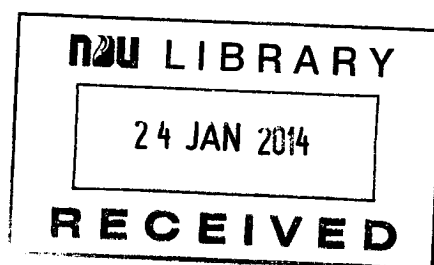MALE STEREOTYPES IN MODERN

LEBANESE PRINT ADVERTISING

A Thesis submitted in partial fulfillment

of the requirements for the degree of

Master of Arts in Media Studies/ Advertising

by

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Notre Dame University – Louaize Lebanon

Summer, 2012

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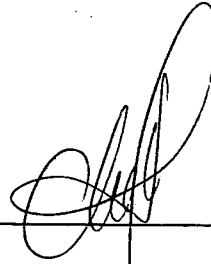
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ABSTRACT

This thesis examines the visual and connotative representations of men in Lebanese print advertising. Historically, studies on female stereotypes in advertising and media have been conducted from every possible angle, but even after extensive research, I have found very few studies on male stereotyping in the same field. The reason behind that lies, I think, in the fact that female stereotyping is more controversial and demeaning to women, while male stereotyping seems to be flattering and favorable to men. Controversy sells, and controversial subjects get a lot more attention than non-controversial ones.

Due to the lack of literature on the subject, it was necessary to study research done on female stereotyping to reach the counterpart information on male stereotyping. Some parallelism was also done, but kept to a minimum, so that the thesis does not turn into a comparative analysis, which would have required a much longer paper. Moreover, although this study could possibly apply in some of its parts to other societies, whether more conservative or more open, this point will not be approached, as it too, would require a much longer paper.

The messages conveyed by both the questionnaire and example ads analyzed in this study are very revealing in terms of how our society views gender roles. "Ideal" men are superior, more important, and the breadwinners while women play specific roles as home keepers, mothers, and followers of these "ideal" men. It would be safe to generalize beyond the sample population asked to fill the questionnaire (50 women and 50 men) and the nine sample ads analyzed, and say that they are quite representative of our society's

views on the well-defined line between gender roles and the specific role man and

woman should and do play in life.

Although this study relies noticeably on prior research done on the subject,

it offers a fresh view as to the visual analysis conducted on the image content of each

advertisement.

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CHAPTER ONE

Introduction

According to Williamson (1978), "People are made to identify themselves with what they consume" (p. 13). Advertisements and their imagery have the ability to "show you a symbol of yourself aimed to attract your desire; they suggest that you can become the person in the picture before you" (Williamson, 1978, p. 65). In order to be able to reach its goal, advertising has to resonate with the audience it targets. For that reason, an ad needs to germinate; first and foremost, from the society it is intended for; otherwise, the audience cannot identify with it and will feel unconcerned leading to the lack of persuasion. It goes further and starts shaping and reshaping the outlook through which a particular society views the world. It sets trends, standards, and ideals to the extent where we might even say that it sells a way of understanding the world.

It is critical to examine the connotative and denotative messages included in advertisements in order to understand the role that these advertisements play in creating perceptions and stereotypes.

This study investigates the way men are portrayed in contemporary Lebanese print ads. While advertisers continue to use stereotypical images in order to reach their audiences, researchers have found that such images have negative effects on audiences by solidly instilling in their minds inaccurate truths and ideals. This thesis touches up on audience interpretation and potential effects of ads in general, and ads which stereotype in particular. It also explores the visual rhetoric of advertisements containing men to understand possible stereotypes and perceptions.

Research has proposed that women are being portrayed as objects and sex symbols in order to reach audiences, both male and female. This study focuses on the male counterpart and tries to understand what men's roles in advertising are through a visual analysis based on the method used by Mullen and Fisher (2004) which they adapted from Foss' techniques for visual rhetorical analysis (Foss, 1994; Foss & Kaengieter, 1992).

The Mullen and Fisher (2004) method calls for the critic to postulate meanings, both denotative and connotative, and argue how these meanings influence each other or form relationships among the elements. They also state, "The procedure for the evaluation of images focuses on identifying the function of the image, assessing the function, and analyzing the connection between the features of the image and the function of the image."

Objectives and Significance

The purpose of this thesis is to research and study the extent of stereotyping of men in Lebanese advertising in its printed forms, and the seemingly very strong link between that and the parallel stereotypes of women in the same field, in the sense that each is given a very defined role and image that is almost the opposite of the others. It goes further to investigate the very source of stereotyping in the Lebanese mentality and the counter effect it germinates in the minds of younger generations. The audience participating in my thesis consists primarily of advertising and marketing professionals as well as students.

This study is intended to potentially raise the awareness about gender role stereotyping in Lebanese ads, and it also highlights the gender role from an angle

different than the one usually approached – which is the stereotyping of women. It will

hopefully help in the realization of the danger of these stereotypes and their significant

role in perpetuating and promoting these gender roles.

The advertising industry must understand the potential negative effects that

stereotypes can exert on society; especially a society like ours that is already torn by

prejudices regarding every difference in religion, race, social status, and background.

Gender role stereotyping will only instill more prejudice and segregation between men

and women, and do nothing to help reunify people on any level.

Background of the Study

Modern-day Western society has come a long way towards accepting and

appreciating diversity, multiculturalism, and gender role identity, and although the

Lebanese society is considered to be patriarchal, it too has made a significant evolution,

where women have come to be accepted within the job market, are no longer expected to

stay home, and a law on women's rights is being drafted. Even in this day of

globalization and concerns for human rights, stereotypes continue to influence our way of

thinking.

Stereotypes are illustrations and impersonations of specific groups that help to

explain them (McGarty, Yzerbyt, & Spears, 2002). Stereotypes and symbols have

become means of transmitting specific complex messages and ideas.

Stereotypes are often used in different forms of media, which exhibit gender roles

in diverse ways.

A traditional Lebanese expression states that the man is the "Head of the House",

and the woman is its "Neck". The implication behind this is that the man is the social

figure who thinks, works, and makes decisions, while the woman's role is merely one of support and limited to inside the house.

While the feminist revolution and the modernism have somewhat altered the imagery depicted in ads, the context itself has not changed much. Men are shown in suits, with suitcases, going somewhere important; they are shown playing sports and winning. The message is: You are the provider, you are taken seriously, you are a leader, and you are strong. Women, on the other hand, are often shown doing housework, giggling with girlfriends, or being sexy. The message is that the women should mind their home, they should be carefree, they are beautiful, and they should please (men). It is interesting to note several ads that are directed at a male audience (car lubricants, male perfumes, men's wear...) often have sexy women in them, basically saying, "Buy this and you will *have* this woman", while ads directed at a female audience (detergents, food...) rarely show a man, unless they represent physical products (perfume, make-up, jewelry...) where the message might be saying, "Buy this and you will *please* this man".

CHAPTER TWO: LITERATURE REVIEW

Theoretical Framework

Gender roles and stereotyping is a subject widely researched and documented. However, most of this documentation is done on women's stereotyping, and not enough on men's. According to Skelly and Lundstrom (1981), between 1959 and 1979 studies related to sex roles chiefly dealt with women stereotypes, whereas male stereotypes were only mentioned in two studies. It might be because of the feminist movement, which shed the light on women's restricted roles. But even as the trend had begun to show women in less traditional roles, it started portraying them in new roles instead. Due to this lack of direct similar literature, the literature stated below will mainly focus on female stereotypes, so that in the following chapters, a parallelism, and subsequent analysis and discussion can be undertaken.

Stereotypes

The word "stereotype" originated in the 1700s to describe a piece of equipment that was used in the printing process to duplicate copies. By the end of the 19th century, the term started to be occasionally used in its social sense, but it was not until 1922 when it took its current meaning and the favor refers to Walter Lippman who basically said that perceptions begin by forming mental pictures, or in other terms, stereotypes.

Although stereotyping is mainly used in a pejorative sense, due to the most widely used negative or limiting stereotypes of certain – mainly viewed as weaker – groups (women, colored people, homosexuals...), Walter Lippmann viewed it as an absolutely necessary and useful tool in advertising (as cited in Marris & Thornham, 1999),

he said,

> A pattern of stereotypes is not neutral. It is not merely an x-ray of substituting order for the great blooming, buzzing confusion of reality. It is not merely a short cut. It is all these things and something more. It is the guarantee of our self-respect; it is the projection upon the world of our own sense of our own value, our own position and our own rights. The stereotypes are, therefore, highly charged with the feelings that are attached to them. They are the fortresses of our tradition, and behind their defenses we can continue to feel ourselves safe in the position we occupy.

Language itself is programmed to convey stereotypes by using the generic word "Man", which, according to Schneider and Hacker (1973), is not interpreted as "human being", but rather unconsciously drives people into depicting a male figure in their mind's eye. Moreover, when it goes further onto more generic terms like "political man" or "economic man", it automatically serves to filter out women from these roles. If this word is kept in sociology books, it will only serve to perpetuate and reinforce such an idea.

Some people, especially feminist researchers say that sex roles are detrimental to society. By showing very narrowly defined roles for women, advertisements can influence a society into reinforcing its belief that this is how a woman should be. On the other hand, defenders of advertising stereotypes argue that advertising does nothing but mirror what's already there (McGilly, 1988, pp. 75-85).

A comparative study on advertisements from the United States and the Arab World by Olayan and Karande (2000) finds that people are depicted less frequently in Arabic ads, but when there are people, there is no difference as to the extent to which women are shown, but when they are shown, they are depicted wearing long dresses, and the product is related to their "role", which is homemaker. Some examples include ads

for "Philadelphia" cheese, "Colgate", "Persil", and many others, where the woman is

dressed conservatively and is always the mother.

When analyzing mass media, it is important to be aware of the Frankfurt School

concepts that were, from the late '60s until the early '80s, some of the most common

amongst media theorists in Europe.

Moving from Nazi Germany to the United States in 1934, the Frankfurt School

experienced the rise of a media culture involving film, popular music, radio, television, and

other forms of mass culture (Wiggershaus, 1994. P. 251). In the United States, media

production was largely a form of commercial entertainment controlled by big corporations.

Horkheimer and Adorno (1944) came to believe that American "popular culture" was highly

ideological and worked to promote the interests of American capitalism. The culture

industries were organized according to the structures of mass production, churning out mass-

produced products that generated a highly commercial system of culture, which, in turn, sold

the values, life-styles, and institutions of "the American way of life." Herbert Marcuse

argued that man is one-dimensional, and that modern society is determined by "false

needs": people recognize themselves in their commodities. The very mechanism that ties

the individual to society had changed, and social control became anchored in the new

needs that media had produced.

In other words, the system of cultural production was controlled by advertising and

commercial imperatives, and served to create subservience to the system of consumer

capitalism.

Gender Stereotype Effects

Studies on how audiences receive messages in advertisements have shown that these audiences are conscious of the gender stereotypical images included in ads (Ford, LaTour, & Clarke, 2004). They argue that the public expects women and men to behave and look in certain ways depending on established beliefs; thus, stereotyping occurs both in the ways that advertisers construct their messages and in the ways that consumers bring their life experiences and points of view to interpreting the same messages.

Kilbourne (1990) demonstrates that visual images have an important impact. She states that exposure to stereotyped gender representations in advertising leads to negative gender-role attitudes.

Lafky, Duffy, Steimaus, and Berkowitz (1996) stated that exposure to stereotypical gender images reinforced stereotypical perceptions of the real world, both in males and females. They stated three hypotheses: (1) Exposure, however brief, of gender images affects the audience directly after viewing; (2) subsequent exposure to advertisements containing stereotypical gender images reinforces that effect; (3) men and women process images differently. They also stipulated that on the long run, gender stereotypes, that now are used as a strong means in advertisement, will eventually have a harmful effect on it.

Conceptual Framework

Having established that extensive research has been undertaken on gender, and more specifically, female stereotypes. It is important to note that research on the visual rhetoric of ads depicting the said stereotypes is limited to a few studies.

Framing

Framing is considered to have a strong impact on advertising and stereotypes

within print media in particular. Framing refers to how an issue is represented by the

media, and where an item or subject is placed with respect to the frame, and which

perspective is accentuated. Placing a subject in the center of an image, for example,

accentuates its importance, so does placing it in the foreground. Through framing,

advertisers decide on what fits where and how each element is depicted. Visual framing

can play a significant role as to how the audience interprets the image (Fortunato, 2005).

Visual Rhetoric

Visual rhetoric is a good tool to use in the evaluation of stereotypes in print ads,

as it helps in explaining how the images in those ads are put together in order to attain

their goal, which is selling the product, service, or idea. According to McQuarrie and

Mick (1996-1999), the visual component is "essential, intricate, meaningful, and

culturally embedded" in today's advertising (p. 51).

Visual rhetoric is the study of how images are used in communication and sales. It

is a visual signal (word, image, symbol...) that incites its viewer into taking action. It

allows researchers to analyze information as a symbolism and a form of communication

(Burke, 1969; Kenney & Scott, 2003).

Advertising has its own visual language with which it communicates meanings

and social standards (McLuhan, 1964; Scott, 1994). According to Scott (1994)

> The sender, therefore, crafts the message in anticipation of the audience's
> probable response, using shared knowledge of various vocabularies and
> conventions, as well as common experiences. Receivers of the message
> use this same body of cultural knowledge to read the message, infer the
> sender's intention, evaluate the argument, and formulate a response. (pp.
> 252-253)

It is important to note that Kenney and Scott (2003) state that the way the viewer

interprets the images depends fundamentally on his cultural background and personal

beliefs. These strongly rooted beliefs of a culture are what influence both the making and

interpretation of visual rhetoric in advertisements.

Visual rhetoric has four different approaches to it, the classical approach, the

Burkeian approach, the critical approach, and the American approach (Kenney & Scott,

2003). The Classical approach is a formal one that uses set standards. It uses the five

bases of rhetoric for understanding images: invention, arrangement, style, delivery, and

memory. The Burkeian approach states that all messages have an intention, and the

medium becomes symbolic action with which the advertiser tries to reach a certain goal

(Kenney & Scott, 2003). The Critical approach aims at exposing information about a

society's structure. The American approach adopts two techniques: message formulation

from images and evaluation of images to examine each and every element of an image

and the relationships between them in order to construct the message and the role of the

image as a whole.

Semiotics and Theories

In our daily communication, we have come to use a combination of media in

order to convey and receive messages, from regular oral and printed texts to mass media

images, music, movies, computer, Internet, and digital multimedia. We constantly send

and receive messages and often convey and interpret meaning from one medium to

another. This practice points to the existence of our larger inherited and contemporary

semiotic system, or semiosphere, the whole universe of available and possible meanings

in a cultural system (Irvine, 2004-2005).

According to Lemke at Brooklyn University (n.d), there are eight major theories that

must be addressed: (1) theory of complex self-organizing systems; (2) general social

theory; (3) general semiotics; (4) social semiotics; (5) multimedia semiotics; (6)

discourse analysis; (7) post-modernism and critical theory; (8) activity theory and actant-

network theory.

Theory of Complex Self-Organizing Systems

It contradicts the traditional European philosophy which states that "causality is

the dominant explanatory principle: things happen because someone makes them happen

(…) it reflects a fantasy, probably masculinist of power over life." It is an inherently

democratic system where things are self-organized and where there is no individual

controlling agent (Lemke, n.d.).

General Social Theory

It is a necessary part of an eco-social semiotic theory. It usually identifies

categories of persons constructed by a community, like gender, class, race… then tries to

explain the relationships between these categories in terms of power, prestige, and

specialized function within the community (Lemke, n.d.).

General Semiotics

Semiotics is the scientific study of signs and the way in which these signs

construct and reconstruct meaning. There are two major traditions in European semiotics:

F. de Saussure (Swiss-French), semiology; and C.S. Peirce (Anglo-American), semiotics.

Saussure's approach was a generalization of formal, structuralized linguistics. He

composes a sign into two elements, a "signifier" and the "signified". The signifier is the

image that we see, (painting…), the signified is the mental concept that we form from that

signifier. Peirce's approach was an extension of reasoning and logic in the natural

sciences. According to Pierce (as cited in Stanford, 2006) there are three kinds of

semiotics: Iconic, clearly representing the meaning (a photo or a painting), indexical,

where there is a relationship between the sign and the meaning (for example, smoke is an

index of fire) and symbolic, where there is no relationship between sign and meaning,

(written language is symbolic) (Lemke, n.d.).

Social Semiotics

It examines semiotic practices, specific to a culture and community, for the

making of different kinds of texts and meanings in different situational contexts.

It makes no radical separation between theoretical and applied semiotics and is more

closely associated with discourse analysis, multimedia analysis, educational research,

cultural anthropology, political sociology, etc (Lemke, n.d.).

Multimedia Semiotics

Being a material process and a semiotic practice, multimedia semiotics is based

on the principle that all meaning-making necessarily transcends the analytical boundaries

between distinct systems such as language, gesture, depiction, action, etc. Every material

act and sign usually is interpreted in relation to more than one system (e.g. a written word

is both a linguistic sign and a visual orthographic one; a spoken word has non-linguistic

acoustical qualities; an image is both visual and usually also linguistic; etc.), which

makes it important to study how different sign-systems are integrated in various texts and

multimedia productions (Lemke, n.d.).

Discourse Analysis

Because the most developed branch of semiotics is the study of language signs and their use, it is possible to study the sign relations within (discourse semantics) and between (intertextuality) linguistic texts in great detail; this is very useful as a beginning in the study of other phenomena (Lemke, n.d.).

CHAPTER THREE: RESEARCH QUESTIONS AND METHODOLOGY

Research Questions

Content analysis was used in the attempt of answering the following questions:

What are the stereotypes that exist today in association with men in ads in Lebanon? How

do these stereotypes compare/contrast with those of women? What do these images and

their messages say about women, men, and gender? Do these stereotypes merely illustrate

an existing fact or do they affect societies' mind frames, and if so, in what way?

Research Design and Objectives

Data collection for this thesis was based on exploratory study. Content analysis is

a very popular method used in analytical research. It codes and analyzes units of

observation (elements) of units of analysis (phenomenon under study) and analyzes them

according to a specific coding system in order to reach the information. In this thesis,

content analysis was used as the main methodology. Through visual rhetoric, content

analysis was done on nine print advertisements (units of analysis) in Lebanon in order to

identify male stereotypes (units of observation). The advertisements were chosen from

among larger number that had appeared in magazines and newspapers within the past two

years. The chosen shortlisted ads had to include or imply a male figure, either by its

presence or the presence of stereotypical male possessions or interests.

The main objective of this thesis is to shed the lights on the extent of stereotyping

of men in Lebanese ads and where this stands with respect to stereotyping of women, to

understand why and where it comes from and whether it exists in non patriarchal

societies, and to try and project where it will all lead down the road.

Coding System

In their article "Gender Advertisements", containing three essays and 56 pages of illustration on ads, sociologists Goffman and Irving (1979) note that ads do not depict how men or women actually behave, but rather how they should be or want to be. They specify a coding system that illustrates this point clearly. This coding system will be closely followed in the visual rhetoric analysis after being explained on the following page.

The following table lists these coding categories and gives their definition. It is important to note that in their study, Goffman and Irving (1979) listed the coding categories with respect to how women are depicted. Table 1 gives the definitions as they appear in that article, leaving the parallel comparison to be done within the visual analysis itself. Table 2 is a personal attempt at adapting Table 1 to fit with male standards. This attempt was made keeping in mind that stereotyping, at its most "effective" uses contrasts in order to have a more pungent impact. White contrasts best on a black background; a dwarf's size is accentuated when he is standing next to a giant. Subsequently, male stereotypes gain higher impact when compared to female stereotypes.

Table 1

Coding Categories and Definitions (Women)

Coding Category	Definition
Relative size	When both men and women are present, the man is taller and/or bigger than the woman (unless he is her social inferior) and takes up more space in the picture

Function ranking	When there are instructions to be given, it is the man who gives the instructions to the woman, even if the subjects are children
Feminine touch	The woman touches herself (e.g. hair, face, lips) or her clothes in an unnatural way or uses her fingers and hands to trace the outline of an object, cradle it, or caress its surface. This type of touching is to be distinguished from the utilitarian kind, which involves grasping, manipulating, or holding objects
Ritualization/ subordination	The woman lowers herself physically in some form or other of prostration; canting postures are associated with acceptance of subordination. This includes lying or sitting on the ground, bed, or sofa, whether in the presence of another person or not, canting of the head or entire body. Also included in this category is a woman being embraced by a man, who inhibits her movement, or a woman leaning against a man's shoulder or holding on to his arm for support, dependant on, and subordinate to the man present
Licensed withdrawal	The woman removes herself psychologically from the situation at large or is shown mentally drifting from the physical scene, leaving her disoriented and dependant on the protectiveness of others. This is indicated by an expansive smile or laughter, covering the face or mouth, or withdrawing her gaze from the scene at large. Being involved in a phone conversation also falls into this category

Body display	The woman is shown wearing revealing, hardly any, or no clothes at all, which is often associated with sexualized images of women
Movement	The woman is inhibited in her movement, by being wrapped in a blanket for example, which limits the amount of control she can exert on the environment. Also included in this category is a man embracing a woman, thus inhibiting her movement.
Location	The woman is shown in a domestic environment, such as the kitchen, bedroom, or bathroom. This also includes depicting the woman in a decontextualized, that is, unidentifiable, environment that does not allow for any purposeful activities
Objectification	The woman is portrayed in such a way as to suggest that being looked at is her major purpose or function in the advertisement

Table 2

Coding Categories and Definitions (Men) adapted from Table 1

Coding Category	Definition
Relative size	When both men and women are present, the man is taller and/or bigger than the woman (unless he is her social inferior) and takes up more space in the picture.
Function ranking	When there are instructions to be given, it is the man who gives the instructions to the woman, even if the subjects are children.
Masculine touch	The man touches himself (e.g. hair, face) or objects or people

	around him (e.g. a woman's arm, a handshake) with a strong, assured grip. This type of touching is to be distinguished from the utilitarian kind, which involves grasping, manipulating, or holding objects
Superiority	The man stands tall physically in some form or other of authority; assured postures are associated with defiance and superiority. This includes standing tall or moving briskly. Also included in this category is a man embracing a woman, thus inhibiting her movement, or having a woman lean against a man's shoulder or hold on to his arm for support, protective, and superior to the woman present
Licensed presence	The man asserts himself psychologically in the situation at large or is shown mentally alert to the physical scene, making him in control and protective of others. This is indicated by his gaze resting intently on some object in the scene, or if he's gazing out of the scene, he is looking at an object not shown in the scene, but that seems to be specific and present to him. It also implies him turning to look at passing objects or people, laughing loudly, always present and alert.
Body display	The man is shown mainly wearing a suit, or sports clothes; whatever he wears, he wears it seriously, with intent, even if he's only wearing a towel, in which case his broad and muscular torso appears to be a solid shield.

Movement	The man is uninhibited in his movement, by walking briskly, playing sports, sitting comfortably with his arm spread against the sofa, which gives him free and unlimited amount of control that he can exert on the environment.
Location	The man is often shown in an outdoor environment. When he is shown in a domestic environment, he is either just arriving or sitting comfortably watching sports.
Consumerism	The man is portrayed in such a way as to suggest that using the product or service is his major purpose or function in the advertisement

Coding rates

Advertisement campaigns that did not contain men were not included in this study. The coding rates were performed as follows: I looked at the variables seen in Table 2, and coded the advertisement based on the variables as either 0, 1 or 2. The first two variables, relative size and function ranking, could be coded 0, 1, or 2. If there were no female present, a 0 was entered as the code indicating the ad contained only males and could not be rated on the two variables. For the remaining seven variables: masculine touch, superiority, licensed presence, body display, movement, location, and consumerism, they were coded as either 1 or 2.

"Yes" returned a "1" score in the coding rate, and was coded as an advertisement that did contain a stereotypical depiction based on the variable being coded. "No" returned a "2" score in the coding rate, and was coded as an advertisement that did not

contain a stereotypical depiction based on the variable being coded. If advertisements

contained only men, with no women, then the categories of relative size and function

rank were not used in coding.

Units of Observation

Because the objective of the research was to evaluate visual male stereotypes in

print ads in Lebanon, the advertisements used needed to contain people. Therefore,

images with unrecognizable male or female genders, as well as ambiguous figures, or

extremely small images were not included. All except one image include men, and one

image includes only a woman but was chosen for comparison, being in the same

campaign as another image of a man.

Advertisements one and two are half-page, full color ads for Zaatar W Zeit during

the 2010 soccer World Cup (Appendix A). They were chosen according to the coding

system representing feminine touch (and masculine), licensed withdrawal, movement,

and location.

Advertisements three and four are also half-page, full color ads for Fiordelli

(Appendix B). They were chosen for the depiction of subordination and control, gender

roles, location, body display, feminine touch, function ranking, and objectification.

Advertisement five, a full-page, full-color ad for Fit n Style, a beauty care center

for men (Appendix C) was chosen for all the coding categories.

Advertisement six, another full-page, full-color ad for Chest men's underwear

(Appendix D), was also chosen for all the categories.

The final three advertisements were chosen for masculine touch, function ranking,

withdrawal, movement, and location. They are a half-page, full color ad for Sukleen

(Appendix E), a half-page full color ad for Samsung 3D TV (Appendix F), and a quarter page full-color ad for Cedar Wings (Appendix G).

Interview Questionnaire

Interview questionnaires, supportive to the content analysis, were used as a second opinion to perhaps confirm the analysis and to ensure that all relevant questions were asked during the personal interview with the following subjects:

- Men from different ages and backgrounds

- Women from different ages and backgrounds

It is important, when designing the questionnaire to cover all aspects of the subject as precisely as possible and objectively analyzing the collected data to come up with the results.

The coding system used for the questionnaires is the Likert scale. This scale requires that the respondents state their opinions by stating their level of agreement, thus allowing for the assessment of their opinions of usability. Therefore, this scale measures the feelings of the respondents triggered by each statement (Dumas, 1999).

CHAPTER FOUR: RESULTS, EVALUATION, AND ANALYSIS

The Visual Elements

Figures 1 and 2 are actually part of the same campaign by Zaatar W Zeit during the 2010 World Cup. For this reason, it is safe to analyze them together and to compare them to each other. Both ads figure characters adorned in apparel relative to the team each supports.

Figure 1 shows how a single man wrapped in the German flag with his hair dyed in the same colors. The flag appears to be in motion, having just been thrown across his shoulder, with its yellow point guiding the viewer's eyes toward the restaurant logo. The man's back is half turned to the viewer, and his head is slightly tilted up, literally looking down his nose. According to Chapman (2009), this gesture signifies strength, resilience, and pride. These qualities have long been associated with the German soccer teams and might be the reason for the posture, but the fact that a man has been chosen to represent them is interesting to note.

Figure 2 shows how a single woman wearing the Brazilian team's T-shirt with a Brazilian bandana flag wrapped around her left wrist. Her arms are crossed, and her head is slightly tilted down to the left making her almost look up and right at the viewer, while smiling sweetly. Her shoulder points to the text on her right.

Chapman (2009) associates this body language with a protective or separating barrier, commonly exhibited subordinates (for crossed arms), subordination being reinforced by the head tilted down, playfulness and teasing (for the tilted head with a smile), and accessing feelings and imagination (for the eyes looking up and right). Playfulness, emotions, and imagination are known qualities for the Brazilian teams, but,

again, it is interesting to have chosen a woman to represent them. So, man is strong, resilient, and proud, while woman is playful, emotive, and imaginative.

The coding system will be applied to these two ads as if they were one. The woman in figure 2 is closer to the camera than the man in figure 1. Relatively, she looks bigger, but due to the flag wrapped around him, he takes up more space. Relative size; therefore, is not present in these ads. Function ranking also does not apply here.

The woman's arms are crossed, and she is putting her hands in touch with only herself. The man's hands are hidden by the flag, but the dynamic movement of the flag suggests that he is firmly holding its edge and swinging it around his shoulder. The man's backwards-tilted head, upwards chin, and downwards gaze suggest defiance and superiority. Conversely, the woman's crossed arms and downwards-canted head suggest subordination that Goffman (1976) describes. Her expansive flirtatious smile and dreamy eyes withdraw her from the scene, while turned body/facing head and his haughty piercing gaze give the impression that he is always alert and ready to look directly at each viewer. The woman is fully clothed, and although her T-shirt is somewhat tight and her crossed arms, along with her hair, frame and underline her chest, it does not constitute enough evidence for body display, which also applies to the man. The woman's arms are crossed, but nothing inhibits her movement. However, she is immobile. The man is wrapped with the flag, which could be a movement inhibitor, but he is dynamic. It seems as if the flag, instead of trapping him, is underlining his superior status: he wraps it around him like a Caesar. Both are located against a grey background. Both insinuate that they will be watching the games at Zaatar W Zeit, but he is going with defiance and intent to seriously watch the game and win or not be a good sport about it, while she

looks like she's going for the fun and because her friends, and possibly her man, are

going. It made me feel as if she's there to lure us rather than to watch the game herself.

Figure 3 is probably the most blatantly stereotypical ad of the entire list and I

would feel safe to say of a much wider list of (maybe even international) ads.

It depicts a man and a woman on their wedding day (judging by their clothes). He

is sitting on a chair atop a table, and she is literally crawling at his feet. The dark rustic

background provides a pictorial frame for the couple in the middle, but more so for the

man, while the woman could blend in with the environment. A wall on each side as if to

support him, and an arcade behind him, with a light, almost acts like a halo. Chains carry

the table and provide him with a perfectly symmetrical frame; they convey (not too

subtle) undertones of bondage. Both are wearing white, but while his stark suit is a

striking contrast with everything around him, her dress is more off-white, and along with

her skin, it almost echoes the color of the walls. He is almost centered in the frame, while

she seems to be crawling in, her body and dress forming a path for the eye, leading it to

the central figure.

She is in the foreground, which would render her bigger, but the fact that her legs

have been cut out and her dress color faded, and his strongly contrasting suit color all

appear to render him bigger. While there are no instructions being given, the composition

strongly suggests that were there to be any, he would be the one giving them. After all

she's at his feet waiting for her "master's" instructions. She holds her arm up so that her

hand may rest on his lap. Along with her posture, which does not seem too comfortable,

her back turned to the whole world, as if nothing matters other than him, her head sharply

tilted up to his face in adoration, while he barely holds his hand and does not deign her

the favor of a glance or a smile, but looks intently at the viewer, as if bragging about his

possession and situation as lord and master. Her subordination, following Goffman's

(1976) observation, sharply contrasts with his superiority, her lying posture with his

comfortably seated position, not only on a chair, but atop a table as well her withdrawal

with his presence. She seems to be tightly squeezed by her dress, while he seems very

comfortable in his suit, although it is white. They are both in the same environment, but

definitely not on the same level. He is there; he looks bored, but satisfied. The lord looks

at the viewer and says with a smirk: "Look at the position, circumstance, and possessions

a 'Fiordelli' suit brings me."

Figure 4 is also a 'Fiordelli' advertisement from the Mothers' Day campaign. It

depicts a man wearing blue Jeans, a plaid shirt, and a navy blue jacket, pushing a baby

cart and leaning over it with one arm outstretched towards the contents of the cart that is

blocked from our view, and of which we can safely assume is a baby. His left arm frames

the logo and the wording below that says, "Be MOM for a day". Next to him, we can see

a part of a single grey sports cabriolet, probably a Porsche or an Audi TT, which is a

traditional masculine artifact. The car symbolizes strength, speed, and luxury for those

who have no obligations to placing a baby seat in the back, but who can easily place a

beautiful woman in the passenger seat. The group is on a cobblestone road with a

background of neatly cut trees, suggesting a well-off suburban area.

The absence of a woman does not allow for a relative size and function ranking

comparison. However, the woman is present in the form of the man himself. Through the

wording, it is insinuated that taking care of the baby is chiefly Mom's job, It does not say

"Be DAD for a day", which would mean that Dad too can take care of his child by his

own right, but no, he has to become Mom to do it.

The man's hand rests softly on the cart's handle; his other hand is stretched out of sight, leaving it to the imagination of the viewer whether he's cuddling, feeding, or cleaning the baby's face. In any case, it seems to be another soft action. He is allowed this softness only because he is playing the role of a woman. He leans forward, with his head tilted towards the cart. He smiles tenderly, withdrawn from his surroundings, and his movement is not free; it is hindered by the cart and the baby. Again, this is only allowed because today, he is Mom. His clothing; however, is smart, but casual. 'Fiordelli' will not allow for anything, but manly attire; thus, it contrasts with the other points. He is outdoors, next to his very manly sports car, and even if today he is Mom, every other day, he is Dad twice over, the purposeful, assertive, consumer Dad.

So, even though the coding system does not comply with masculine stereotyping, the image must take into consideration female stereotypes because this man is playing a feminine role.

Figure 5 is of 'Fit n Style', a beauty care center for men. A woman lying on a bed looks at a man in the foreground, whose large torso dominates the ad, taking up almost half page. The woman wears black lingerie and the man a white towel around his waist. He is headless, but his chin points towards the wording, which says "Beauty Care Center for Men". Note that "Beauty care center" is written in black, like the woman's clothing, referring to the fact that beauty and beauty care centers are usually attributed to women, and "for Men" is written in white, like the man's apparel, saying that this time, it's for men.

The visual of the headless man contradicts itself. A larger figure generally reads as "superior" in an ad such as this, and yet this larger figure's head is cropped off, which means the figure is less important, and he is only as good as his emphasized torso (Goffman, 1976; Kilbourne, 1979, 1987). However, this headless anonymous man also could be what Williamson (1978) argues is the "hole" in which the viewer (in these ads, a male viewer) inserts himself into the advertisement's narrative, becoming the consumer. According to the narrative and visuals (larger foreground figure), the man appears as the main character.

Conforming to gender positioning, he is standing erect grabbing the towel, while the woman is lying on the bed in subordination, one hand nonchalantly lying on the pillow while the other is flat on the bed, suggesting that she is asking him to go there. Additional cues, such as the partially dressed woman, her positioning in the background, and her blurred image suggest that this woman is a subordinate. The woman's lustful dreamy gaze and pointed elbow guide the eye towards the sculptural torso of the man. Other visual cues suggest that the woman is less important than the man. There is no eye contact between them because she is looking up at him as she patiently waits for him on the bed. He does not look back at her – emphasizing her status as an object – but his chin suggests he's looking at an object opposite her; A mirror perhaps? There does not seem to be any emotional intimacy in what is suggested to be a sexual situation; however, the woman does appear sexually assertive given her position of readiness on the bed looking at the undressed man. Neither has their movement hindered. And the blurred figure of the partially undressed woman suggest that 'Fit n Style' would shape its consumer men in such a way that they can have "any" woman drool over them.

The visuals of figure 6 for "Chest" Men's Underwear are somewhat unusual and untraditional. The ad depicts two headless men in nothing, but boxer shorts standing at a very close proximity of each other. Advertising almost never uses two naked men in the same frame. Moreover, traditionally in our society, it is more acceptable to see naked women together. Nudity among women is accepted as a sign of complicity, while nudity among men suggests homosexuality. The figures in this ad seem to somewhat underline this notion, although not blatantly so. Both men are dressed alike, and both are sculpturally fit and muscular, the man in the front is leaner and his posture seems to be somewhat effeminate though.

He has one arm resting on his shoulder while the other arm is vertical and points to the wording that covers both men's crotches (an attempt at making the ad a bit more prude) and the logo underneath. His arm splits the scene in half, as if it's creating a boundary between the two figures, but his hand rests on the back of his thigh (also touching himself), suspiciously close to the rear figure's crotch. His solid colored shorts are shorter and skimpier. He is paler and his jaw is more pointed compared to the other one's squared. The man in the back seems to be more masculine; his chest is broader, his crossed arms do not seem to depict suspicion, but rather assertiveness, bulking his forearm and accentuating his muscles. He slightly leans towards the other man flashing his muscles as if protecting his back. His shorts are longer and somewhat "brutally" striped. They both figure against a red fabric background, an element traditionally representing sensuality. Their headless state, again, creates the hole that sucks the viewer into the advertisement.

Had the ad featured a woman in the place of the foreground male, it would have

conformed to every code. The background figure certainly does. But the presence of both

men almost defies everything we know about Lebanese advertisements. However, if we

do succumb to the idea that the ad depicts homosexuality where the man behind is the

"male" and the man in front is the "female" in the relationship, then we can code it as

highly stereotypical.

The seventh ad figures in Sukleen's "clean is cool" campaign. A single modern, cool,

and trendy man is shown crossing a very clean street with a garbage bag in his hand. The

composition is mainly neutral pastels with the only striking colors being those of the blue

garbage bag and the man's hair and glasses, underlining the three most important

elements: the bag representing the concept, the head representing the man's most

important asset (in contrast to a woman's body), and the glasses representing modernism

and luxury. The whole composition insinuates that throwing out the trash, although a

household chore traditionally associated with women, can be done by a man without

"demeaning" his coolness and masculinity. And in contrast to a woman who would

appear hurried and most probably in house clothes while performing any chore, he looks

assured and assertive.

In figure 7, the absence of a woman renders the first two codes (relative size and

function ranking) irrelevant. The man is shown to be firmly gripping the bag (masculine

touch), walking erect (superiority) in the street while looking out for passing cars

(licensed presence), wearing smart clothes (body display), and purposefully going

somewhere, probably to work (movement and location) and will be throwing out the

garbage on his way (consumerism).

Figure 8 is for Samsung 3D TV in which we can see a man, most probably a father, wearing 3D glasses and playing an action video game with his kid. The surroundings are a minimalistic designed living room with striking contrasts in the form of a black Samsung TV and the figures' heads, which allow them to play this game. The mother is not in the frame. We could assume she's in the kitchen.

Another instance is where relative size and function ranking do not apply. The masculine touch is strongly present in both males holding the joysticks and firmly manipulating them. The superiority is not at all apparent. The father only sits on the floor because he is playing with his child. The child in him has come out. Both males are intently concentrated on the game and are moving briskly and dynamically. Although the father is seated, his position clearly states that he is moving. Both are wearing casual clothes that they are comfortable in. The complicity created by playing together is what made the consumer (father) purchases the TV. Had the woman been present in the advertisement, she would most probably have been shown watching them in a nurturing way rather than participating in that much action.

The last advertisement, figure 9, is for FFA Private Bank. It is from Cedar Wings Magazine. It depicts two men in suits; one is holding luggage and both are holding suitcases walking and conversing in an airport. They are most probably leaving, as their backs, not their faces, are turned to the viewer. They are two black figures in white surroundings, emphasizing their status and importance. By that, the ad is placing the importance on the customer.

The tag along luggage draws the eye to the text that reads, "We are where you need us to be. For us, business is meant to be across borders, whether regional or global.

We give you access to markets worldwide and to our wide network of correspondents, private and institutional investors. Because the location or distance is never an issue, our expert services are brought to your door". The text further implies that the men are departing, and the repeated use of "you" and "your" underlines the customer's importance.

Typically, the ad does not feature a woman. It features what "businessmen ought to be"… men. They are both positioned in the middle of the frame, both equal in size, both firmly holding their briefcase/suitcase, both walking tall, both in intent conversation, both seriously wearing black suits, and both traveling for business.

In the patriarchal gender hierarchy, men are symbolically superior to women. In marketing and advertising, the brand owns the product. In the examples studied, these two relationships of superiority and ownership are transferred to men in the ads who seem to represent or stand in for the advertiser's brand.

Evaluation of Results

The sample was conducted on nine print advertisements chosen to depict men, either alone or with one other character. Each ad was rated according to the nine codes listed in Table 2. Therefore, as a maximum, each ad could contain a total of nine stereotypes. The overall results were first constructed into one single table, and then the frequency of each answer was calculated and rated as a percentage, as shown below:

Table 3: *Code Rating*

	Ads 1 & 2*	Ad 3	Ad 4	Ad 5	Ad 6	Ad 7	Ad 8	Ad 9
Relative size	2	1	0	1	1	0	0	0
Function ranking	0	1	0	2	0	0	0	0
Masculine touch	1	1	1	1	1	1	1	1
Superiority	1	1	1	1	1	1	2	1
Presence	1	1	1	1	1	1	1	1
Body display	2	1	1	1	1	1	1	1
Movement	1	1	1	2	1	1	1	1
Location	2	1	1	1	1	1	2	1
Consumerism	1	1	1	1	1	1	1	1

- *Ads 1 and 2 were closely compared and treated as one ad*

Table 4:*Code Rating Results and Percentages*

	Stereotype		No stereotype		N/A	
	No.	%	No.	%	No.	%
Relative size	3	37.5%	1	12.5%	4	50%
Function ranking	1	12.5%	1	12.5%	6	75%
Masculine touch	8	100%	0	0%	0	0%
Superiority	7	87.5%	1	12.5%	0	0%
Presence	8	100%	0	0%	0	0%
Body display	8	100%	0	0%	0	0%

Movement	7	87.5%	1	12.5%	0	0%
Location	6	75%	2	25%	0	0%
Consumerism	8	100%	0	0%	0	0%

Four ads were found not applicable to contain relative size and function ranking, due to the fact that the males in those ads were not depicted with their female counterparts. The stereotype with the least frequency was function raking, because most ads did not have instructions to be given. The stereotypes with the highest frequency were masculine touch, presence, body display, and consumerism; all were at 100%, which implies that in our hierarchal society, men are always required to have a purpose to handle things with assurance, to be constantly on the alert, and are never objectified. None of the nine ads was totally devoid of stereotypes, reinforcing the idea that stereotypes are almost always used as shortcut, because they get the message across quickly and effectively. Only one ad (ad 3) contained all nine stereotypes.

This ad represents fashion, and fashion is considered to imply, if not dictate, the perfect image of how one should be, the advertiser grabbed that opportunity and took it to the extreme of patriarchal control and superiority.

Of the nine advertisements, three contained both men and women (combining ads one and two as one). In all three ads, the man took up more space than the woman, even if in ads one and two, he appeared smaller; in all three ads, masculine touch, superiority, presence, body display, and consumerism we present, implying that man is stronger, superior, more alert, is to be taken more seriously and is the main figure of the ad; in one

ad, they were both positioned against the same background; moreover, in only one ad they were equally mobile, and that was the ad which directly implied sexual activity.

Two ads featured a man and a child. Even if in the first one the child is invisible, he remains implied by the baby cart. In that ad, the man was made to step into a woman's shoes and be mom for a day, which sets the coding standards as double: all the criteria except body display and consumerism, which were directly related to the product advertised, and location, which implied that there is a limit as to the extent to which it is acceptable for a man to play a woman's role, had to be measured according to Table 1 not Table 2. All except the first two, which were irrelevant, were found to apply. In the second ad, all the criteria applied except for the first two, which were also irrelevant (superiority and location), imply that it is mainly the woman whom the man needs to dominate, and it is acceptable that the man takes a position of weakness if it implied playing with his child. Together, both ads insinuate that the nurturing role is left to the mother, whereas the more fun and playful role can be left to the father.

Two ads featured men together, one in a business context and one in a more intimate context. The business context had all the criteria apply, except for the first two (relative size and function ranking) that were comparative, and the other one insinuated possible homosexuality where one man was evaluated by male standards and the other by female standards.

Finally, one ad depicted a man alone where every standard except for the comparative ones, which did not apply, was met.

Analysis

The nine advertisements in this study suggest that men are main characters in adventurous and/or luxurious lifestyles associated with the advertised brand, and women are accessories, not very different from the advertised products to these lifestyles.

These nine ads seem to place the importance of the brand, represented by the men in the ads, over the importance of the actual product, which, in some of the ads with women present, is represented by the women.

Thus, the visual rhetoric of these ads invites the young men who view them to identify with the personality of the brand - or brand character - which is represented in the ads by the men and their lifestyles. This suggests an old advertising industry story, albeit with some new twists, in which men are more powerful, important, and independent than women, and in which women are either a possession or simply insignificant to men.

The analysis of the sample ads used insinuates that in order to reach satisfaction and fulfillment, men should have a "perfect body", wealth, and possession, including the "possession" of a beautiful woman. This message instills in society the need to be "perfect" through consumerism, a goal that is almost impossible to achieve in real life, but that still pushes many men and women to resort to extreme measures, and the failure to attain it can drive them to depression, solidify the belief that men are superior, and continue to be, while women should be submissive to the near point of being a mere possession; in brief, the values of a patriarchal society are the right and only values to live by.

Audience Interpretation

In order to conduct a comprehensive and representative analysis of the way, the audience viewed stereotyping in Lebanese print advertising, a representative sample of the population was needed (total of 100 people out of which 50 are women and 50 are men). Keeping in mind both media, the sample could not be chosen from the total population. It had to include people who read magazines and newspapers and used the Internet.

- 50% of the respondents were men, and the other 50% women

- The age range is between 19 and 42+

- Educational level:

  - 65 % hold a bachelor degree

  - 35% hold a masters' degree

- Income:

  - 55% between $1000 and $2000

  - 25% between $2000 and $3000

  - 10% between $3000 and $4000

  - 10% $5000 and more

The response rates shown in Appendix I clearly state that the stereotyping, whether of men or of women, is clearly impacted by the views of society. Inversely, it also reinstates those views and roots them more deeply.

CHAPTER FIVE: DISCUSSION AND RECOMMENDATIONS

Discussion

Even though modern societies and Lebanon is amongst them, have made big

advancements as to gender roles, it is evident even in the21st century that stereotypes are

still present in print advertisements.

The overall results of this study indicated that those stereotypical images of men

in advertisement were shown to be at 98%. In that, there was at least one type of

stereotypical depiction in one or more of the coding categories. This is alarming in that

visual stereotype depictions act to activate and confirm general stereotypes, making it

more likely to evaluate other members in the same stereotype group in a similar fashion,

and also having an effect on the influence of judgments. Among differing types of media,

gender-role attitudes, values, perceptions, beliefs, and behaviors are strongly impacted by

the viewing of these print advertisements.

Limitations

The limitations to this thesis were mainly:

There are very few studies done on male stereotypes in advertising in general,

compared to inexhaustible research on female stereotypes. For this reason, and in order to

overcome the difficulties caused by it, some parallelism and comparison were made

between observed male and female stereotypes.

There were limitations with the coding system used in this study that could be

improved to get better results. Modifications and changes within the coding categories,

such as making them more detailed, can provide for a more accurate coding of the

advertisements. For example, the category of body display in this study was not broken down into different levels of body display. Body display was identified as a woman (and subsequently translated for man) shown wearing revealing, hardly any or no clothes.

As the ways in which advertising messages can be transmitted grow, so does the possibility of images and ideas dispersed to the public. Do the ways in which the genders are depicted within the mass media in print advertising reflect society, or does society become affected by what is seen and make it become a reality? It is important, therefore, to continue to study the images that are portrayed in the media and the effects of these images on the public. We established previously that research showed that repeated exposure to messages results in the influence of beliefs and attitudes. As technology grows and the public continues to be bombarded with thousands of messages each day, the amount of images that are processed will increase; thus there is a possibility that with more messages there will be more opportunity for certain stereotypes to permeate into our society.

Recommendations for Future Study

There are a number of studies that involve the stereotyping of women in advertising. Few studies exist on the stereotyping of men. The only focus is on Lebanon. It would be informative to do a comparative study that takes a closer look at the way in which men are portrayed in our society versus the western world. What different roles and categories are men put into, i.e., the provider, the swinger, or the businessman?

What are the most common stereotypes of men? Do these stereotypes change over time? How do they change?

It may be interesting to examine the relationship between ads that contain both males and females. A future study could examine how the portrayals of male and female gender are depicted. An examination of the relationship between the male and the female within the advertisement can be examined. What would the change be in terms of the different types of interaction that are shown in the ads? Would the type of stereotypical depiction among both men and women change overtime? Would there be any type of stereotypical depictions that are seen as a constant between the gender role specifications?

CHAPTER SIX: CONCLUSION

As observed throughout my extensive research, stereotyping has been used repeatedly in advertising as a means for conveying specific messages and ideas. It offers a shortcut that leads directly to the idea of the advertiser while highlighting and inflating specific notions thus offering a stronger impact on the viewer.

In this heterosexual masculine society, a man dominates his personal landscape, including his possessions and the women in it, while he maintains both economic and personal freedom. The advertisements studied in this thesis also portray man in his ideal image. He has the perfect body, the money, the power, the status, the sports car, and the woman. He has everything he needs to have in order for him to be happy.

But who defines happiness? Are these attributes enough for making a man happy? What about those men (and women) who can never look "perfect" and can never possess those things? Moreover, where did this image of perfection come from, and who set these standards?

In our modern day consumer society, real people have become so absorbed in the media and its messages that they have become so intent on striving to become and obtain everything it says they should. We seem to be heading towards a unified mentality about how we ought to be. Happiness can no longer be a personal notion; meaning different things to different individuals. Moreover, if we all are to look like that and have those things, will there still be room for individuality?

Years of struggle by different groups have resulted in breaking age-long bondages. Slavery was abolished, minorities were no longer suppressed, people were free

to undertake their own endeavors, women obtained equal status, and masses were no longer subservient to one lord and master. Undertaking this study on stereotypes has raised a nagging question in my head: have we already reached our peak in freedom and are now going downhill returning to our much hated state of primitive bondage?

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APPENDICES

Appendix A: Zaatar W Zeit

Figure 1

Figure 2

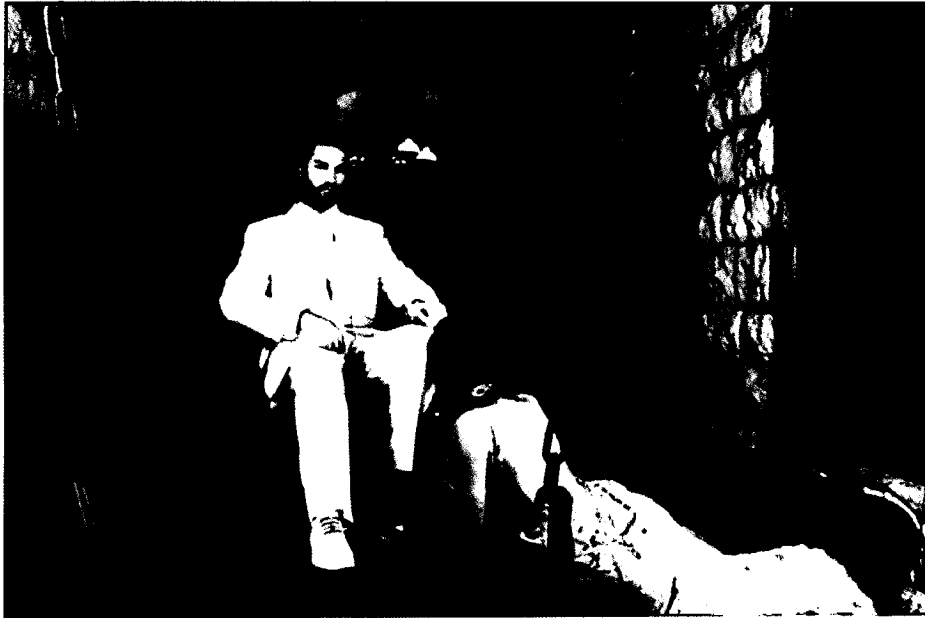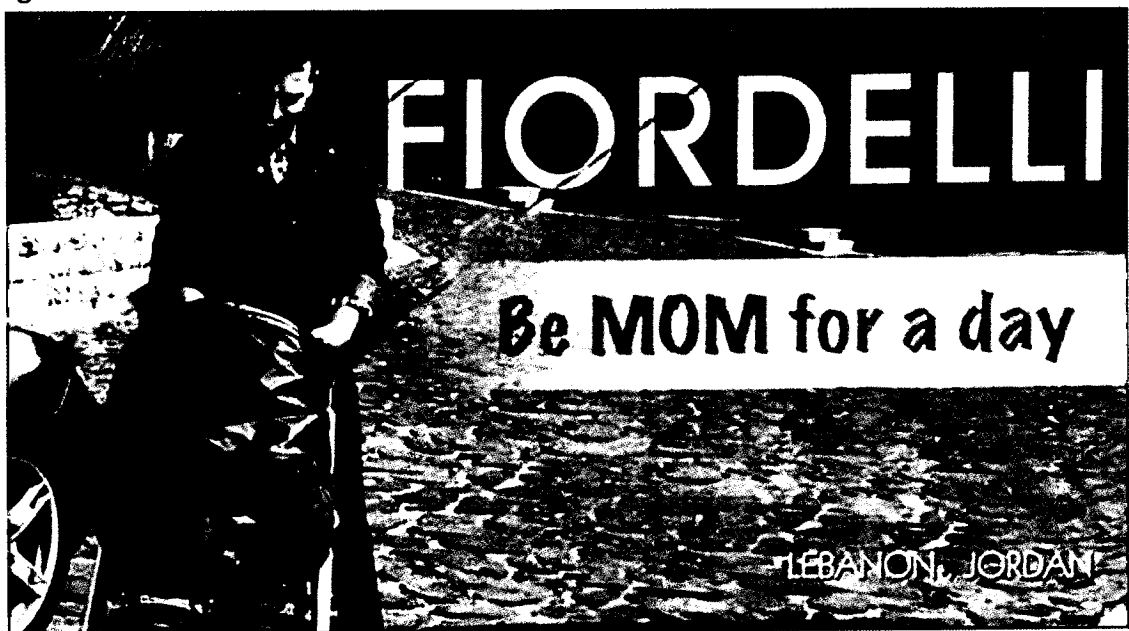Appendix B: Fiordelli

Figure 3

Figure 4

Appendix C: Fit 'n Style

Figure 5

Appendix D: Chest

Figure: 6
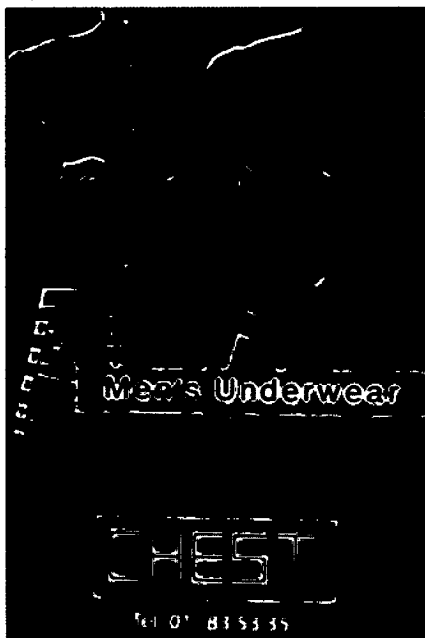
Appendix E: Sukleen

Figure 7

Appendix F: Samsung 3 D TV

Figure 8

Appendix G: Cedar Wings

Figure 9

Appendix H: Questionnaire

Dear respondent,

We are conducting a study on the Male Stereotypes in Modern Lebanese Print Advertising, and would appreciate your candid response on the following questions in order to have a clear idea on how this subject is viewed by yourself.

Please be assured that the following questionnaire will not take much time and effort. Also note that your opinion does count and your identity will remain anonymous.

Gender:

___ Male   ___ Female

Age: _____

Educational level:

___ High School Diploma

___ Bachelor Degree

___ Masters Degree

___ Doctorate Degree

Income per month:

___ $1,000 - $2,000

___ $2,000 - $3,000

___ 3,000 - $4,000

___ $5,000 & Up

___ None

1. Rate how MEN are portrayed in Lebanese advertisements:

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Decision Makers					
Feminine					
House keepers					
Bread winners					
Business men					
Machos					
Superior to women					
Sex objects					

2. Rate how WOMEN are portrayed in Lebanese advertisements:

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Decision Makers					
Masculine					
House keepers					
Bread winners					
Business women					
Emotional					
Superior to men					
Sex objects					

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. Men are less nurturing/ loving towards children than women.					
2. Media portray women as more concerned with their family, not their career.					
3. Media portray men as more concerned with their career, not their family.					
4. Men are more emotional than women.					
5. Women have more societal pressure to look good than men.					
6. In general, it is easier to be a male in our society.					
7. The way MEN are portrayed in the media has an effect on how they are perceived or stereotyped.					
8. The way WOMEN are portrayed in the media has an effect on how they are perceived or stereotyped.					
9. Media focus too much on the physical aspects of men.					
10. Media portray men as stronger individuals than women.					
11. Are you attracted to advertising containing specific gender role messages?					
12. When you see a man washing dishes, does it appeal to you to buy the dishwashing product?					
13. When you see a woman in a whiskey ad, does it appeal to you to buy this particular whiskey?					

14. Does stereotyping in ads have a positive impact on society?

If yes, please specify _____

15. Men and women are equal.

If yes, please specify _____

Appendix I: Questionnaire Results

- How men are portrayed in Lebanese Ads:
    - Decision makers:
        50 % strongly agree (in which 15% are women and 35% are men)
        35 % agree (in which 10% are women and 25% are men)
        15 % are neutral (in which 10% are women and 5% are men)
        0 % disagree
        0 % strongly disagree

    - Feminine:
        5 % strongly agree (in which 5% are women and 0% are men)
        10 % agree (in which 5% are women and 5% are men)
        35 % neutral (in which 15% are women and 20% are men)
        35 % disagree (in which 10% are women and 25% are men)
        15 % strongly disagree (in which 5% are women and 10% are men)

    - Housekeepers:
        5% strongly agree (in which 5% are women and 0% are men)
        10 % agree (in which 10% are women and 0% are men)
        10% neutral (in which 5% are women and 5% are men)
        30 % disagree (in which 5% are women and 25% are men)
        45 % strongly disagree (in which 10% are women and 35% are men)

    - Breadwinners:
        25% strongly agree (in which 10% are women and 15% are men)
        60 % agree (in which 15% are women and 45% are men)
        15% neutral (in which 5% are women and 10% are men)
        0 % disagree
        0 % strongly disagree

    - Business men:
        45% strongly agree (in which 20% are women and 25% are men)
        50 % agree (in which 20% are women and 30% are men)
        5% neutral (in which 5% are women and 0% are men)
        0 % disagree
        0 % strongly disagree

    - Machos:
        30% strongly agree (in which 10% are women and 20% are men)
        45 % agree (in which 15% are women and 30% are men)

20% neutral (in which 10% are women and 10% are men)

5 % disagree (in which 1% are women and 4% are men)

0 % strongly disagree

- Superior to women:

    40% strongly agree (in which 10% are women and 30% are men)

    30 % agree (in which 5% are women and 25% are men)

    20% neutral (in which 5% are women and 15% are men)

    10 % disagree (in which 10% are women and 0% are men)

    0 % strongly disagree

- Sex objects:

    20% strongly agree (in which 15% are women and 5% are men)

    15 % agree (in which 10% are women and 5% are men)

    40% neutral (in which 15% are women and 25% are men)

    20 % disagree (in which 5% are women and 15% are men)

    5 % strongly disagree (in which 0% are women and 5% are men)

- How women are portrayed in Lebanese Ads:
    - Decision makers:

        0 % strongly agree

        30 % agree (in which 25% are women and 5% are men)

        25 % are neutral (in which 15% are women and 10% are men)

        30 % disagree (in which 5% are women and 25% are men)

        15 % strongly disagree (in which 5% are women and 10% are men)

    - Masculine:

        0% strongly agree

        10 % agree (in which 10% are women and 0% are men)

        20% neutral (in which 10% are women and 10% are men)

        30 % disagree (in which 25% are women and 5% are men)

        40 % strongly disagree (in which 30% are women and 10% are men)

    - Housekeepers:

        45% strongly agree (in which 10% are women and 35% are men)

        50 % agree (in which 15% are women and 35% are men)

        0% neutral

        5 % disagree (in which 5% are women and 0% are men)

        0 % strongly disagree

- Breadwinners:
    0% strongly agree
    10 % agree (in which 0% are women and 10% are men)
    40% neutral (in which 30% are women and 10% are men)
    40 % disagree (in which 35% are women and 5% are men)
    10 % strongly disagree (in which 10% are women and 0% are men)

- Business women:
     0 % strongly agree
     55 % agree (in which 45% are women and 10% are men)
     25 % neutral (in which 10% are women and 15% are men)
     15 % disagree (in which 0% are women and 15% are men)
     5 % strongly disagree (in which 0% are women and 5% are men)

- Emotional:
    50 % strongly agree (in which 35% are women and 15% are men)
    45 % agree (in which 40% are women and 5% are men)
    5 % neutral (in which 0% are women and 5% are men)
    0 % disagree
    0 % strongly disagree

- Superior to men:
    5 % strongly agree (in which 5% are women and 0% are men)
    5 % agree (in which 5% are women and 0% are men)
    10 % neutral (in which 0% are women and 10% are men)
    65 % disagree (in which 60% are women and 5% are men)
    15 % strongly disagree (in which 15% are women and 0% are men)

- Sex objects:
    50 % strongly agree (in which 15% are women and 35% are men)
    25 % agree (in which 5% are women and 20% are men)
    20% neutral (in which 15% are women and 5% are men)
    5 % disagree (in which 5% are women and 0% are men)
    0 % strongly disagree

1. 50% (in which 40% are women and 10% are men) of the total population agrees that men are less nurturing towards children than woman.
    15% (in which 5% are women and 10% are men) of the total population is neutral, 20% disagree (in which 0% are women and 20% are men) and

15% (in which 0% are women and 15% are men) strongly disagree that men are less loving.

2. 10% (in which 5% are women and 5% are men) strongly agree that media portray women as more concerned with their family, not their career, 65% agrees (in which 20% are women and 45% are men), 20% are neutral (in which 15% are women and 5% are men) and 5% strongly disagree (in which 0% are women and 5% are men).

3. 15% (in which 5% are women and 10% are men) strongly agree that media portray men as more concerned with their career, not their family, 40% (in which 20% are women and 20% are men) agree, 40% (in which 30% are women and 10% are men) are neutral and 5% (in which 5% are women and 0% are men) disagree on the idea.

4. 10% (in which 10% are women and 0% are men) strongly agree that men are more emotional than women, 5% agree (in which 5% are women and 0% are men), 15% are neutral (in which 5% are women and 10% are men) while 50% disagree (in which 40% are women and 10% are men) and 20% (in which 5% are women and 15% are men) strongly disagree.

5. 20% (in which 15% are women and 5% are men) of the population strongly agrees that women have more societal pressure to look good than men, 65% agree (in which 50% are women and 15% are men), 10 % (in which 0% are women and 10% are men) are neutral and 5% (in which 0% are women and 5% are men) strongly disagree.

6. 25% (in which 20% are women and 5% are men) strongly agree and 25% (in which 15% are women and 10% are men) agree, 25% (in which 20% are women and 5% are men) are neutral, while 20% (in which 10% are women and 10% are men) disagree and 5% (in which 5% are women and 0% are men) strongly disagree that in general, it is easier to be a male in our society.

7. 25% (in which 15% are women and 10% are men) strongly agree that the way MEN are portrayed in the media has an effect on how they are perceived or stereotyped. 45% (in which 25% are women and 20% are men) agree, 20 % (in which 10% are women and 10% are men) are neutral, while 5% disagree (in which 5% are women and 0% are men) and 5% (in which 5% are women and 0% are men) strongly disagree.

8. 30% (in which 20% are women and 10% are men) strongly agree and 35% (in which 25% are women and 10% are men) agree that the way WOMEN are portrayed in the media has an effect on how they are perceived or stereotyped and 15% (in which 10% are women and 5% are men) are neutral.

9. 10% of the population (in which 5% are women and 5% are men) strongly agrees that media focus too much on the physical aspects of men. 20% (in which 15% are women and 5% are men) agree and 45% (in which 25% are women and 10% are men) are neutral. While only 5% (in which 0% are women and 5% are men) disagree and 20% (in which 0% are women and 20% are men) strongly disagree.

10. Of the total population, 25% (in which 5% are women and 20% are men) strongly agrees that media portray men as stronger individuals than women, 60% (in which 20% are women and 40% are men) agrees, 5% (in which 5% are women and 0% are men) are neutral and 10% (in which 10% are women and 0% are men) disagree.

11. 5% (in which 5% are women and 0% are men) of the population is strongly attracted to advertising containing specific gender role messages, 25% (in which 15% are women and 10% are men) are attracted, 45% (in which 20% are women and 25% are men) are neutral, 20% (in which 10% are women and 10% are men) are not attracted and 5% (in which 0% are women and 10% are men) are strongly not attracted to such ads.

12. When seeing a man washing dishes, 5% (in which 5% are women and 0% are men) are strongly agree to you to buy the dishwashing product, 20% (in which 15% are women and 5% are men) agree, 50% (in which 25% are women and 25% are men) are neutral, 5% (in which 0% are women and 5% are men) disagree and 20% (in which 5% are women and 15% are men) strongly disagree.

13. 5% (in which 0% are women and 5% are men) strongly agree that when seeing a woman in a whiskey ad, it's appealing to buy this particular whiskey, 30% (in which 5% are women and 25% are men) agree, 40% (in which 30% are women and 10% are men) are neutral, 10 % (in which 5% are women and 5% are men) disagree and 15% (in which 5% are women and 10% are men) strongly disagree.

14. 10% (in which 5% are women and 5% are men) strongly agree that stereotyping in ads have a positive impact on society, 5% (in which 5% are women and 0% are men) agree, 20% (in which 10% are women and 10% are men) are neutral, 50% (in which 30% are women and 20% are men) disagree and 15% (in which 10% are women and 5% are men) strongly disagree.

The below are the reasons why they agree:
- impact on decision making

15. 15% (in which 10% are women and 5% are men) strongly agree that men and women are equal, 30% (in which 20% are women and 10% are men) agree, 5% (in which 0% are women and 5% are men) are neutral. While 25% (in which 5% are women and 20% are men) disagree and 25% (in which 10% are women and 15% are men) strongly disagree.

The below are the reasons why they agree:
- women are more involved in society; are beginning to have a career
- they are equal in knowledge, persistence, loyalty
- it depends in some cases on the areas in which both are living and their religion
- they both have an equal value but in some cases have a different role
- they are equal, however are different by nature: physically, emotionally and in the way they think and behave
- they have equal rights
- they complete each other
- both are equally capable
- Lebanon has strong stereotyping because everyone criticizes everything about themselves