on the politics and power struggles of society established on gender divisions. Selwyn (1992) stated that in the same way that gendered marketing extols particular male myths and fantasies of a seductive and sexualized tourism experience, the language of promotion also constructs 'a sensual link between tourists and the landscape of the tour.' Rose (1993) agrees stating representations of landscapes are thus grounded in the gendered power relationships that characterize societies: "Woman becomes Nature and Nature Woman" and that both can thus be burdened with men's meaning and invite interpretation by masculinist discourse (Pritchard & Morgan, 2000). Sharp (1996) stated that not only are local women sexualized, but so too are destinations and landscapes since tourism depends upon sensual mythologies of exotic places. Schaffer (1995) says that both women and landscape are represented as "enigma

and mystery- which is, of course, a founding myth of Patriarchy.” Dubinsky (1994) found that Niagara Falls has always been depicted and represented as a female tourist site and icon. Descriptions of the Falls have painted them as not only a natural phenomenon, but also as a woman, mistress, lover and enchantress, who allures, captivates and enslaves man. Cohen (1995) also found that Caribbean destinations were also depicted through tourism representation as a female, sexualized object of travel and a feminized tourism site. The British Virgin Islands were found in promotional material, by Cohen, to be described as female and exoticized lands that offer the allure of virginity, awaiting masculine, active exploration. Cohen furthermore found that as the British Virgin Islands were depicted and represented as a female land mass awaiting male exploration, sexual desire and the allure of sexual possession and virginity were also used to attract tourists and market place. Pritchard (1993) stated that despite advances made by women in society and the substantial body of work that has provided a powerful critique of gendered media representations, tourism imagery continues to appeal to the male norm.

Tourism promotional material has been analyzed by a number of scholars with the aim of determining these social meanings, contexts, and accepted behaviors portrayed within this form of social media (Enloe, 1989; Marshment, 1997; Opperman & McKinley, 1997; Pritchard & Morgan, 1996; Pritchard & Morgan, 2000; Pritchard, 2001; Sirakaya & Sonmez, 2000; Uzzell, 1984).

Uzzell examined holiday brochures produced by six holiday companies in 1983 to determine the means of promotion used and to identify myths and fantasies used to promote tourism. In doing so however he was able to investigate the manner in which individuals were depicted in relation to the travel product. He found, through a semiotic

analysis, that the manner in which individuals were depicted was used to signify greater meaning and furthermore that these meanings were depicted and expressed based on gender. Photographic trick effects, where images were transposed onto existing images, were used to convey meaning and in one example in particular, Uzzell found that the transposed image of two women walking by a nighttime café was used to add intrigue in a specific way. The female superimpositions to photographs, in this case and many others, were found to be signifiers for sexual interest, adding to a photograph that otherwise would have had nominal appeal. He also found that the social presence of men and women as depicted within holiday brochures varied in their depictions and were used to signify very different meanings. Man's presence was found to reflect power, either physical, social, economic or sexual in connotation. The images found in depiction within the brochures as a means of portraying these power dimensions usually featured men engaged in active, powerful sports such as motor-racing, water-skiing, powerboat racing, and hang-gliding. In addition, images used to depict male power were found to include men enacting "mock assaults" on women, for example throwing them on beds, into swimming pools, or into the water. Women on the other hand were seen in depictions, within the brochures analyzed, to be of little power, as receiving the male-directed, powerful action. Females were shown to accept the "mock assaults" from men with collaborative displays of feigned cries of alarm or hurt and the imagery in regards to women was found to show them almost exclusively in responses of complicity to male advances and in subordinate roles in relation to their male counterparts. Images of women on men's shoulders were also found throughout the brochures signifying men's physical and social support of women and when men were depicted in the company of

females, they were shown flanked by numerous females on either side of them, signifying a role of ownership on the part of the man. In addition, men were shown in much larger relative size with regards to their female counterparts, once again asserting men's power over women pictorially. Women were also found to look out from the imagery passively and to lie on floors, beds, or the beach, with no similar images of men found at all. This signified the ritualization of subordination Goffman discussed and also hinted at sexual availability, both showing women in decreased power positions relative to men. Overall, Uzzell found that, within holiday brochures examined, many instances of gender-based power and status were depicted, with women being shown to exhibit reduced levels of both relative to men.

Enloe (1989) analyzed a variety of tourism brochures in the mid 1980s and found sexism and gender stereotyping were pervasive. One tourism sector she discussed was the marketing materials of the airlines. Enloe found a particular advertisement belonging to Singapore Airlines epitomized not only the representation of gender role stereotyping, but also the nature of the majority of international airline marketing materials. This advertisement featured an Asian female sitting demurely and holding a single water lily. Her head was bowed slightly and her eyes were averted from the camera. She sat in a submissive and subservient position under the advertisement's caption, which read, "Singapore girl....you're a great way to fly." What was striking was not only the submission and sexual innuendo implicit in the text of the caption, but also the fact that the airline's service features were never mentioned. There was no accompanying detail within the copy of the advertisement in regards to the airfares, cities that Singapore Airlines services, or their safety record. In fact, the only way an individual would know

that this was an advertisement for the airline was by the brand identification of Singapore Airlines. Enloe explained further that it is common practice for airlines to depict their services in such a manner, as female flight attendants are seen by their societies as not only members of the tourism industry or workforce, but also as a representation of the female essence of their respective nations.

Pritchard and Morgan (1996) examined the brochures of one UK tour operator in particular, Club 18-30, which targets the young singles market to determine the nature of depiction and imagery used to target this audience and found an overwhelming and intentional aim of the sexual sell for their tourist product and experience. Men and women both were exclusively depicted in sexually suggestive poses and with sexually suggestive innuendo in text. The promise of sexual encounter was pervasive and intended and both sexes were targeted in these aims. Of 90 female images, 65% were overtly sexual or decorative however, compared only with 35% for male imagery. Sexually explicit images of women still dominated the majority of sexual images depicted, with images of women accounting for 61% of the 148 separate images found of men and women alike. Although, Club 18-30's marketing efforts have been successful in capturing this target market's business, seeing 30% increases in sales as a result of these marketing efforts, the study highlights once again, and here deliberately, the prevalence of tourism marketing's use of women as a sexual sell for their featured tourism product, service or experience.

Marshment (1997) examined British package tour promotional materials, produced between the years of 1993 and 1995, to determine the frequency with which the female body and female sexuality were used to sell the featured products. She found that no

holidays were designed or promoted specifically for women travelers. Models were used as representations of the typical tourist and women throughout were used as the signifier of the beach holiday. Typically women were pictured in bathing suits, featured both with and without children or spouses. In fact, she coined the term “women in swimsuit” to describe this phenomena. She likened these female depictions to the pin up girls of the past and asserted that with each the shared goal was to use female sexuality and the female body as a tool for increasing sales. Marshment further discovered that only Caucasian, slim, healthy, and shapely women were depicted. Moreover, when women were pictured alone, they were shown to exhibit no facial expression, but instead gaze off into the distance. Marshment commented that nowhere in the brochures could she find representations of any of the following individuals: disabled, pregnant women, overweight, non-Caucasians, or homosexuals.

Opperman and McKinley (1997) also examined tourism brochures for the sexual imagery present within them. Their findings indicated a prevalence of bikini-clad tourists, subservient female flight attendants, and implicit references to sexuality and pleasure. Most of the marketing material originating from Caribbean locales pictured the recreational pursuits they had available in the context of the four Ss: sun, sand, sex, and surf. Female body shots, suggestive postures, and sexual innuendo were also present. In addition, the promise of romance and romantic encounters were frequently depicted, both between tourists and between tourists and locals.

Sirakaya and Sonmez (2000) examined state produced tourism brochures and utilized Goffman’s (1979) classification domains. They found that, on average, men were disproportionately depicted as bigger and taller than their female counterparts, once

again suggesting social status. They also found that in regards to feminine touch, 69% of the images that included the element of the feminine touch, portrayed females exhibiting this feature, versus 30% of images depicting males with a feminine touch. Sixty-one percent of images depicting executive roles consisted of male executives, whereas only 38% of images consisted of females in an executive role. Closely related, 73% of images depicting instruction portrayed males in this role and females as either accompanying or receiving the instruction, and conversely, only 26% depicted women as instructors. Also overall, 66% of the images depicted men in a serious mood and women in non-serious demeanor, as compared with 33% of images that depicted women as individuals in a serious mood. In regards to gender subordination, women were found in deference to males equaling 82.9% of all gender subordination depictions versus 17.1% for males. Lastly, in reference to the prevalence of licensed withdrawal depiction, 94% of all portrayals of this domain type exhibited women in this emotional state, versus 6% of all images that depicted men as such.

Pritchard and Morgan (2000) analyzed a sample of national tourism organizations' brochures collected during the London World Travel Market to examine the gendered manner in which tourism sites and tourist destinations are depicted. The researchers analyzed how brochures depicted the respective locations and their appeals to the prospective tourist, as well as the depiction of the host populations present at these locations. Overall, they found that the language and imagery of tourism promotion privileges the male, heterosexual "gaze" and that in tourism advertising women, and here feminized landscapes, continue to be portrayed and described in a narrow range of terms, often as awaiting the exploration of the male onlooker. They found that their

research supported the assertion made by Weedon (1987) that the language of tourism promotion is overwhelmingly patriarchal, a language in which women's needs and desires are subsumed into a norm that is male. They found that the descriptions and representations of Jamaica, Fiji, Tahiti, Thailand, Vietnam, and India, as well as other destinations in the South and East were constructed as feminine, seductive, exotic, wild, dangerous, and erotic, offering the Western, heterosexual traveler with the opportunity to experience both the place and its peoples, notably local women. These countries, in their brochures, were depicted in terms such as soft, sensuous, tempting, luscious, seductive, virginal, pleasurable, enticing, and inviting. Morgan and Pritchard (1998) suggested that such descriptions are typical of gendered representations of feminized landscapes in destinations of the South and East and that these landscapes are depicted as feminine and attractive, yet powerless and vulnerable, epitomized by young girls, the most commonly occurring representation in the pages of Western travelogues and brochures (Pritchard & Morgan, 2000). They also found that in contrast, Northern landscapes, notably Alaska and the Canadian Yukon, were depicted also in a manner that privileges the male gaze, by depicting these areas as highly masculine, Anglo-Saxon, active and adventurous. These areas were described in such terms as active, wild, untamed and as a land of dreams and were furthermore portrayed as places, in which the male traveler can indulge in a rite of passage, reconnect with the nature of his childhood and explore. These findings led Pritchard and Morgan to state that despite the potential for contemporary tourism imagery to reflect and appeal to a variety of gazes, it currently remains dominated by heteropatriarchy.

Pritchard (2001) used quantitative content analysis of images in tourism brochures in regards to gender to evaluate the portrayal of men and women in UK tour operators' brochures. She found that in 14 operators' brochures, numbering 12, 832 images in total analyzed, that tourism representation most definitely favors a male "gaze" and continues to depict women in sexual objectification and/or traditional gender stereotypical roles. Assigning four levels of depiction to all images analyzed, Pritchard was able to quantitatively demonstrate that women, throughout various market segments, were shown as sexual objects and/or decoration in over two-thirds of all imagery that featured women, either alone or in the company of male counterparts. She also found that females were shown to be in traditional, stereotypical roles of passivity or child care/household maintenance duties almost exclusively and that men were shown in active recreational pursuits. When reverse gender roles were shown, men were shown taking part in the act of child caring, but this proportion was almost non-existent. Throughout all imagery, men were never shown in submissive roles in relation to women featured and similarly, women were never shown in authoritative roles in relation to men. Women were almost exclusively shown in the sexual object or decoration sense of depiction and the prevalence of men shown as sexual objects or decoration was extremely minimal, almost not worth noting statistically. Men were shown as active and engaging in swimming, water-skiing, golfing, ordering from menus for themselves and their female companions, and driving cars. Women were shown as passive and as watching men, enjoying sedentary leisure pursuits, performing domestic tasks or looking after children. Women were shown to drink and enjoy sporting activities, but only in the company of men. Once again, the dominant image of women was as a sexual object or as sexual decoration to the

destination, activity or facility being depicted. Through proving that women continue to be depicted as either in domestic roles or as sex objects versus men's depiction as authority or action figures, Pritchard was able to show how tourism representation continues to endorse heterosexual patriarchal notions of femininity and masculinity and the accompanying socially accepted norms for gender-based behavior. It becomes obvious that tourism promotion and its accompanying materials continue to perpetuate gender-based roles and expectations of the sexes and continue to establish tourism depiction as almost exclusively white, always heterosexual, able-bodied and conventionally attractive. Thus, Pritchard's finding suggests gender-based traditional behaviors and roles continue to be perpetuated through tourism promotional materials.

Overall, it is evident that tourism marketing and advertising materials, namely tourism brochures, conform to the parameters previously discussed in regards to other forms of social media. Gender roles, gender role expectations, and gender stereotyping is highly evident among tourism related material and empirical studies have shown that tourism is not an industry that is resilient to or void of these socially constructed images. Indeed, the empirical findings of these studies suggest that these socially constructed beliefs, norms, and values are perpetuated in the marketing and advertising efforts.

CHAPTER 3 METHODS

The design and methods for this study were based upon those used by Sirakaya and Sonmez (2000). Sirakaya and Sonmez conducted a content analysis of state tourism brochures. This study used a modified version of their methods using content analysis to examine gendered images used in the cruise line industry brochures. Sirakaya and Sonmez used Goffman's (1979) *Gender Advertisements* as their framework and theoretical rationale and utilized his domains and findings regarding differential power and status depiction for their analysis. In this study, Goffman's domains were also used to analyze the depictions of gender roles, power statuses, familial relationships/roles/power, and issues of subordination contained in the cruise line brochures. The study also utilized Urry's (1990) classification of the tourist "gaze" to examine the prevalence of images categorized as either examples of the collective or romantic "gazes." In addition images were also classified according to Urry's typology of vacation companions, namely heterosexual couples (romantic holiday), nuclear families (family holiday) and heterosexual same-sex groups looking to find companions of the opposite sex (fun holiday).

Data Collection

The sampling frame consisted of brochures produced by 42 cruise line companies used to promote their travel product, packages, services, cruise ships, amenities onboard, and destinations serviced for the 2001-2002 season. All marketing materials used for

promotional purposes and considered “brochure-like” in nature were eligible for analysis. This included catalogs, tour schedules, cruise itineraries, leaflets, and the like.

Due to the production of multiple brochures by the same cruise-line company for their different cruises, tours, destinations and schedules (i.e. Norwegian Cruise Line: Asia 2001-2002, Caribbean 2001-2002, Bermuda/Canada/New England, Europe 2001, and Freestyle Hawaii 2001-2002), the sampling frame consisted of 70 brochures and promotional items as each individual brochure stood alone as its own case. Stratified random sampling procedures, were used to select a sample of 47 brochures for analysis. The number of brochures selected from each type of cruise line style classification was proportional to the total number in each category and the sampling frame. Brochures, through simple random sampling from within their respective style classifications, were selected with 50% representation for categories that consisted of over ten members, all other categories consisting of less than ten brochures, were chosen in their entirety. For each brochure selected for analysis, all pages were included for review.

The cruise lines included in the sampling frame were identified by their appearance in a feature article or advertisement in *National Geographic Traveler*, *Travel Holiday*, and *Travel & Leisure* publications over the period dating from 1990 to 1999. Cruise line companies were contacted and brochures requested from each, beginning in Fall 2000 and continuing until March 2002. The following cruise line companies’ brochures were included: Royal Caribbean International, Windjammer Barefoot Cruises, LTD., Carnival Cruise Lines, Cunard, Norwegian Cruise Line (NCL), Celebrity Cruises, Princess Cruise & Cruisetours, Society Expeditions, Radisson Seven Seas Cruises, World Explorer Cruises, Inc., American Canadian Caribbean Line, Inc., American Cruise Lines, River

Barge Excursions Lines, Inc., Uniworld, Peter Deilmann Cruises, Glacier Bay Cruiseline, Viking River Cruises Ltd.: KD Cruises, Seabourn Cruise Line, Norwegian Coastal Voyage Inc., Costa Cruises, Royal Olympic Cruises, Golden Sun Cruises, American West Steamboat Company, Fred. Olsen Cruises Euro Cruises Incorporated, American Safari Cruises, Swan Hellenic Cruises, Orient Lines, St. Lawrence Cruise Lines Inc., MSC Cruises, In Trav & Clipper Cruise Line, Renaissance Cruises, Quark Expeditions Inc., P & O Cruises, Holland America Line, Global Quest, Regal Cruises, Silversea Cruises, Ltd., Star Clippers, Captain Cook Cruises, Disney Cruise Line, First European Cruises, and Crystal Cruises.

The cruise line company that produced the brochure, title of the brochure as listed, date of publication of the brochure as listed within the copyright of the brochure, price as listed in brochure as per person based on double occupancy (ranges determined by listed lowest price option per lowest cabin to highest price option per highest cabin), destinations served by the company as listed within each separate brochure, and brochure's style classification were recorded. A summary table of the cruise line company information that was recorded can be viewed in Appendix J.

Style classifications were assigned based on the type of cruise line company and cruise/cruisetour being promoted and determined by pricing, dress code, amenities available onboard (i.e. spas), shopping available onboard, food served, if silver/china used, linens used, services provided, nature of cruise, onboard entertainment and focus of cruise. Cruise lines were classified into one of the following styles: mainstream/popular, high-end, river, nature-based/adventure, and yacht/freight. This classification schema was established by the researcher based on the types of cruise companies existing within the

brochures and also based on Dickinson and Vladimir's (1997) segmentation of the cruise industry.

Simple random sampling was used to select those brochures from the overall sampling frame that were analyzed from within each cruise line style classification. Those brochures that fitted within the style classification categories of mainstream/popular and high-end were randomly selected for sample inclusion at a 50% representation rate. The mainstream/popular style classification had 29 members and so 15 brochures from within this category were selected. Brochures comprising high-end equaled 19 in number, therefore 10 were randomly selected for sample inclusion and analysis.

The river, nature-based/adventure and yacht/freight style classification categories were included in the sample in full, at 100% representation. The river style classification had 10 brochures and there were 6 brochures in the nature-based/adventure and yacht/freight style classification categories each.

Based on this system a total of 47 brochures were analyzed and each image within these brochures was coded accordingly. Of these 47 brochures, 31.9% were in the mainstream/popular cruise line classification (n=15). Brochures fitting in the cruise line classification of high-end comprised 21.3% of the total sample (n=10), as did those fitting within the river cruise line style classification (21.3%, n=10). Both brochures fitting into the nature-based/adventure as well as the yacht/freight cruise line style classifications represented 12.8% of the total sample respectively (n=6).

Data Coding

Images in the brochures were first analyzed for who or what was depicted within them based on the following categories:

- nature only/objects only
- 1 figure
- 2 figures
- 3 figures
- 4 or more figures
- children pictured by themselves and
- children pictured with 1 or more figures.

Furthermore, those images determined to depict nature or objects only, were further recorded and classified based on what they depicted. The coding categories for this were as follows:

- nature/wildlife/landscapes
- objects
- destination sites/cityscapes
- cruiseships/cabins
- modes of transportation to cruise ship

Although nature only or object only photographic images present within brochures were recorded, they were excluded from any further analysis with the exception of Urry's tourist gaze, as they did not include people and therefore, gender depiction was absent. Nature only images were coded for Urry's romantic tourist gaze, as they focused on nature, wildlife and natural topography.

Images depicting people were further coded into predetermined, fixed-choice social groupings to record the number of females, males and children depicted within the image. These descriptors of individuals depicted were established based on the groupings that existed in the brochures. These coding classifications can be viewed by referring to

Appendix K. Through this coding scheme the number of images that depict people was determined as well as the number of images in which males and females were depicted.

Images that depicted people, but did not exhibit the social groupings needed for this present analysis were excluded from further analysis. These included images of children alone, cruise line employees and locals. Images from this point on were coded based on the depiction of cruisers only and the relationship shown between fellow travelers, not staff or members of local populations, as differences in status and levels of power naturally existed between cruisers and all others, since employees and locals were almost exclusively depicted in service roles.

All images within the cruise line brochures were then analyzed based on Urry's tourist gaze typology, Urry's holiday social composition typology, Goffman's advertisement typology and Goffman's advertising domains. The placement of individuals in the imagery, their activity level (passive or active) and their attire were also considered throughout the coding process to the extent that these considerations related to the other domains being measured. Each image was analyzed next to determine if it was an example of Urry's romantic or collective gazes. Images were analyzed to determine if they depicted natural scenery, wildlife or the solitary enjoyment thereof, or people in the company of others.

Images were subsequently analyzed to determine if they depicted one of Urry's three holidays as evidenced in the depiction of one of three primary social compositions (social group, heterosexual couples, and families). The classification categories used were the fun holiday, romantic holiday, or family holiday.

Images were then analyzed to determine if they were examples of one of Goffman's gender advertisement types: equality, traditional gender role or reverse gender role advertisements.

Images were also analyzed to determine if domains, as presented by Goffman to depict power relations, social status and familial bonds/roles, (i.e. relative size, feminine touch, function ranking or rank order of gender, general forms of subordination or ritualization of subordination, licensed withdrawal or rank order of gender) were evident within the brochure imagery.

In addition, all images that were identified as depicting Goffman's domains were analyzed according to gender imagery. The frequency with which domains are shown based upon gender were recorded so that it was possible to determine the impact of gender on the prevalence of depicted power levels as based upon these domains.

The coding categories for this were as follows:

- relative size male
- relative size female
- feminine touch male
- feminine touch female
- function ranking male
- function ranking female
- general forms of subordination male
- general forms of subordination female
- licensed withdrawal male
- licensed withdrawal female

Overall, the images were coded on the following criteria:

- If image depicted wildlife/nature only/individuals in solitude enjoying nature or natural topography: Urry's romantic "gaze" (yes=1,no=0)
- If image depicted individuals in social circumstances only: Urry's collective "gaze" (yes=1, no=0)
- Number of females in image (number recorded/frequency count)
- Number of males in image (number recorded/frequency count)
- If image depicted Urry's social composition typology: (fun holiday: same sex heterosexual social group=1, romantic holiday: heterosexual couple=2, family holiday: nuclear family=3)
- If image contained equality, traditional stereotype or reverse gender role portrayals: Goffman (equality=1, traditional stereotype=2, reverse=3)
- If image exhibited relative size, feminine touch, rank order of gender, gender depiction in the family, forms of subordination or licensed withdrawal: Goffman (note if domain is present within image depicted)
- If image represented relative size male
- If image represented relative size female
- If image represented feminine touch male
- If image represented feminine touch female
- If image represented function ranking male
- If image represented function ranking female
- If image represented general forms of subordination male
- If image represented general forms of subordination female
- If image represented licensed withdrawal male
- If image represented licensed withdrawal female

An example of the coding sheet that was used can be found in Appendix L. The coding sheet was used for each brochure included in the sample.

In total there were 5,035 images total within the 47 brochures. Nature/object only images, which did not depict people, accounted for 3,195 images. Images that depicted

people totaled 1,840 images. The number of images that depicted children alone was 88 in total meaning that people-depicted images excluding the depiction of children alone totaled 1,752. The number of images per cruise line style classification, nature/object only images per five types, and number of figures depicted within imagery can be viewed in Appendix M.

Data Analysis

To ensure high inter-coder reliability, the primary author coded all images and a second researcher independently coded a sub sample of 300 randomly selected images from the total number of images (1752). Every 17th image within the brochures was selected for second coding purposes until 300 images had been selected. Of the 300 images coded, the researchers disagreed on 23 cases, resulting in an initial level of agreement of 92.33%. Upon discussion, the author and second coder arrived at a level of agreement equaling 99.33%, leaving only 2 cases to which there was disagreement. This was resolved by a third coder independently coding these two cases of disagreement, the result of which was agreement between the third coder and the primary author on those two cases. Both the first and second coder were fellow graduate students, in their twenties, and of Asian descent.

Quantitative analysis was used to analyze the following: the number of male and female depictions, Urry's tourist "gazes," Urry's holiday typology classifications, Goffman's advertising domains, and Goffman's advertising typology categories. Statistical analysis was conducted on two levels: 1) the overall aggregate sample level and 2) on the style of cruise line company that produced the brochure. The total number of images present within the brochures was also recorded.

The data were entered into SPSS 12.0 and the appropriate statistical analyses were used to answer each of the research questions:

1. Frequency counts were used to record the prevalence of male and female depiction in the brochures. One way ANOVAs and post hoc Tukey were used to test for significant difference in gender prevalence by cruise line style.
2. To determine the frequency with which imagery fits Urry's classifications of collective and romantic "gazes" and his classifications of holidays, frequency counts were used. Oneway ANOVAs, and post hoc Tukey analysis were used to test for significant differences based upon cruise line style.
3. Presence of the type of advertising categories that Goffman identified (stereotypical, reverse or equality) were recorded as frequency counts. Oneway ANOVAs and post hoc Tukey analysis were used to test for significant differences among the advertising categories.
4. Analysis of messages conveyed within the brochure images were based primarily on Goffman's *Gender Advertisement* framework and used his advertising domains as a framework for a content analysis of the power relationships, statuses, gender based roles and gender relations being depicted. Images were thus analyzed according to the presence or absence of relative size, feminine touch, function ranking or rank order of gender, general forms of subordination or ritualization of subordination, and gender detachment or licensed withdrawal. The messages present were determined by using Goffman's nonverbal gender displays as a framework, making it possible to determine the nature of the gender depictions within cruise line brochures. This analysis required a qualitative understanding to determine if such domains were present. Frequencies/sums were used to determine the prevalence of Goffman's domains, Goffman's domains per gender and per cruise line style classification. Paired sample t testing was used to determine if significant difference existed on these domains based upon style of cruise line.

CHAPTER 4
RESULTS

Male and Female Depiction

Research Question # 1

- 1a. What is the total number of male and female depictions within the cruise line brochures?
- 1b. Does the ratio of male to female depictions differ based on the style of the cruise line company that produced the brochure, i.e. mainstream/popular, high-end, river, nature-based/adventure, yacht/freight?

In the 47 brochures, men were depicted 1,405 times and women were depicted 1,372 times.

Oneway ANOVA and a post hoc Tukey analysis shows a significant difference exists in terms of the frequency of male depiction between high-end and nature-based/adventure cruise line styles ($p \leq .05$) (Table 1).

Table 1 Male Depiction by Style of Cruise Line

Cruise line Style	N	Frequency of occurrence	M	SD	F	Sig
Mainstream/popular	15	499	33.27	20.61	2.92	.03
High-end (a)	10	480	48.00	37.58		
River	10	252	25.20	18.91		
Nature-based/adventure(b)	6	65	10.83	12.69		
Yacht/freight	6	109	18.17	16.36		
Total	47	1405	29.89	25.83		

* Note: a & b are significantly different from one another

There were also differences in the frequency of female depiction between high-end and nature-based/adventure cruise brochures ($p \leq .05$) (Table 2).

Table 2 Female Depiction by Style of Cruise Line

Cruise line Style	N	Frequency of occurrence	M	SD	F	Sig
Mainstream/popular	15	506	33.73	20.45	2.75	.04
High-end (a)	10	446	44.60	34.11		
River	10	244	24.40	17.76		
Nature-based/adventure (b)	6	69	11.50	13.00		
Yacht/freight	6	107	17.83	15.98		
Total	47	1372	29.19	24.16		

Note: a & b are significantly different from one another

Urry's Gazes Depiction

Research Question # 2

- 2a. What is the total number of images by Urry's "gazes" (collective and romantic) within the cruise line brochures?
- 2b. Does the ratio of Urry's "gazes" images differ based on the style of cruise line company that produced the brochure?

In the 47 brochures, 981 images were classified as constituting Urry's collective gaze. Likewise, 103 images constituted Urry's romantic gaze.

Oneway ANOVA and post hoc Tukey analysis among cruise line style classifications showed no significant difference between the frequency of images fitting Urry's romantic gaze across all cruise line styles (Table 3).

Table 3 Urry's Romantic Gaze

Cruise line Style	N	Frequency of occurrence	M	SD	F	Sig
Mainstream/popular	15	18	1.20	1.08	1.09	.38
High-end	10	37	3.70	4.90		
River	10	16	1.60	1.65		
Nature-based/adventure	6	15	2.50	3.56		
Yacht/freight	6	17	2.83	4.58		
Total	47	103	2.19	3.19		

Significant difference was found for the frequency of images fitting Urry's collective gaze between high-end and nature-based/adventure cruise line styles ($p \leq .05$) (Table 4).

Table 4 Urry's Collective Gaze

Cruise line Style	N	Frequency of occurrence	M	SD	F	Sig
Mainstream/popular	15	374	24.93	16.29	1.88	.03
High-end (a)	10	301	30.10	26.78		
River	10	164	16.40	13.62		
Nature-based/adventure (b)	6	56	9.33	12.72		
Yacht/freight	6	86	14.33	9.79		
Total	47	981	20.87	18.35		

* Note: a & b are significantly different from one another

Urry's Holidays Depiction

Research Question # 3

- 3a. What is the total number of images by Urry's holiday social composition typology (family, romantic or fun holiday) within the cruise line brochures?
- 3b. Does the ratio of Urry's "holiday" images differ based on the style of cruise line company that produced the brochure?

There were no images in the brochures that were examples of Urry's fun holiday. Urry's family holiday constituted 21 of the images. Urry's romantic holiday comprised 252 of the images in the brochures.

Oneway ANOVA and post hoc Tukey tests revealed that no significant differences existed between the number of images that depicted Urry's family holiday across cruise line style classification (Table 5).

In terms of Urry's romantic holiday, a significant difference was found between mainstream/popular cruise line style brochures and river brochures ($p \leq 001$), mainstream/popular cruise line brochures and nature-based/adventure brochures

Table 5 Urry's Family Holiday

Cruise line Style	N	Frequency of occurrence	M	SD	F	Sig
Mainstream/popular	15	14	.93	1.79	1.38	.26
High-end	10	1	.10	.32		
River	10	5	.50	.53		
Nature-based/adventure	6	0	.00	.00		
Yacht/freight	6	1	.17	.41		
Total	47	21	.45	1.10		

($p \leq .001$), and mainstream/popular cruise line brochures and yacht/freight brochures ($p \leq .05$). Likewise, differences were also found between high-end cruise line brochures and river brochures ($p \leq .001$), high-end cruise line brochures and nature-based/adventure brochures ($p \leq .001$), and high-end cruise line brochures and yacht/freight brochures ($p \leq .05$) (Table 6). Mainstream/popular followed by high-end cruise lines were more likely to feature Urry's romantic holiday images in their brochures.

Table 6 Urry's Romantic Holiday

Cruise line Style	N	Frequency of occurrence	M	SD	F	Sig
Mainstream/popular (a)	15	123	8.20	4.49	6.70	.00
High-end (c)	10	85	8.50	6.62		
River (b,d)	10	18	1.80	2.39		
Nature-based/adventure (b,d)	6	4	.67	1.63		
Yacht/freight (b,d)	6	22	3.67	2.66		
Total	47	252	5.36	5.26		

* Note: a & b are significantly different from one another, c & d are significantly different from one another

Goffman's Advertising Domains Depiction

Research Question # 4

- 4a. Is there a difference in how men and women are depicted in relation to one another within the cruise line brochures, using Goffman's domains (relative size, feminine touch, function ranking or rank order of gender, general forms of subordination or ritualization of subordination, and gender detachment or licensed withdrawal) as the guide for analysis?

- 4b. Is there a difference in how men and women are depicted using the above named Goffman domains based on the style of cruise line that produced the brochure?

Goffman's relative size domain was found within 78 images throughout the brochures. Of those 78 images, relative size regarding male depiction was present in 53 images (67.95% of total number of images that depicted Goffman's relative size domain). Relative size regarding female depiction was present in 25 images (32.05% of total number of images that depicted Goffman's relative size domain). Paired sample t testing revealed significant difference existed between male and female depiction in regards to Goffman's domain of relative size ($p \leq .01$), with males depicted as exhibiting relative size significantly more times than females (Table 7).

Table 7 Goffman's Relative Size Domain per Gender

Relative Size Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	47	53	1.13	1.44	2.65	.01
Female	47	25	.53	1.02		

Goffman's feminine touch domain was only found within 37 images total throughout the entire brochure sample. Of those 37 images depicting Goffman's feminine touch domain, only 3 images depicted males with feminine touch (8.11% of the total number of images that depicted Goffman's feminine touch domain). Females were depicted showing Goffman's feminine touch within 34 images (91.90% of the total number of images that depicted Goffman's feminine touch domain). Paired sample t testing revealed significant difference existed between male and female depiction in regards to Goffman's domain of feminine touch ($p \leq .001$), with females significantly more likely to be depicted this way (Table 8).

Table 8 Goffman's Feminine Touch Domain per Gender

Feminine Touch Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	47	3	.06	.25	-4.82	.00
Female	47	34	.72	1.02		

Goffman's function ranking domain was only found within 43 images. Thirty-four images depicted males with Goffman's function ranking (79.07% of the total number of images that depicted Goffman's function ranking domain). Females were depicted showing Goffman's function ranking domain within 9 images throughout the brochure sample (20.93% of the total number of images that depicted Goffman's function ranking domain). Paired sample t testing revealed significant difference existed between male and female depiction in regards to Goffman's domain of function ranking ($p \leq .001$), with males significantly more likely to be depicted in this way (Table 9).

Table 9 Goffman's Function Ranking Domain per Gender

Function Ranking Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	47	34	.72	1.08	4.03	.00
Female	47	9	.19	.50		

Goffman's gender subordination or subordination of gender domain was found within 49 images. Of those 49 images, 12 depicted males pictured with Goffman's subordination of gender (24.49% of the total number of images that depicted Goffman's gender subordination domain). Females were shown depicting Goffman's gender subordination domain within 37 images (75.51% of the total number of images that depicted Goffman's gender subordination domain). Paired sample t testing revealed significant difference existed between male and female depiction in regards to Goffman's domain of gender subordination ($p \leq .01$), with females significantly more likely to be pictured in this way (Table 10).

Table 10 Goffman's Gender Subordination Domain per Gender

Gender Subordination Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	47	12	.26	.57	-2.96	.01
Female	47	37	.79	1.18		

The licensed withdrawal domain of Goffman was found within 31 images and of these, males were found depicting this domain in 2 images (6.45% of the total number of images that depicted Goffman's licensed withdrawal domain). Twenty-nine images depicted females according to Goffman's licensed withdrawal domain (93.55% of the total number of images that depicted Goffman's licensed withdrawal domain). Paired sample t testing revealed significant difference existed between male and female depiction in regards to Goffman's domain of licensed withdrawal ($p \leq .001$), with females significantly more likely to be depicted in this way (Table 11).

Table 11 Goffman's Licensed Withdrawal Domain per Gender

Licensed Withdrawal Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	47	2	.04	.20	-3.96	.00
Female	47	29	.62	1.01		

The impact of cruise line style classification was also tested for statistical difference to determine if the style of cruise line that produced the brochure had any impact on the frequency with which males and females were depicted according to Goffman's domains. This was determined through paired sample t testing.

Mainstream/popular cruise line brochures showed a significant difference between male and female depiction in regards to Goffman's feminine touch domain (females more likely to be depicted), function ranking domain (males more likely to be depicted) and licensed withdrawal domain (females more likely to be depicted). The results for these t tests can be found in tables 12 to 16.

Table 12 Goffman's Relative Size Domain per Gender within Mainstream/popular

Relative Size Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	15	28	1.87	1.69	1.42	.18
Female	15	16	1.07	1.53		

Table 13 Goffman's Feminine Touch Domain per Gender within Mainstream/popular

Feminine Touch Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	15	1	.07	.26	-3.55	.00
Female	15	17	1.13	1.13		

Table 14 Goffman's Function Ranking Domain per Gender within Mainstream/popular

Function Ranking Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	15	17	1.13	1.13	2.98	.01
Female	15	4	.27	.59		

Table 15 Goffman's Gender Subordination Domain per Gender within
Mainstream/popular

Gender Subordination Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	15	9	.60	.83	-1.80	.09
Female	15	20	1.33	1.29		

Table 16 Goffman's Licensed Withdrawal Domain per Gender within
Mainstream/popular

Licensed Withdrawal Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	15	1	.07	.26	-3.60	.00
Female	15	13	.87	.99		

High-end cruise line brochures showed a significant difference between male and female depiction in regards to Goffman's feminine touch domain (females more likely to be depicted) and function ranking domain (males more likely to be depicted). The results from these t tests on each domain can be found in tables 17-21.

Table 17 Goffman's Relative Size Domain per Gender within High-end

Relative Size Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	10	11	1.10	1.29	.51	.62
Female	10	9	.90	.57		

Table 18 Goffman's Feminine Touch Domain per Gender within High-end

Feminine Touch Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	10	2	.20	.42	-2.86	.02
Female	10	11	1.10	1.29		

Table 19 Goffman's Function Ranking Domain per Gender within High-end

Function Ranking Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	10	12	1.20	1.55	2.45	.04
Female	10	4	.40	.70		

Table 20 Goffman's Gender Subordination Domain per Gender within High-end

Gender Subordination Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	10	2	.20	.42	-1.00	.34
Female	10	5	.50	.71		

Table 21 Goffman's Licensed Withdrawal Domain per Gender within High-end

Licensed Withdrawal Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	10	1	.10	.32	-2.18	.06
Female	10	12	1.20	1.48		

River cruise line brochures showed no significant difference between male and female depiction in regards to Goffman's domains. No images were found to depict Goffman's gender subordination or licensed withdrawal domains and therefore no t tests could be run on these domains. The results from these t tests can be found in tables 22-24.

Table 22 Goffman's Relative Size Domain per Gender within River

Relative Size Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	10	3	.30	.68	1.41	.19
Female	10	0	.00	.00		

Table 23 Goffman's Feminine Touch Domain per Gender within River

Feminine Touch Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	10	0	.00	.00	-1.96	.08
Female	10	3	.30	.48		

Table 24 Goffman's Function Ranking Domain per Gender within River

Function Ranking Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	10	3	.30	.48	1.00	.34
Female	10	1	.10	.32		

Nature-based/adventure cruise line brochures showed no significant difference between male and female depiction in regards to Goffman's domains. No images were found to depict Goffman's feminine touch or gender subordination domains and thus t testing could not be conducted in regards to these two domains. The results of these t tests can be found in tables 25-27.

Table 25 Goffman's Relative Size Domain per Gender within Nature-based/adventure

Relative Size Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	6	2	.33	.82	1.00	.36
Female	6	0	.00	.00		

Table 26 Goffman's Function Ranking Domain per Gender within Nature-based/adventure

Function Ranking Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	6	1	.17	.41	1.00	.36
Female	6	0	.00	.00		

Table 27 Goffman's Licensed Withdrawal Domain per Gender within Nature-based/adventure

Licensed Withdrawal Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	6	0	.00	.00	-1.58	.18
Female	6	2	.33	.52		

Yacht/freight cruise line brochures showed a significant difference between male and female depiction in regards to Goffman's gender subordination domain, with females more likely to be depicted in this way (Table 31). The results from these t tests can be found in tables 28-32.

Table 28 Goffman's Relative Size Domain per Gender within Yacht/freight

Relative Size Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	6	9	1.50	1.64	2.24	.08
Female	6	0	.00	.00		

Table 29 Goffman's Feminine Touch Domain per Gender within Yacht/freight

Feminine Touch Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	6	0	.00	.00	-1.46	.20
Female	6	3	.50	.84		

Table 30 Goffman's Function Ranking Domain per Gender within Yacht/freight

Function Ranking Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	6	1	.17	.41	1.00	.36
Female	6	0	.00	.00		

Table 31 Goffman's Gender Subordination Domain per Gender within Yacht/freight

Gender Subordination Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	6	1	.17	.41	-3.05	.03
Female	6	12	2.00	1.55		

Table 32 Goffman's Licensed Withdrawal Domain per Gender within Yacht/freight

Licensed Withdrawal Domain	N	Frequency of occurrence	M	SD	t	Sig
Male	6	0	.00	.00	-1.00	.36
Female	6	2	.33	.82		

Goffman's Advertisements Depiction

Research Question # 5

- 5a. What is the total number of images by Goffman's gender advertisement categories (traditional gender role, reverse gender role or equality gender advertisement) within the cruise line brochures?

- 5b. Which of Goffman's advertisement categories is the most prevalent within the cruise line brochures?
- 5c. Does the ratio of images fitting Goffman's traditional, reverse or equality advertisement images differ based on the style of cruise line company that produced the brochure?

Goffman's traditional gender role advertisement constituted 113 of the images in the brochures. Goffman's second advertisement type, reverse gender advertisement, constituted 48 images in the brochures. Lastly, Goffman's third type of advertisement, equality advertisement, constituted 681 images in the brochures.

Oneway ANOVA and post hoc Tukey testing uncovered statistically significant differences in terms of the number of images that depicted Goffman's traditional gender advertisement among those brochures that were within the mainstream/popular cruise line style classified images and river classified brochures ($p \leq .01$). In addition, there was a statistically significant difference between the images contained in the mainstream/popular cruise line style classification and those within the nature-based/adventure cruise line style classification in terms of the number of images that were deemed examples of Goffman's traditional advertisement ($p \leq .01$) (Table 33). In both cases, the mainstream/popular cruise line brochures were more likely to use this type of advertisement.

Table 33 Goffman's Traditional Gender Role Advertisement

Cruise line Style	N	Frequency of occurrence	M	SD	F	Sig
Mainstream/popular (a)	15	59	3.93	3.26	3.77	.01
High-end	10	29	2.90	2.51		
River (b)	10	9	.90	1.29		
Nature-based/adventure (b)	6	3	.50	.84		
Yacht/freight	6	13	2.17	.98		
Total	47	113	2.40	2.60		

* Note: a & b are significantly different from one another but b & b are not significantly different from one another

In terms of the reverse gender advertisements, statistically significant difference existed among the following style classifications: high-end and river ($p \leq .001$), high-end and nature-based/adventure ($p \leq .001$), and high-end and yacht/freight ($p \leq .001$) (Table 34). In all of the cases high-end style brochures were more likely to use this type of advertisement.

Table 34 Goffman's Reverse Gender Role Advertisement

Cruise line Style	N	Frequency of occurrence	M	SD	F	Sig
Mainstream/popular	15	24	1.60	1.84	4.51	.00
High-end (a)	10	22	2.20	2.10		
River (b)	10	2	.20	.42		
Nature-based/adventure (b)	6	0	.00	.00		
Yacht/freight (b)	6	0	.00	.00		
Total	47	48	1.02	1.66		

* Note: a& b are significantly different from one another but b & b are not significantly different from one another

No statistically significant differences were found in terms of the final Goffman advertisement, equality advertisement, in terms of its frequency within images across the brochures from the different cruise line styles. This can be viewed in Table 35.

Table 35 Goffman's Equality Advertisement

Cruise line Style	N	Frequency of occurrence	M	SD	F	Sig
Mainstream/popular	15	243	16.20	10.81	1.76	.16
High-end	10	223	22.30	20.01		
River	10	110	11.00	11.35		
Nature-based/adventure	6	43	7.17	9.35		
Yacht/freight	6	62	10.33	8.26		
Total	47	681	14.49	13.49		

Summary

Overall, the research questions addressed in this chapter have been used to develop an understanding of the impact of gender on the manner in which male and females are

depicted in cruise line brochures. These results show that for the most part males and females are depicted with equal frequency and that throughout the sample the majority of images depicted males and females in equitable states. However, it appears that gender did impact the depicted levels of social power and status males and females are shown to possess within the images found to depict Goffman's gender domains, and that in these cases, males were shown with higher levels of both power and status. In addition, the results provide an understanding as to which gender roles are depicted for males and females, showing based upon Goffman's gender advertisement typology, that although traditional gender roles did exist within the imagery, equality based gender roles are the most prevalent.

Some cruise line styles were found to be more equitable than others in comparison in regards to male and female depiction according to the presence of Goffman's advertising domains. River and nature-based/adventure cruise line brochures were found to show no difference in regards to gender on all domains thus exhibiting equal levels of accorded power and status. In addition, no images within river cruise line brochures were found to depict Goffman's gender subordination or licensed withdrawal domains at all. Furthermore, within nature-based/adventure cruise line brochures, no images were found to depict Goffman's feminine touch or gender subordination domains. Yacht/freight cruise line brochures exhibited difference in the presence of Goffman's domain of gender subordination per male and female depiction only, making it the next most equitable of cruise line brochures in terms of accorded levels of power and status per gender when based upon cruise line style classification. High-end cruise line brochures exhibited difference in the presence of Goffman's feminine touch and function ranking domains

based upon gender, with images in these brochures exhibiting a higher level of differences in accorded power and status when based upon gender. And finally, mainstream/popular cruise line brochures were found to have the highest prevalence of depicted gender-based power differences, based on Goffman's feminine touch, function ranking, and licensed withdrawal domains per gender.

CHAPTER 5 DISCUSSION AND CONCLUSION

The purpose of this study was to examine the imagery contained within cruise line brochures with a focus on gender representation. This chapter discusses the findings as they relate to the issue of gender depiction and the accompanying concepts of depicted roles, expectations, and levels of power and status, based upon gender. In addition, the findings are discussed in relation to the types of tourist gazes and holidays as defined by Urry's (1990) classification that were depicted within the images.

Gender Depiction within Cruise Line Brochure Imagery

Gender was depicted in the cruise line brochures in various different ways. Within the cruise line images examined, males and females were depicted differently in terms of gender roles. Traditional gender roles were found within the imagery, as identified by Goffman's (1979) advertisement typology, as were reverse gender roles, even though at a much lower frequency than the frequency of images that depicted males and females equally, regardless of gender. This suggests that socially constructed gender roles were found within these materials and that messages regarding appropriate behavior, based upon gender, were conveyed through the brochures' imagery. However, the prevalence of this type of imagery was much less than was found in Goffman's original analysis of mainstream advertising in the 1970s. That stated, these results do seem to provide support not only for Goffman's advertisement typology, but also for his claims that socially constructed gender roles and relations are portrayed within advertising materials even though gender stereotyping was not found to be as high in this sample as was found

in his own research. This could be explained in part by the fact that social change has occurred since the 1970s when Goffman conducted his research. Furthermore the impact of gender on the roles and norms of behavior depicted within cruise line brochures, as found in this study, may give further justification for the assertions of previous researchers who have claimed that gender roles are indeed communicated through the use of various socially constructed imagery, including that of tourism-related marketing and advertising materials (Goffman, 1979; Gornick, 1979; Green et al., 1990; Klassen et al., 1993; Pritchard, 2001; Sirakaya & Sonmez, 2000; Uzzell, 1983; Wearing, 1998).

Uncovering the existence of these messages within this study could also provide support for the claims of Green et al. (1990) who stated that popular leisure images within the tourism sector's marketing materials present depictions of appropriate roles and activities based upon gender that help to perpetuate the ideologies of normal masculinity and femininity. In addition, the results of this study in regards to gender role imagery may further support the claims of Klassen et al. (1993) who stated that all messages, both subtle and blatant, communicated by advertisements help to contribute to the norms accepted for behavior of both sexes and what is considered appropriate behavior for men and women in the United States. They believe that these depictions continue to shape societal values regarding what is considered appropriate in terms of behavior and roles for men and women in this society. As stated however, one must consider the true prevalence of this type of imagery in proportion to the images overall and realize that while there was evidence of gender inequity, on the whole there was equality.

There was some evidence of gender depictions differing in terms of the power and status accorded to men and women, both individually and in relation to one another,

based upon Goffman's advertising domains. Some images in the study showed males and females depicted with differing levels of power and status and that males tended to be shown depicting higher levels of both throughout all domains. These findings may further substantiate not only Goffman's (1979) advertising domain typology for analysis of gender depiction, but also his claims that social status is conveyed through the imagery of socially constructed materials, in his case advertising materials, and that for the most part these depictions are based upon a patriarchal social structure and its conventions (Henderson et al., 1996). Likewise, the findings of this study may further substantiate the claims of previous researchers that have examined the impact of gender on depictions of levels of power and status assigned to both sexes and in their relationship to one another. For example, Uzzell's (1983) assertions that the manner in which individuals are depicted within tourism brochures is used to signify greater meaning based upon gender, may be further supported by this study's findings, as is the idea that these messages can be uncovered through a semiotic analysis.

In summary, the results of this study have shown that within the cruise line brochures, gender ideology seems to somewhat impact the manner in which males and females are depicted, the roles and behaviors that are deemed to be appropriate for both males and females, the levels of power and status that are accorded to both males and females through depiction, and the expectations that are held by society for both males and females. Although, a sector of the tourism industry all its own and one that is just one of many within society, there is some evidence in these brochures of the covert coding of gendered concepts and norms.

The results show that for some images gender appears to impact the manner in which individuals in society are depicted based on the levels of power and status they have been awarded (Goffman, 1979; Klassen et al., 1993; Prichard, 2001; Sexton & Haberman, 1974; Sirakaya & Sonmez, 2000). The fact that males were found to be depicted with higher levels of both social power and status in some images seems to further illustrate Winship's (1981) assertion that gender ideologies as represented within imagery are social constructions closely tied with the interests of the dominant social group, here patriarchal and within a capitalistic society. Understanding society from a socialist feminist perspective (Henderson et al., 1996; Jagger, 1983; Green et al., 1990) also gives further understanding to the manner in which males and females are depicted within imagery and why males are sometimes depicted with higher levels of status and power. When society is viewed as a capitalistic, patriarchal structure that favors male interests over that of females and awards increased levels of opportunity, power and status to males through the perpetuation of gendered roles and expectations, it is evident why some of the imagery in the brochures appears to mimic this situation. Semiotics provides a way in which to identify social messages within such imagery and socialist feminism explains how these images, and the impact of gender on depicted levels of power and status awarded to males and females disproportionately, are a reflection of the larger social forces at work. The depiction in some of the brochures reflects this greater reality and the resulting differences in power awarded within social media based on gender, constitutes a pictorial representation of these social realities at work. In understanding these social realities, one can see how such imagery serves to perpetuate gender inequality.

The Impact of Cruise Line Style

The style of cruise line that produced the brochure appeared to somewhat impact the prevalence of gender based differences in power and status accorded males and females in the images. Some cruise lines when compared to others, seemed to be more equitable in terms of the nature of their depiction of males and females. For example, river and nature-based/adventure cruise line brochures were found to exhibit no differing levels of power and status based upon gender within their depictions. Neither of these cruise line styles' brochures even had images that depicted Goffman's domain of gender subordination for males or females. In addition, no images depicting Goffman's domain of licensed withdrawal were found within river cruise line brochures at all. Furthermore, within nature-based/adventure cruise line brochures, no images were found to depict Goffman's domain of feminine touch for males or females. In terms of prevalence of gender depiction and differing levels of accorded power and status based upon gender, these two cruise lines clearly had the least occurrence. However, this could be due to the lesser amount of imagery depicting people that these two cruise line styles had in their brochures in comparison to the larger number found in mainstream/popular and high-end cruise line brochures. Yacht/freight cruise line brochures contained difference on these criteria per gender only in regards to Goffman's gender subordination domain, making it the next most equitable of the brochures on these terms. High-end and mainstream/popular cruise line brochures were by far the worst offenders, with the highest frequency of difference in accorded levels of power and status based upon gender. Results indicate that the least equitable cruise line style brochures in terms of gender depiction were mainstream/popular. Once again this could be in part due to the

larger number of images that this cruise line style's brochures contained in comparison to others.

Goffman's Advertising Domains

Goffman (1979) proposed that within marketing and advertising materials, males and females are depicted exhibiting certain domains of reference that convey differences in social power and status overtly and/or covertly. He stated that these domains, as discussed previously, include: relative size, feminine touch, function ranking, gender subordination, and licensed withdrawal.

Goffman's research showed that men were almost always depicted exhibiting greater relative size in that they were shown as taller, bigger and placed visually higher than their female counterparts indicating higher social status. In the few exceptions females were depicted exhibiting these characteristics in contrast to their male counterparts, they were shown as having higher social status. The results of this study show that within the cruise line brochures there was some evidence of the same as males were depicted larger, higher and closer to the camera, showing increased social status at an overwhelmingly higher rate than that of females (males 68% vs. females 32%). This finding appears to lend further credence to Goffman's relative size domain construct and the inherent differing depicted levels of power and status based upon gender.

Goffman also found that in terms of feminine touch, females were primarily shown caressing objects whereas males were not, once again equating to higher levels of power and status being depicted for males. In the case of the cruise lines, this study's results uncovered similar findings in that only 8% of all images depicting feminine touch pictured males exhibiting this domain, versus 92% of imagery that depicted females with this domain. Once again, this appears to support Goffman's construct and suggests that

females were awarded less social status and power when images were analyzed per this domain.

In terms of the function ranking domain proposed by Goffman, the results of his study showed that men were almost exclusively shown to be giving instruction and females most commonly were shown as receiving that instruction as opposed to giving it themselves, once again showing men with higher levels of power and status. The results of this study show that in the case of the cruise line brochures this appears to also be true. Function ranking within the brochures' imagery was exhibited by males in 79% of all images that depicted this domain, versus that of females, who were found to exhibit this domain within 21% of all images that depicted function ranking. This once again showed decreased levels of power and status for women and may further support Goffman's claims regarding this domain.

Goffman found that in terms of gender subordination, women were almost exclusively shown in positions of deference, lowering ones self, or placed on floors and beds in a much lower position than that of males, once again showing a higher level of social power and status for males and lower levels of both for females. The results of this study, showed that in the case of cruise line brochures the same seems to be the case, with females exhibiting this behavior in 75% of all images that depicted this domain, compared to 25% of the male images, providing possible further support for Goffman's assertions and findings regarding the subordination domain.

Lastly, in terms of licensed withdrawal, Goffman found that women were almost exclusively shown as depicting the loss of emotional composure versus men and were thus thought to have lower levels of social status and power. This study seemed to

suggest much of the same in that throughout all images that depicted the licensed withdrawal domain, females were shown as exhibiting this behavior within 94% of the images compared to males who were found to depict this within only 6% of all images that depicted this domain. This suggests that males were depicted with much higher levels of social status and power based upon this domain of analysis in relation to females and the results could further substantiate Goffman's claims and findings in regards to the licensed withdrawal domain.

The findings of this study in regards to the absence or presence of Goffman's advertising domains within the imagery and the inherent inequality in levels of power and status appear to further support Goffman's claims that gender roles are portrayed within advertising materials. Furthermore, the inequalities in social status conveyed through imagery are the result of a patriarchal system and its accompanying conventions, which equates to males being depicted in a more favorable, powerful manner. The results of this study in regards to power and status levels awarded to males and females within imagery based upon gender generally followed the same patterns as identified by Goffman.

The findings of this study are further supported by the work of previous scholars in regards to Goffman's domains. For example, Uzzell's (1984) research too found that within holiday brochures, women were shown to depict reduced levels of status and power in relation to men. Specifically women were shown to depict Goffman's gender subordination domain almost exclusively and at a much higher frequency than men; men were depicted in much higher positions and with much larger relative size in comparison to women, and that through it all, men were shown to possess greater power.

The findings of Sirakaya and Sonmez (2000) also echo the findings of Goffman and of this study of cruise line brochures. Sirakaya and Sonmez found that, within state produced tourism brochures men were shown disproportionately bigger and taller and exhibiting greater relative size with an overwhelmingly higher frequency than that of women again showing higher levels of power and status for males. For example Sirakaya and Sonmez found that 69% of all images depicting feminine touch were depictions of women exhibiting this domain, once again showing reduced levels of power and status for women. They too found men are shown depicting function ranking at a higher rate than women, showing higher levels of power and status for males and the majority of all licensed withdrawal depiction show females, equating to lowered levels of power. The results of this study found the same to be the case within the brochures of the cruise lines.

It is important to note that the frequency of Goffman's advertisement domains, as found to be evident within the overall imagery within the cruise line brochures examined in this study, does not appear rampant and overarching. Not all images containing males and females depicted unequal power and status levels. Goffman's advertising domains were only found within 238 images throughout the 47 brochures. However, having said this, the results show that within all aspects and based upon all domains, when depicted, these domains show that imagery almost exclusively depicted men with higher levels of power and status relative to their female counterparts. This can be explained using socialist feminism as the guide to understanding why this depicted inequitable distribution of power exists between males and females. As Klassen et al. (1993) stated, the messages communicated by advertisements contribute to the definition of what is considered appropriate behavior for men and women and continue to shape societal

values regarding the appropriate roles for each. However, these advertising materials and their inherent messages are produced within a society that is both patriarchal and capitalist and they contain messages that have the power to shape social behavior and attitudes. Using this line of thought, we can better understand why some of the images in the cruise line brochures contain images where men and women are accorded uneven levels of status and power. A socialist feminist perspective again allows us to explain and understand why this may be the case as society is largely patriarchal in nature, favoring male interests, awarding higher levels of social power and status to males and affording women less access to the rewards of the capitalistic system. Society therefore, awards higher levels of power, greater access to capitalistic pursuits, and greater opportunity to males in comparison to females (Henderson et al., 1996). If we are to assume that as semiotic analysis suggests, socially constructed materials carry the greater conventions of society at large within its messaging (Echtner, 1999; Pritchard, 2001), the fact that some imagery within these brochures was found to favor males in regard to power levels depicted may be understood as the result of a society overall that favors male interests, awards increased opportunity for males and is patriarchal and capitalistic in nature. Therefore, the decreased levels of power for women as depicted within some of the imagery would be seen as a mirror to the overall situation of society in general based upon this understanding of both a socialist feminist perspective as well as semiotics.

Goffman's Advertisements

Goffman proposed that three categories of gender role representation existed within advertising and marketing materials, these are: traditional gender role, reverse gender role, and equality. The results of this study seem to further support this claim. They

further show that the most prevalent of all advertisement types contained within the imagery that depicted people was the equality advertisement, in which males and females are depicted in relation to one another equally. Traditional gender roles were found much less often, as were images containing depictions of reverse gender roles.

One must consider how often these advertisements were found within the sample overall to understand what this really means however, in that the majority of images within the cruise line brochures were found to depict males and females equally in terms of analysis based upon Goffman's advertisement typology.

Urry's Depiction

Urry's Gazes

Urry (1990) proposed that two types of depictions exist within tourism marketing materials either a collective or romantic gaze. He stated that all tourism material is a collection of depictions that either emphasize the social aspect of the travel experience (the collective gaze) or conversely, the solitary enjoyment of nature, natural landscapes or the reflective aspect of travel (the romantic gaze). The results of this study appear to support these claims that travel-related depiction does indeed picture tourists, as well as the travel experience overall, as either collective or romantic in nature, in terms of the "gazes" depicted within its imagery. In this study approximately two thirds of the images depicting people could be categorized according to either the collective or romantic gaze. The social aspect of travel, the collective gaze, was by far the most featured of these two types of depiction, with less than 10% of all images that depicted people showing the solitary and natural enjoyment aspect of the travel experience, the romantic gaze. Thus, it seems that the cruise lines are depicting cruise travel as a social experience, to be enjoyed within the company of others. Results also seem to suggest however that, at

least within cruise line brochures produced at this point in time, Urry's claim that all tourist-related imagery fits within this "gaze" typology is somewhat overgeneralized and far-reaching since approximately 40% of images that depicted people were not example of Urry's "gazes."

Urry's Holidays

Urry further proposed that tourism-related imagery tends to portray the travel experience as one enjoyed by heterosexual couples and families and that because of this depiction is usually focused on nuclear families, heterosexual couples, or singles in groups looking for mates. As a consequence Urry argued that people who do not fit within these demographics are excluded. The results of this study show that within the cruise line brochures examined, these holiday depictions were found, but that they were found at a much lower rate than that proposed by Urry. Urry's holidays were found within only approximately 15% of the total images that depicted people and thus were not as pervasive as Urry's estimates would imply. The existence of images that depicted these holidays however, seems to show that some tourist-related imagery does fit within Urry's holiday typology, with the romantic holiday depiction of heterosexual couples engaged in romantic activity being the most prevalent, equaling a total of approximately 14% of all images that depicted people. Furthermore, Urry's family holiday, depicting nuclear families, seems to also be somewhat supported, but with a frequency of less than 1.5% of all images that depicted people, once again making it far less widespread throughout imagery than Urry claims. The presence of family composition depiction that did not fit within Urry's nuclear family description was not analyzed for the purposes of this study, but future research could examine if diverse family compositions are depicted and if so, with what frequency. In addition, no images were found throughout the

brochures that fit within Urry's proposed fun holiday classification. This could be a result of cruise lines' attempts to enforce policies whereby young people under the age of 25 and their partners are not welcome on cruises, i.e. Carnival Cruise Lines. Once again, Urry's holiday typology seems to be somewhat supported by the results of this study, however with a much lesser frequency than he originally hypothesized.

Summary

Overall, when looking at the total number of images within the cruise line brochures that pictured males and females, those that depicted images of traditional gender roles and power and status levels, as evidenced by the presence of Goffman's advertising domains, were not overwhelmingly high. However in the cases where inequality was found, extremely clear messaging seemed to exist based upon gendered ideologies. Males generally exhibited higher levels of power and status in comparison to their female counterparts when the two were depicted in relation to one another, as well as when males and females were depicted in isolation, per the gender-based domains previously discussed. Also of importance to note is the fact that traditional gender roles were not found to be the most prevalent pattern of gender roles depicted. In fact, the most frequently depicted type of gender role found was that of equality gender roles, with traditional gender roles accounting for only 6.45% of the overall images that depicted people compared to that of equality gender role imagery, which totaled 38.87% of these images.

The results of this study appear to give a clear picture and convey an understanding of what cruise line brochures (within this sample and produced at this point in time) depicted within their imagery both of nature/object only as well as people depicted imagery. In addition, the results show who was depicted when people were pictured, the

social composition groupings shown when people were depicted, the frequency of male and female depiction, the manner in which males and females were depicted based upon gender roles and levels of power and status in isolation and in relation to one another, the prevalence of Urry's holidays, the prevalence of Urry's gazes, and the frequency with which children were depicted without the company of adults.

The results of this study seem to be similar to those of Sirakaya and Sonmez (2000), supporting one another on every shared domain criteria. Both studies seem to have found that males were depicted with increased levels of power and status compared to females within the imagery of brochures, based upon all Goffman gender-based advertisement domains when present. The very fact that Goffman's gender-based advertisement domains were found present within each study's brochure imagery speaks at the base level to this commonality and similarity of results between the two.

The results of this study indicate that gender stereotyping and differing levels of accorded social power and status are issues that the cruise line industry and its marketers must continue to minimize. However, having said this, the proportion of images that were problematic is small and coupled with the realization that the equality gender advertisement was the most prevalent of all types of gender role imagery found, it is evident that cruise lines are taking steps to eradicate the issue of inequitable gender depiction and that as a marketing enterprise they are moving in a socially responsive direction. The author is encouraged by this trend and hopes that marketers continue in this positive stance to further minimize the existing differences depicted based upon gender.

Implications

The findings of this study appear to provide tourism marketers of all sectors, but especially of the cruise line industry, with some extremely valuable insights as to what and who are depicted within tourism marketing imagery, in addition to how individuals are depicted. Understanding the imagery used to promote a product to the consumer public is of great importance to ensure that marketing materials are inclusive of the increasingly diverse consumer base and that depictions show all customers in the best and most equitable light. In doing this, is it possible to give all segments of the consumer populace the feeling that they are empowered to make purchases of cruises and cruise tours. The way in which any travel company depicts its customers has a major impact on the potential customers' perceptions of the company itself, its product, its services, and its overall brand image. It is important to be inclusive of all potential customers within the overall customer base at large and to avoid marginalizing any specific group of individuals. This is possible if companies aim to meet a standard of marketing excellence, to understand not only what they are marketing, but also who they are marketing to, and attempt to make their marketing materials and all included imagery depictions of individuals the most socially responsive possible (Kotler & Roberto, 1989).

Cruise line companies can be inclusive of the diversity of their customers and can convey the feeling of acceptance and equality through their depiction within imagery if only they take the time and effort to make conscious marketing decisions that focus on depicting individuals in the most equitable, non-gender stereotyped fashion. There should be a desire on the part of tourism marketers in general and specifically cruise line marketers to depict individuals, male and female, in the most empowering manner possible for both humanistic reasons, but also from a profit-oriented perspective.

Traditional gender roles, stereotypes, and expectations are no longer as representative of society at large as they once were. The increase of women in the workforce, as income earners, and as business travelers is just one example of these social changes and the inability of pre-existing traditional gender roles to speak to current social realities (Morgan & Pritchard, 2000). Empowered men and women wanting to spend their discretionary income on travel will do so with the company that can best meet their needs, but also that can and will best speak to them through their marketing materials and efforts. The traditional gender roles of the past and their depiction within cruise line marketing materials will no longer speak to this new, diverse population of potential cruisers, nor will the depictions of women in reduced power in relation to male counterparts. The company that makes a connection with the potential customers of the future is the one that not only understands this, but also makes certain that all marketing efforts, depictions, and material conform to a new, more socially responsive and inclusive philosophy and manner of doing business in general. The issue is not to eradicate all role differences between men and women but to assign each role equal power and status. This practice of socially responsive marketing is dependent upon a more feminist philosophy and perspective, realizing that inequity exists within society as a result of access to opportunity and the rewards of capitalistic society based upon gender, race, ethnicity and additional social demographics. To understand the need for it requires one to understand the realities of current society and the need for increased inclusion as a response to social inequity and diversity.

As stated, researchers have found that many tourists feel marginalized by the images that are depicted within tourism marketing materials (Kinnaird & Hall, 1994;

Marshment, 1997; Sirakya & Sonmez, 2000; Urry, 1990; Westwood, Pritchard & Morgan, 2000). The problem is that cruise lines may be excluding potential customers and so the need is for more socially responsive marketing with the goal being to reduce the level of gender stereotyping within brochure imagery, resulting in promotional material that is more inclusive of the increasingly diverse consumer market. Kotler and Roberto's (1989) social marketing strategy when employed could create this social change by reshaping the socially held and perpetuated roles, expectations and norms based upon gender and working to correct the inequitable distribution of depicted power and status levels awarded also based upon gender. If cruise lines were to adopt a more socially responsive marketing strategy and pattern depiction to eradicate this inequity, not only would the increasingly diverse consumer market be better targeted, but due to this inclusion, the cruise lines would increase their ability to access as many customers as possible. In addition, the cruise lines would be taking steps to actively create an environment of increased social equity and empowerment for previously disenfranchised members of society.

The results of this study could therefore be used by cruise line marketers to conceptualize these issues and to take steps to alleviate the negative consequences of gender based depiction that is no longer relevant in today's society. As a result, these advertisers could put into practical usage the findings in an attempt to not only understand what brochures depict, but to also take the necessary steps to format all pictorial imagery within their marketing materials of the future in a way that will avoid the failings of the past. Using these findings, marketers could avoid depicting males and

females with differing power levels and as a result, empower all to purchase their product and/or service.

Recommendations for Future Research

The goal of this study was to examine the depictions within cruise line brochures to determine the impact of gender on depiction and to analyze the manner in which individuals were depicted in regards to differing power levels and statuses. The cruise line industry's brochures were chosen for analysis based upon the fact that gender depiction had not been investigated within this tourism sector. These findings can then add to the academic understanding of gender depiction within tourism brochures, but many other sectors of the industry remain unexamined in regards to this issue. Content analysis of brochures produced by other sectors of the tourism industry using the same methods would provide further understanding to the issue and be an extremely worthwhile research pursuit. In addition, future research could also reexamine cruise line brochures, using the same methods to chart the impact of time using a longitudinal approach to this issue. This would help to understand the issue of gender depiction greatly and chart any changes that may have transpired in the manner in which individuals are depicted. The impact of race, ethnicity and nationality on gender depiction and the manner in which individuals are depicted could also be researched by analyzing brochures of cruise lines or any other tourism sector produced for distribution to different consumer markets than that of North America, using the same methods utilized in this study. This would allow the issue to be looked at globally and would provide a more thorough understanding of the issue of gender depiction overall. This would also allow for an analysis of messaging within multiple cultures and would

provide results that could be compared with those of this study, to determine if the nature of gender depiction is culturally specific.

Future research that utilizes content analysis and the understanding of semiotics from within a socialist feminist perspective is also needed in regards to other factors that may lead to the disenfranchisement of individuals. These studies would be vital to creating an understanding of the manner in which individuals within society are depicted based upon social demographics and values. As Urry (1990) stated, tourism marketing materials and their depictions can lead to the exclusion of individuals that do not fit within the traditionally depicted demographics, roles and social structures. Therefore, studying the manner in which race, ethnicity, disability and age impact how individuals are depicted within tourism materials is needed with the goal being to increase the body of knowledge regarding tourism-related depiction and to ensure that non-Caucasians, homosexuals, non-nuclear families and disabled individuals are depicted equally in future marketing materials. Moreover, as the pervasiveness of the internet has increased and its use as an information search medium for travel as well as a purchasing site by consumers worldwide has as well, it would be beneficial to not limit future analyses not only to print brochure material but also to images used on the web.

Adopting a qualitative approach to the issue would also be a useful pursuit for future research, uncovering themes and analyzing the issue of gender depiction in more depth will lead to a better understanding of the issue. Although this study relied heavily on qualitative understanding as well as a qualitative component to established research domain criteria, a study that was framed from an interpretive paradigm would aid greatly to the body of knowledge regarding the issue of gender depiction.

Limitations

Whenever content analysis is conducted, there is always the question of reliability and coder subjectivity (Babbie, 2001). In addition, one must always ensure that what one is intending to measure is indeed what is being measured. Since this study utilized content analysis to investigate not only concrete imagery but also latent messages, this study faced those same concerns. However, the use of standardized coding sheets, coding categories that have been used in previous studies, and tests of intercoder reliability based upon two coders and a third for cases of disagreement helped to alleviate as much as possible these concerns for this study.

However there was one aspect of this study that became apparent as a limitation during the analysis stage. In regards to Goffman's traditional and reverse gender role advertisements, the frequency of male depiction and female depiction per gender role advertisement was not indexed and therefore did not allow for conclusions to be drawn in reference to the impact of gender on specific gender role imagery per sex. Therefore, it was possible to determine the prevalence of gender role imagery and the messaging regarding gender role imagery overall, however a more concise picture of male and female depiction within gender role imagery could have been derived had this indexing occurred. In turn, this would have allowed for the proportion of images that depicted males and females in traditional gender roles, reverse gender roles, and equality roles to be compared in relation to one another, as opposed to only knowing the proportion of each gender role depiction as is the case with this study.

Another limitation of the study concerns the manner in which brochures were coded, at the brochure level. It would have been very beneficial and useful to have

recorded the coding per image and therefore, the data could have been better analyzed at the per image level.

Delimitations

The sample was comprised of 47 cruise line brochures targeted at the North American market during 2001-2002 and was selected from a sampling frame that consisted of 70 brochures produced by 42 cruise line companies. Consequently, the results may be generalized to other segments of the tourism industry targeted at the North American market during the same time period of production as these materials might contain similar overt and covert messages.

Conclusion

The results of this study suggest that within cruise line brochures depictions of different gender roles were evident. Traditional gender roles were not the most prevalent however. In fact, equality gender roles were the most frequently depicted. This is a good sign. The results also indicate however, that although males and females were depicted with almost the same frequency and that differing levels of status and power for each based upon gender were depicted within the imagery at a much smaller rate than overall male and female depiction, when Goffman's domains were present, power and status were depicted disproportionately at a much higher rate for males in comparison to females.

These results also provide support for the work of past researchers who also found that imagery contains messages regarding what the norms, perceptions of acceptable behavior, roles and expectations within society are for males and females. In addition, the results suggest that differing levels of power and social status are awarded through imagery based upon the gender of those individuals who are depicted. Furthermore, the

results suggest that imagery within the cruise lines overwhelmingly shows tourism as the activity of the heterosexual couple when images were found to depict one of Urry's holiday classifications, lending further credence to the idea that tourism is shown as the activity of certain social groups, at the exclusion of others.

APPENDIX A
EXAMPLE OF GOFFMAN'S TRADITIONAL GENDER ROLE ADVERTISEMENT

**When your filing's overflowing,
better call Personnel Pool.**



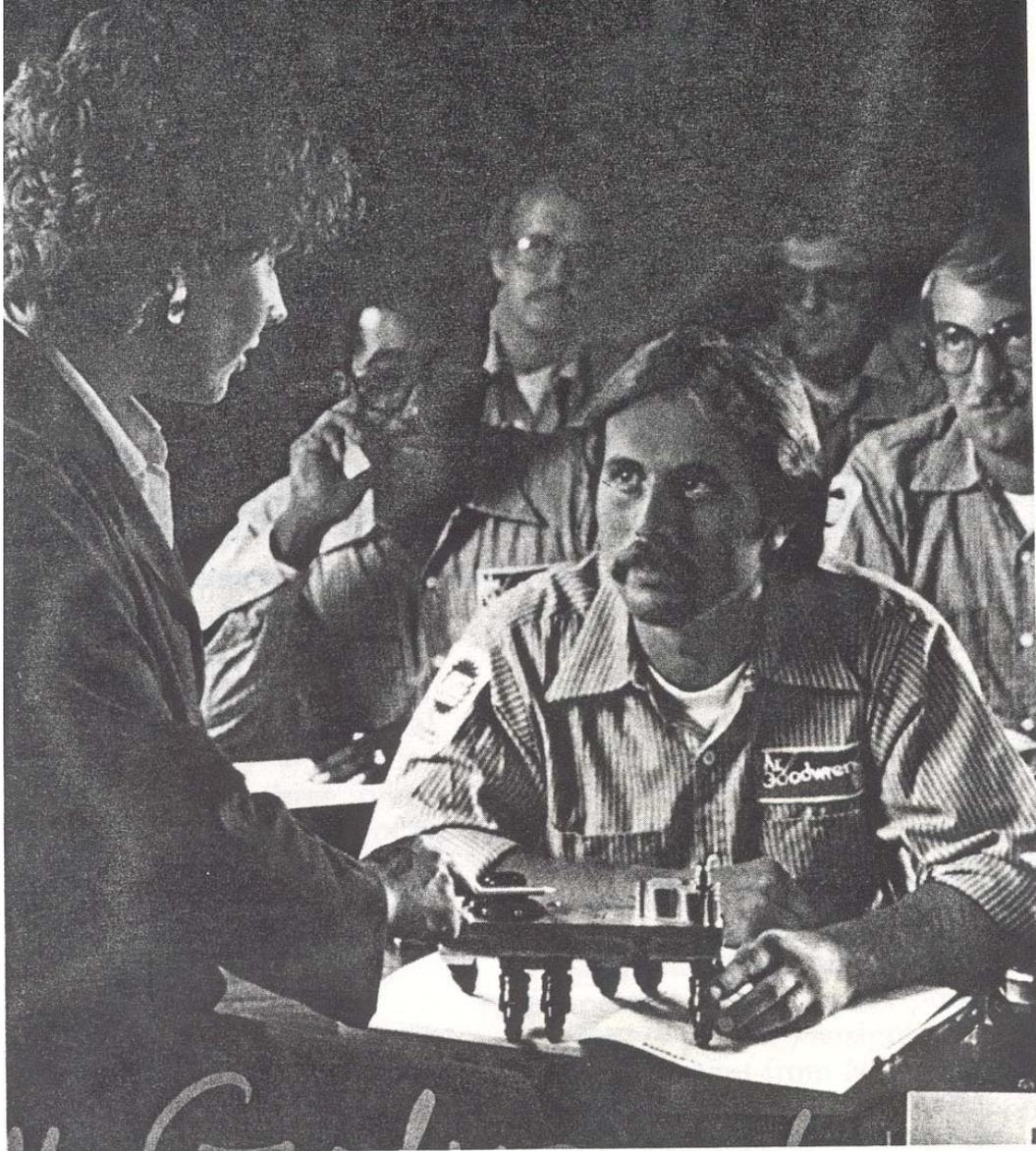
APPENDIX B
EXAMPLE OF GOFFMAN'S REVERSE GENDER ROLE ADVERTISEMENT

Mr. Goodwrench is constantly
back to school. Getting
and training at GM
Technical Training Centers
throughout the United States.
Courses in turbocharging,
fuel injection systems, electronic
ignition and all the latest

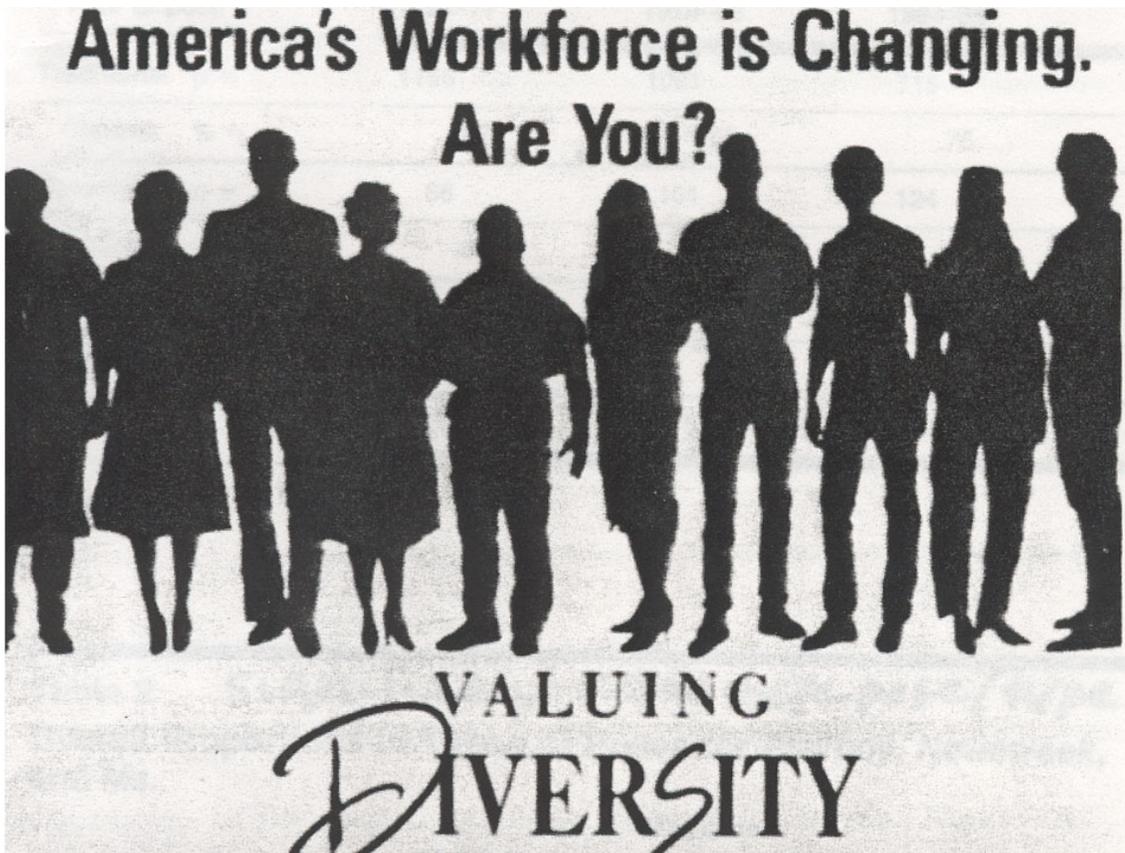
technology. So he knows how
your GM car is supposed to work.
And what to do if it doesn't.

The next time your GM car
needs repairs, take it to the
man who's factory-equipped
with the latest technology...
Mr. Goodwrench.

**No one knows you
better. No one.** Mr.
Goodwrench has genuine GM parts
specifically for you.
Including GM Goodwrench
Brake Shoes and [



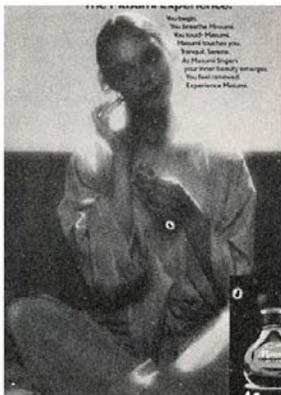
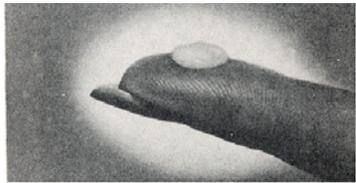
APPENDIX C
EXAMPLE OF GOFFMAN'S EQUALITY ADVERTSISEMENT



APPENDIX D
 EXAMPLES OF GOFFMAN'S RELATIVE SIZE DOMAIN



APPENDIX E
 EXAMPLES OF GOFFMAN'S FEMININE TOUCH DOMAIN



APPENDIX F
EXAMPLES OF GOFFMAN'S FEMININE TOUCH DOMAIN

ANDREA INV
WASH 'N W
Eyela

introdu
Easy Care—Easy Wear—
the soakable droop-proof miracle lash that's self-
self-renewing, floating-light, virtually indestr
The most practical thing that's happened to l



LA SANGRE GIALLA ICE ARCANO RUCUS MUI
ALL

This oral contraceptive
contains 50 mcg. estrogen and
0.5 mg. progesteron.



America's Favorite Cigarette Brand

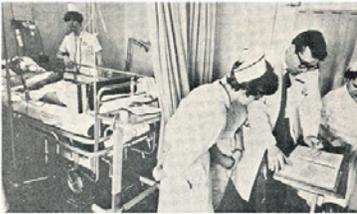
BEERS



alcolico al punto giust
profumato di natu
deciso e morbido
Jägermeister
e per lui un magnifi
aperitivo robust
per lei un ottin
digestivo genti
per tutti semp
"quel che ci vuc

LIGUORE D'ERBE
Jägermeister
W. MAST

APPENDIX G
EXAMPLES OF GOFFMAN'S FUNCTION RANKING DOMAIN



APPENDIX H
 EXAMPLES OF GOFFMAN'S GENERAL FORMS OF SUBORDINATION OR
 RITUALIZATION OF SUBORDINATION DOMAIN



APPENDIX I
EXAMPLES OF GOFFMAN'S LICENSED WITHDRAWAL OR GENDER
DETACHMENT DOMAIN



APPENDIX J
SUMMARY TABLE OF DATABASE CATEGORIES/RECORDINGS FOR EACH
BROCHURE

Cruise line company that produced brochure

Title of brochure
(as listed on brochure)

Date of publication of brochure
(as listed in copyright of brochure)

Price as listed per person based on double occupancy
(price range established by lowest price available for lowest priced cabin to highest price available for highest priced cabin)

Destinations that cruise line company services
(as listed in brochure- recorded by those destinations listed as serviced within each individual brochure, not necessarily all destinations serviced by the cruise line company listed)

Brochure's/cruise line company's style classification
(mainstream/popular, high-end, river, nature-based/adventure, yacht/freight)

APPENDIX K
SOCIAL COMPOSITION DATA CODING CLASSIFICATIONS FOR BROCHURES

Male only (1 man)_____

Female only (1 woman)_____

Males only (2 or more men)_____

Females only (2 or more women)_____

Male and female only (1 man, 1 woman)_____

Males and female only (2 or more men, 1 woman)_____

Male and females only (1 man, 2 or more women)_____

Males and females only (2 or more men, 2 or more women)_____

Child only (1 child)_____

Children only (2 or more children)_____

Male and child only (1 man, 1 child)_____

Male and children only (1 man, 2 or more children)_____

Males and child only (2 or men, 1 child)_____

Males and children only (2 or more men, 2 or more children)_____

Female and child only (1 woman, 1 child)_____

Female and children only (1 woman, 2 or more children)_____

Females and child only (2 or more women, 1 child)_____

Females and children only (2 or more women, 2 or more children)_____

Male, female and child only (1man, 1woman, 1 child)_____

Male, female and children only (1 man, 1 woman, 2 or more children)_____

Males, females and child only (2 or more men, 2 or more women, 1 child)_____

Males, females and children only (2 or more men, 2 or more women, 2 or more children)

Males, female and child only (2 or more men, 1 woman, 1 child)_____

Male, females and children only (1 man, 2 or more women, 2 or more children)_____

Males, female and children only (2 or more men, 1 woman, 2 or more children)_____

Male, females and child only (1man, 2 or more women, 1 child)_____

Male, females and children only (1 man, 2 or more women, 2 or more children)_____

APPENDIX L
CODING SHEET

IDENTIFIER PAGE (for all 47 sample brochures)

Case Number _____

Company who produced brochure _____

Copyright Date/Date of Publication _____

Title of Brochure _____

Total Number of Pages in Brochure _____

Total Number of Images in Brochure _____

What brochure is advertising/description of brochure copy

Style of cruise line company that produced brochure

Mainstream/Popular _____

High-end _____

River _____

Nature-based/Adventure _____

Yacht/Freight _____

Nature, objects only

Nature/wildlife/landscapes _____

Objects _____

Destination sites/cityscapes _____

Cruiseships/cabins _____

Modes of transportation to cruiseship _____

= Total number of images that do not depict people _____

Number composition of individuals depicted

1 figure _____

2 figures _____

3 figures _____

4 or more figures _____

Children only _____

Children with 1 or more figures _____

= Total number of images that depict people _____

Descriptors of individuals depicted

Male only (1 man) _____

Female only (1 woman) _____

Males only (2 or more men) _____

Females only (2 or more women) _____

Male and female only (1 man, 1 woman) _____

Males and female only (2 or more men, 1 woman) _____

Male and females only (1 man, 2 or more women) _____

Males and females only (2 or more men, 2 or more women) _____

Child only (1 child) _____

Children only (2 or more children) _____

Male and child only (1 man, 1 child) _____

Male and children only (1 man, 2 or more children) _____

Males and child only (2 or men, 1 child) _____

Males and children only (2 or more men, 2 or more children) _____

Female and child only (1 woman, 1 child) _____

Female and children only (1 woman, 2 or more children) _____

Females and child only (2 or more women, 1 child) _____

Females and children only (2 or more women, 2 or more children) _____

Male, female and child only (1man, 1woman, 1 child) _____

Male, female and children only (1 man, 1 woman, 2 or more children) _____

Males, females and child only (2 or more men, 2 or more women, 1 child) _____

Males, females and children only (2 or more men, 2 or more women, 2 or more children)

Males, female and child only (2 or more men, 1 woman, 1 child) _____

Male, females and children only (1 man, 2 or more women, 2 or more children) _____

Males, female and children only (2 or more men, 1 woman, 2 or more children) _____

Male, females and child only (1man, 2 or more women, 1 child) _____

Male, females and children only (1 man, 2 or more women, 2 or more children) _____

= Total number of images that depict people _____

Number of images that are examples of Urry's tourist "gaze" typology

Romantic (wildlife/nature/single person enjoying solitude & nature) _____

Collective (people in social circumstance, people with people) _____

Number of images that are examples of Urry's "holiday" typology/social compositions

Family holiday (nuclear family/man, woman, kids) _____

Romantic holiday (heterosexual couple) _____

Fun holiday (same sex heterosexual social groups) _____

Number of images that are examples of Goffman's gender advertisement typology

Traditional Gender Role advertisement _____

Reverse Gender Role advertisement _____

Equality advertisement _____

Number of images that are examples of Goffman's advertising domains

Relative size _____

Feminine touch _____

Function ranking/Rank order of gender _____

General forms of subordination/Ritualization of subordination _____

Gender detachment/Licensed withdrawal _____

Number of images that are examples of Goffman's advertising domains per gender

Relative size male _____

Relative size female _____

Feminine Touch male _____

Feminine Touch female _____

Function ranking/Rank order of gender male _____

Function ranking/Rank order of gender female _____

General forms of subordination/Ritualization of subordination male _____

General forms of subordination/Ritualization of subordination female _____

Gender detachment/Licensed withdrawal male _____

Gender detachment/Licensed withdrawal female _____

Total number of images depicting men _____

Total number of images depicting women _____

Total number of images depicting Urry's "gazes" _____

Total number of images depicting Urry's "holidays" _____

Total number of images depicting Goffman's "advertisement types" _____

Total number of images depicting Goffman's advertisement "domains" _____

APPENDIX M
NUMBER OF IMAGES PER CRUISE LINE STYLE CLASSIFICATION,
NATURE/OBJECT ONLY IMAGES PER 5 TYPES OF NATURE/OBJECT ONLY
IMAGES, AND FIGURES DEPICTED WITHIN IMAGES

NUMBER OF IMAGES PER CRUISE LINE STYLE CLASSIFICATION

Cruise line style	Percentage of total sample (Frequency)
Mainstream/popular	36.25 (1,825)
High-end	33.53 (1,688)
River	19.29 (971)
Nature-based/adventure	5.16 (260)
Yacht/freight	5.78 (291)
Total	100.00 (5,035)

NUMBER OF NATURE/OBJECT ONLY IMAGES PER 5 TYPES

Type of nature/object only images	Percentage of total sample (Frequency)	Percentage of total nature/object only images
Nature/wildlife/landscapes	9.59 (483)	15.12
Objects	8.10 (408)	12.77
Destination sites/cityscapes	24.09 (1,213)	37.97
Cruise ships	21.03 (1,059)	33.15
Modes of transportation	.64 (32)	1.00
Total	63.46 (3,195)	100.00

NUMBER OF FIGURES DEPICTED WITHIN IMAGES

Number of figures	Percentage of total sample (Frequency)	Percentage of images depict people
1	10.11 (509)	29.05
2	9.10 (458)	26.14
3	2.26 (114)	6.51
4 or more	11.60 (584)	33.33
Children with 1 or more	1.73 (87)	4.97
Total	34.08 (1,752)	100

REFERENCES

- Albers, P. & James, W. (1983). Tourism and the changing photographic image of the Great Lakes Indians. *Annals of Tourism Research*, 10 (1), 123-148.
- Albers, P. & James, W. (1988). Travel photography: A methodological approach. *Annals of Tourism Research*, 15 (1), 134-158.
- Babbie, E. (2001). *The practice of social research* (9th edition). Belmont, CA: Wadsworth: Thomas Learning.
- Costa, J. (Ed.). (1994). *Gender issues and consumer behavior*. Thousand Oaks, CA: Sage Publications.
- Cohen, C. (1995). Marketing paradise, making nation. *Annals of Tourism Research*, 22 (2), 404-421.
- Dann, G. (1996a). Images of destination people in travelogues. In Butler, R. & Hinch, T. (Eds.) *Tourism and indigenous peoples*. London, UK: International Thomas Business Press. 349-395.
- Dann, G. (1996b). The people of tourist brochures. In Selwyn, T. (Ed). *The tourist image: Myths & myth making in tourism*. Chichester West Sussex, England: John Wiley & Sons Ltd. 61-81.
- Deem, R. (1986). *All work and no play? A study of women and leisure*. Bury St. Edmunds, Suffolk, England: Open University Press/St. Edmundsbury Press.
- Dickinson, R. & Vladimir, A. (1997). *Selling the sea: An inside look at the cruise industry*. New York, NY: John Wiley & Sons, Inc.
- Echtner, C.(1999). The semiotic paradigm: Implications for tourism research. *Tourism Management*, 20, 47-57.
- Edwards, E. (1996). Postcards—Greetings from another world. In Selwyn, T. (Ed.). *The tourist image: Myths & myth making in tourism*. Chichester, West Sussex, England: John Wiley & Sons. 197-221.
- Enloe, C.(1989). *Bananas, beaches, & bases: Making feminist sense of international politics*. London, England: Pandora.

- Goeldner, C., Ritchie, J. & Brent, JR. (1995). *Tourism: Principles, practices, philosophies* (7th edition). New York, NY: John Wiley & Sons, Inc.
- Goeldner, C., Ritchie, J. & McIntosh, R. (2000). *Tourism: Principles, practices, philosophies* (8th edition). New York, NY: John Wiley & Sons, Inc.
- Goffman, E. (1979). *Gender advertisements*. Cambridge, MA: Harvard University Press.
- Green, E., Hebron, S. and Woodward, D. (1990). *Women's leisure. What leisure?.* Hong Kong, China: Macmillan.
- Henderson, K., Bialeschki, M.D., Shaw, S., & Freysinger, V.(1989). *A leisure of one's own*. State College, PA: Venture Publishing Inc.
- Henderson, K., Bialeschki, M.D., Shaw, S., & Freysinger, V.(1996). *Both gains and gaps*. State College, PA: Venture Publishing Inc.
- Jackson, E. & Burton, T. (Eds.)(1999). *Leisure studies: Prospects for the twenty-first century*. State College, PA: Venture Publishing Inc.
- Jackson, S. & Jones, J. (Eds.). (1998). *Contemporary feminist theories*. New York, NY: New York University Press.
- Kinnaird, V. & Hall, D.(Eds.). (1994). *Tourism: A gender analysis*. Chichester, England: John Wiley & Sons.
- Klassen, M., Jasper, C. & Schwartz, A. (1993). Men and women: Images of their relationships in magazine advertisements. *Journal of Advertising Research*, 33 (2), 30-39.
- Kotler, P. & Roberto, E. (1989). *Social marketing: Strategies for changing public behavior*. New York, NY: The Free Press.
- Law, C.(1998). *Cultural standards of attractiveness: A 30 year look at changes in male images in the mass media*. Thesis (M.A.M.C.), University of Florida, Gainesville, FL.
- Markwick, M. (2001). Postcards from Malta: Image, consumption, context. *Annals of Tourism Research*, 28 (2), 417-438.
- Marshment, M.(1997). Gender takes a holiday: Representation in holiday brochures. In Sinclair, M. (ED.). *Gender, work, and tourism*. London, England: Routledge.
- Morgan, N. & Pritchard, A. (1998). *Tourism promotion and power: Creating images, creating identities*. West Sussex, England: John Wiley & Sons.
- Morgan, N. & Pritchard, A. (2000). *Advertising in tourism and leisure*. Oxford, England: Butterworth-Heinemann.

- Murphy, P., Pritchard, M. & Smith, B. (2000). The destination product and its impact on traveler perceptions. *Tourism Management*, 21, 43-52.
- Opperman, M. & McKinley, S. (1997). *Pacific Rim tourism*. Wallingford: CAB International.
- Pritchard, A. (2001). Tourism and representation: a scale for measuring gendered portrayals. *Leisure Studies*, 20, 79-94.
- Pritchard, A. & Morgan, N. (1995). Evaluating vacation destination brochure images: the case of local authorities in Wales. *Journal of Vacation Marketing*, 2 (1), 23-38.
- Pritchard, A. & Morgan, N. (1996a). Sex still sells to generation X: Promotional practice and the youth holiday market. *Journal of Vacation Marketing*, 3 (1), 69-80.
- Pritchard, A. & Morgan, N. (1996b). Selling the Celtic Arc to the USA: A comparative analysis of the destination brochure images used in the marketing of Ireland, Scotland and Wales. *Journal of Vacation Marketing*, 2 (4), 346-365.
- Pritchard, A. & Morgan, N. (2000a). Privileging the male gaze: Gendered tourism landscapes. *Annals of Tourism Research*, 27 (4), 884-905.
- Pritchard, A. & Morgan, N. (2000b). Constructing tourism landscapes- gender, sexuality and space. *Tourism Geographies*, 2 (2), 115-139.
- Pritchard, A. & Morgan, N. (2001). Culture, identity and tourism representation: Marketing Cymru or Wales? *Tourism Management*, 22, 167-179.
- Riddle, D.(1999). Business tourism: Niches for developing countries. *International Trade Forum*, (3), 04-10.
- Scraton, S.(1994). The changing world of women and leisure: Feminism, “post feminism,” and leisure. *Leisure Studies*, 13 (4), 249-261.
- Sharkey, J. (2005, May 31). Crowds at the Airport. *New York Times*. Retrieved June 1, 2005, from <http://www.nytimes.com>
- Sirakaya, E. & Sonmez, S.(2000). Gender images in state tourism brochures: An overlooked area in socially responsible tourism marketing. *Journal of Travel Research*, 38, 353-362.
- Thurot, J.M. & Thurot, G. (1983). The ideology of class and tourism: Confronting the discourse of advertising. *Annals of Tourism Research*, 10, 173-189.
- Tooman, A.(1997). Multipliers and life cycles: A comparison of methods for evaluating tourism and its impacts. *Journal of Economic Issues*, 31, 917-932.
- Unger, R. & Crawford, M. (1992). *Women & gender*. New York, NY: McGraw-Hill Inc.

- Urry, J.(1990). *The tourist gaze*. Thousand Oaks, CA: Sage Publications.
- Utzell, D. (1984). An alternative structuralist approach to the psychology of tourism marketing. *Annals of Tourism Research*, 11 (1), 79-99.
- Wearing, B.(1998).*Leisure and feminist theory*. Thousand Oaks, CA: Sage Publications.
- Westwood, S., Pritchard, A. & Morgan, N. (2000). Gender-blind marketing. *Tourism Management*, 21, 353-362.
- Wentz,L.(1998). WTO: tourists in 2020 will spend \$2 trillion. *Advertising Age*, 69, 29.

BIOGRAPHICAL SKETCH

Crystal Shreve was born in May of 1977 in Philadelphia, PA, at Hahnemann Medical University and lived in both Florida and Pennsylvania throughout her childhood. Upon completion of high school, Ms. Shreve moved to Gainesville, FL, and began her schooling at the University of Florida. Crystal completed her undergraduate education at the University of Florida, graduating with a Bachelor of Science degree in recreation, with an emphasis in leisure services management. As part of the requirements for undergraduate studies, Crystal completed an internship at the Greater Clearwater Chamber of Commerce focusing on both special events and tourism.

Ms Shreve returned to the University of Florida for graduate studies and has studied tourism, with a minor in marketing, focusing on the sociology of tourism, specifically tourist representation and tourist-related behavior. She now completes a Master of Science in Recreational Studies degree, with an emphasis in tourism. Ms Shreve considers herself to be well prepared to use her education to increase awareness of inequity within society, in terms of leisure access and tourist representation and in so doing, to increase the chances that all will have the opportunity to discover for themselves the endless benefits of leisure, the restorative aspect of travel and the ability to use one's discretionary income to increase one's own quality of life through the enjoyment of both. Future goals for Crystal include not only working within the field of tourism and tourism marketing, but also pursuing doctoral studies as her life progresses.

Crystal considers herself honored to be a Florida alumna and will treasure her distinction as a Gator always.