Male Cosmetics Advertisements in Chinese and U.S. Men's Lifestyle Magazines

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ABSTRACT

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Male Cosmetics Advertisements in Chinese and U.S. Men's Lifestyle Magazines (78 pp.)

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This study compared the men’s magazines of China and the United States on how men’s images are portrayed in men’s cosmetics advertisements through examining male models’ image, advertisement color display, degree of nudity of models, setting, type of cosmetics and racial type. A content analysis of 310 male cosmetics advertisements with a total of 356 models from four Chinese men’s lifestyle magazines: Men’s Health, Maxim, Esquire and FHM, and four U.S. men’s lifestyle magazines: GQ, Men’s Health, Maxim and Esquire between January 1, 2006, and December 30, 2006 indicates that male cosmetics advertisements replicated men’s stereotypical image no matter in Chinese magazines or in U.S. magazines. This study found that the majority of the advertisements featured males in non working setting, indicating that men are now more willing to do something different. Cold and neutral colors were the main colors displayed in men’s cosmetics advertisements, reflecting the impression about male stereotype as individual and independent image. Regarding the degree of nudity of models, male models tended to wear more in male cosmetics advertisements both in Chinese and U.S. magazines, indicating that male models in cosmetics advertisements was not often used as a purpose to adorn and enhance the product. Additionally, the study found that body care products, especially fragrance, dominated male cosmetics advertisements in U.S. magazines, while Chinese magazines concentrated both on body care products and face care products. This
study also found that Caucasian models were more visible in Chinese magazines, while Chinese models were not found in U.S. magazines.

Approved: _____________________________________________________________

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CHAPTER 1
INTRODUCTION

As men’s consciousness of their personal appearance increases, more and more men have taken an active interest in looking better and smelling nicer in recent years. The global men’s cosmetics market increased by 43% between 1997 and 2002. It was estimated that the men’s cosmetics market will reach $10 billion in 2004. In France, men’s cosmetics sales reached $42.16 million in 2003, increased by 140% compared to 1998. The men’s cosmetics market in Britain has increased by eight times within the past seven years (“A Strategic overview,” 2007).

Many researchers state that gender stereotyping is common in advertising (Frith, Shaw, & Cheng, 2005; Van Zoonen, 1994). Cosmetics have long been regarded as female products, and the function of the cosmetics advertisements in magazines is to emphasize how to beautify women. Therefore, the advertisements tend to greatly strengthen the stereotypes of women by presenting various kinds of beautiful models. However, the emergence and prevalence of male cosmetics bring a challenge to advertisers as to how to advertise their cosmetics products and, in particular, how to explore market dynamics when designing advertisements to appeal to male consumers (Klassen, Jasper, & Schwartz, 1993)

In addition, cultural differences may also bring a challenge to advertisers. One study found that consumers were positive and optimistic about advertising’s economic and social advantages (Pollay, Tse, & Wang, 1990); many consumers said they relied on
advertisements to guide their consumption preferences (Britt, 1974; Cheng, 2000). The problem faced by global marketers is how to tailor the advertisements and make them suitable in a country’s cultural context (McDermott & Choi, 1997). McDermott and Choi (1997) indicated that advertisers not only need to develop advertisements that can provide customers with sufficient information concerning both the product and service, but also need to portray through their advertisements how customers will obtain value in terms of their purchases.

**Male Cosmetics in the United States and China**

According to the Li and Fung Research Center, the pursuit of beauty and health is no longer confined to young women only (Li & Fung, 2005). Cosmetics products are also gaining increasing popularity among men, children and the elderly, which makes the cosmetics market bigger and bigger embracing consumers from all ages and from all walks of life.

In the United States, men have become more aware of good looks and are interested in male-specific skin care to decrease the visible effects of aging on the skin. Men’s willingness to try new personal care products has expanded the product range and doubled the sales between 2003 and 2005. Men’s cosmetics sales in the United States reached $977 million, a gain of 3.9% compared to 2003 (“Research and Markets…,” 2005).

On the other hand, China has achieved a 9% average annual economic growth during the past 20 years, and the male cosmetics market in China, which has achieved a rapid growth in its economy, is also showing a rapid growth. The growth rate is estimated
to reach around 6% or much higher by 2008 (Xiao, Xi, & Sun, 2005). Facing the potential huge market, many cosmetics companies have shifted their focus to China in order to get a share of this newly emerging market. Many cosmetics enterprises have launched factories in China, such as JC of Aupres, Glf of Shanghai Jahwa, Nivea men, and Biore Men. Presently, men’s cosmetics products are becoming more and more diversified and are no long limited to shaving products. Other products, including cleansers, moisturizers, essences, hair treatments and fragrance are now available (Li & Fung, 2005). To make more profit and survive in a competitive market, marketers are looking overseas (Stella, 2004).

Comparing China to the United States

This study compares the men’s magazines of China and the United States on how men’s images are portrayed in men’s cosmetics advertisements. Advertising reflects cultural values. Marketers should tailor their advertising messages according to different countries and culture in order to make their strategy be more effective in the target market (Dunn & Lorimar 1979; Hall, 1966). A substantial amount of research supports the idea that advertising content is different across cultures and tries to project those differences into advertising (Cheng & Schweitzer, 1996; Cutler & Javalgi, 1992; Ramaprasad & Hasegawa, 1992; Tansey, Hyman, & Zinkhan, 1990; Wells, 1994). Inattention to linguistic nuances, for example, can have unintended consequences. When Coca-Cola came to China, its name was first read as “Kekoukela”, which means “Bite the wax tadpole” or “female horse stuffed with wax,” depending on the dialect. Another
example is Pepsi, its “Come Alive with the Pepsi Generation” translated into “Pepsi Brings Your Ancestors Back from the Grave” in Chinese (Advertising blunders, 2000).

China and the United States have different cultures. It is a general perception that U.S. advertisements usually adopt a more straightforward approach in advertising, while Chinese advertisements usually adopt a more indirect way of expression in advertising. In a study of Chinese television advertisements and cultural values, Cheng (1994) found that Chinese advertisements tend to use more symbolic values and human emotions and emphasize product quality or utilitarian value. A later study found that symbolic cultural values are more often used by Chinese advertisements, whereas both symbolic and utilitarian values are used by U.S. advertisements (Cheng & Schweitzer, 1996). Furthermore, another study found that Western advertisements contain more information than Asian advertisements (Lin, 1993).

Hofstede’s (2001) work on Dimensions of Cultural Variability, based on studies of IBM employees, is frequently applied by researchers to study how advertising appeals differ between cultures (Albers & Gelb, 1996; Albers & Stafford, 1999). In Hofstede’s model, societies differ on five dimensions: power distance, individualism, masculinity, uncertainty avoidance and long-term orientation.

1. **Power distance (PDI)** deals with the degree of inequality among people, which the population of a country can deem normal or abnormal. PDI is a measure of how people accept the fact that power and inequity are fundamentals of any society. Hofstede (2001) noted that “different societies handle differently the issues of human inequality” (p. 79).
2. **Individualism (IDV)** (in contrast with collectivism). This dimension describes the degree to which the individuals are integrated into groups. Individualistic people primarily prefer to take care of themselves and their immediate families and emphasize self-respect highly. On the opposite side, collectivist values stress group membership throughout life. In such societies people from birth onward are integrated into strong, cohesive in groups and their extended families (with uncles, aunts and grandparents) continue protecting them in exchange for unquestioning loyalty (Hofstede & Usunier, 1996, p.121).

3. **Masculinity (MAS) versus femininity.** This dimension has been applied in the studies focusing on gender role differentiation in societies. Hofstede found weak gender differentiation in low MAS countries, but different roles in high MAS countries, fathers deal with facts and mothers deal with feelings (Hofstede, 2001).

4. **Uncertainty avoidance (UAI)** indicates the extent to which a culture programs its members to feel either uncomfortable or comfortable in unstructured situations (Hofstede, 2001).

5. **Long-Term Orientation (LTO)** is the fifth dimension of Hofstede. It tries to distinguish the difference in thinking between the East and West and deals with virtue regardless of truth. Values associated with Long Term Orientation are thrift and perseverance; values associated with Short Term Orientation are respect for tradition, fulfilling social obligations, and protecting one's “face”. With an understanding of the influence of the teaching of Confucius, the most influential Chinese philosopher who lived around 500 B.C., long term versus
short term orientation became the fifth cultural dimension; however, the
dimension also applies to countries without a Confucian heritage (Hofstede,
2004).

Distinguishing China and the United States according to these dimensions, the
United States is classified as high on individualism, power distance and short-term
orientation. On the other hand, China is classified as low on individualism, and high on
power distance and long-term orientation (Hofstede, 2001).

The Economics of Advertising

China and the United States both play important roles in the global economy. In
2008, China has become, for the United States, its largest import and export market
(Drajem, 2008). Since China adopted its open policy in 1979, many aspects of capitalist
economics have been introduced into China’s socialist economy. With its entry into
World Trade Organization (WTO), the growth of China’s economy will be even quicker.
The rapid growth of the economy and enormous population of 1.3 billion people have
made China attractive for global marketers. In addition, multinational agencies mostly
headquartered in the United States are now seeking markets in China and bringing their
office to China. Furthermore, with more money to spend, Chinese people will begin to
demand a wider choice of products and services. Therefore, advertising acts as a tool to
assist consumers to make purchasing decisions and companies to promote products and
services (Chang, 2005).

In the past decade, advertising has become one of the fastest growing industries in
China. China has become the world’s third largest advertising spender, with the total
advertising expenditure reaching RMB 261.4 billion yuan (about US $31.58 billion) in 2005 (China Advertising Yearbook, 2006). Table 1 shows the indicators of China’s advertising development between 1993 and 2001. According to Nielsen Media Research, the United States ranked first in advertising in 2005, and China ranked third, after only the United States and Japan (People’s Daily Online, Dec. 11, 2006).

With the largest and most influential advertising business in the world, the United States has been regarded as “the advertising capital of the world” (Baudot, 1989). The total advertising expenditure of the United States reached $237 billion in 2005, accounting for about 50% of the world’s total advertising expenditure (Initiative Futures Worldwide, 2006). Considering the different cultures, close ties and mutual importance between the two countries in terms of the economy and the advertising industry, a comparison of these two markets is important.
Table 1. China’s Advertising Development, 1993-2001

<table>
<thead>
<tr>
<th></th>
<th>1993</th>
<th>2001</th>
<th>Average annual increase (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising expenditure (billion yuan)</td>
<td>13.4</td>
<td>79.5</td>
<td>25</td>
</tr>
<tr>
<td>GDP (billion yuan)</td>
<td>3,463</td>
<td>9,593</td>
<td>14</td>
</tr>
<tr>
<td>Population (million)</td>
<td>1,185</td>
<td>1,276</td>
<td>0.9</td>
</tr>
<tr>
<td>Per capita advertising expenditure (yuan)</td>
<td>11.3</td>
<td>62.3</td>
<td>24</td>
</tr>
<tr>
<td>Number of companies engaged in advertising industry</td>
<td>31,770</td>
<td>78,339</td>
<td>12</td>
</tr>
<tr>
<td>Number of persons engaged in advertising industry</td>
<td>311,967</td>
<td>709,076</td>
<td>11</td>
</tr>
<tr>
<td>Number of advertising education programs in universities</td>
<td>35</td>
<td>75</td>
<td>10</td>
</tr>
</tbody>
</table>

*Source: China Advertising Yearbook (2002); China Statistical Yearbook (2002).*

**Purpose of Study**

This study analyzes male cosmetics advertisements in five popular male transnational magazines — *GQ, Men’s Health, Maxim, Esquire* and *FHM* — in order to understand how men are portrayed in the male cosmetics advertisements. Because a substantial number of studies have centered upon the depiction of women in advertisements (Belknap & Leonard, 1985; Courtney & Lockeretz, 1971; Culley & Bennett, 1976; Sexton & Haberman, 1974; Sullivan & O’Connor, 1988), the need for more research on male portrayals is called for (Courtney & Whipple, 1983; Lysonski, 1985). This research will be a contribution to and expansion of the study of gender images used in advertising.

As mentioned before, people regarded cosmetics as female products, and the cosmetics advertisements in magazines is focused on how to beautify women. Therefore, it is interesting to study the gender image of male cosmetics advertisements in magazines.
both in the United States and China and explore how male cosmetics advertisements in
the two countries’ magazines present male images. This study will find if the emergence
and prevalence of male cosmetics in the United States and China is following or
subverting traditional men’s gender stereotypes, which have been studied in relation to
other types of men’s advertisements in magazines.
CHAPTER 2

RELATED STUDIES

In recent years, a substantial amount of research has increased our understanding of cross-cultural differences in advertising. Many studies have compared advertising content between dissimilar cultures such as the United States and Japan (e.g., Hong, Muderrisoglu, & Zinkhan, 1987; Mueller, 1987, 1992). Other studies have focused on the similarities and differences in advertising expressions between the United States and other culturally similar countries such as Great Britain and Australia (Dowling, 1980; Weinberger & Spotts, 1989a, 1989b), the European Community (Cutler & Javalgi, 1992), Sweden (Wiles, Wiles, & Tjernlund, 1996) and France (Biswas, Olsen, & Carlet, 1992).

Additionally, a wealth of studies exists on the portrayal of females in the context of magazine advertising (e.g., Ford, Vooli, Honeycutt, & Casey, 1998; Garst & Bodenhausen, 1997; Kang, 1997; Klassen, Jasper, & Schwartz, 1993; Kolbe & Albanese, 1996, 1997; Law & Labre, 2002; Petrie et al., 1996; Reichert, Lambiase, Morgan, Carstarphen, & Zavoina, 1999; Reid & Soley, 1983). However, much fewer scholars have conducted in-depth research about how males are portrayed in advertising information within the same framework. Many researchers have focused on the consequences by using sexualized images of women to solicit sales of everything from alcohol to washing machines, while there are few studies about images of men used in advertising to solicit sales of the similar products (Ford, Vooli, Honeycutt, & Casey,

**Theoretical Grounding**

Schema theory (Graber, 1988), social learning theory (Bandura, 1977), and theories about cultural differences are approaches that can illuminate the roles and portrayals of males in mass media. In addition, cultivation theory (Morgan & Signorielli, 1990) suggests that the depictions of males in mass media could shape the perceptions of other members in society regarding males and even their attitudes toward males, and also affect the way males see themselves and other males.

**Schema Theory**

Schema theory suggests that individuals have an internal categorization mechanism that allows them to determine attitudes and appropriate behaviors in social situations (Severin & Tankard, 2001). Graber (1988) defined a schema as a cognitive structure consisting of organized knowledge about situations and individuals that has been abstracted from prior experiences. It is used for processing new information and retrieving stored information.

For the image of a male, each individual may have a schema in mind containing beliefs about the concept of men (Miller et al., 2004). In order to make the image or message easy to remember, marketers tend to tailor their advertisements and match the images of the people in their advertisements with what already exists in the audience’s mind.
Social Learning Theory

Social learning, a theory from the field of psychology, can be used to study the effects of the mass media. It is one of several theories used to explain how people are socialized into their respective sex roles; more importantly, it suggests that much learning takes place through observing the behavior of others. Individuals form conceptual ideas in this way (Bandura, 1977). Those conceptions ultimately serve to shape their own behavior. Research suggests that behaviors are learned through media exposure (DiBlasio, 1987; DiBlasio & Benda, 1990; Signorielli, 1985), and the behaviors expressed in the media serve to reinforce the learned behaviors, thereby increasing the possibility that the observer keeps performing the behavior (Bandura, 1977; Woodarski & Bagarozzi, 1979).

Social learning has also been used to explain how images of others in the media contribute to sex role behavior and sex role stereotypes through identification and internalization. A wealth of studies has indicated that children learn sex role attitudes from the media (Signorielli, 1985). As people get older, the exposed media images can still reinforce their sex role stereotypes (Garst & Bodenhausen, 1997; Morgan, 1982). In Hearold’s (1986) studies on media effects, he found that media have a significant effect on role stereotyping. Signorielli (1993) describes the role of media in socialization as follows:

Socialization is an ongoing process; we are socialized and resocialized throughout the life cycle … [and] over the past 25 years … numerous studies have revealed that the mass media play a very important role in the socialization process for both children and adults (p. 230).
Many researches rely on social learning theory, including studies on the effects role models have on younger consumers (Clark, Martin, & Bush, 2001) and the portrayals of physical education teachers in movies (McCullick, Belcher, Hardin, & Hardin, 2003). Based on social learning theory, we expect that media and advertising could serve as sources through which consumers are exposed to models whose behavior they can imitate (Larson, 2001).

**Cultural Differences**

Advertising has been long viewed as a mirror to reflect the values of certain cultures. Numerous previous studies have reported that advertising content differs across cultures (Cheng & Schweitzer, 1996; Nelson & Paek, 2005). Some researchers have applied Hofstede’s (2001) theory of cultural dimensions to predict differences across countries (Albers-Miller & Gelb, 1996).

Culture is defined as “the interactive aggregate of common characteristics that influence a human group’s response to its environment, and the behavioral norms, attitudinal tendencies, and beliefs shared among people from the same group” (Hofstede, 1980, p. 19).

An understanding of cultural differences is the key leading to successful international advertising (Mooij, 1998). The reason is that consumers grow up in a particular environment with special value systems, beliefs, and perception process, which is their culture. Therefore, advertisers should understand that culture and tailor advertisements to reflect its values in order to be successful, because consumers tend to respond to advertising messages that are congruent with their culture (Zhang & Gelb,
1996). Local culture will influence the marketers’ strategies for product promotion. An analysis of the cultural content of advertisements showed that the advertisements in various countries are portrayed in a strikingly different way (Marquez, 1979). Another study also showed that although consumers in Brazil, France, India, and the United States may have similar needs, the advertisements of the products vary in the way to satisfy those consumers’ needs (Green, Cunningham, & Cunningham, 1975).

Some studies hold the perspective that advertising is simply a mirror of the existing values and traits of a culture—a source of information about values, beliefs, style, and life activities of a culture (Pollay, 1978). Zhang & Gelb (1996) asserts that changes in advertising content correspond more than likely to changes in society even though advertising systematically under-represents or conceals some ideas while making other aspects more important. As changes occur in the cultural climate, advertisers adapt the images they portray to that which is more widely accepted.

As a society’s view of gender roles changes, advertisers tailor advertisements to reflect these changes. Many gender studies done in recent years have enhanced our understanding of cross-cultural differences in advertising content (Frith & Sengupta, 1991; Frith, Shaw, & Cheng, 2005). For instance, studies showed that sexuality and nudity in advertising vary cross-culturally. A content analysis of television commercials stated that nudity was more prevalent in international than in U.S. advertisements (Reid, Salmon, & Soley, 1984). Piron & Young (1996) compared nudity in German and U.S. women’s magazine advertising in 1986, 1989, and 1992. The results showed that women were depicted as sex objects, although less skin was observed over time – a shift from partially clad (showing bare body parts) to suggestively clad (open blouses, tight
clothing). They also noted that U.S. advertisements contained more nudity than German advertisements.

Likewise, different cultures have different beliefs about what is masculine and feminine. Femininity, according to Wood (1999), means being attractive, deferential, emotional, nurturing, and concerned with people and relationships are regarded as femininity in the United States. According to Hofstede (2001), femininity is associated with virtue and modesty in Confucian cultures.

**Gender and Advertising**

As Maccoby (1988) points out, gender is perhaps the most salient and ubiquitous social category in human societies; its influence is observed within all known languages, past and present, and serves to distinguish roles. Indeed, gender can be seen as the primary basis for human differentiation (Lafky, Duffy, Steinmaus, & Berkowitz, 1996; Hofstede, 2001).

Prior research shows that the portrayals of women in advertisements are primarily decorative or depicted as sex objects (Craig, 1992; Sengupta, 1995), whereas the portrayals of men in advertisements are less decorative but more traditional. Reichert (2003) did a study to extend previous media-related sex role research by determining how depictions of men and women vary by age (young adult, 20s; mature adult, 40s) and gender (general interest, women’s, men’s) in magazine ads. He concluded that men’s image changes in advertisements targeted toward young and mature adults, while women’s images stay the same. The results showed that women are consistently depicted as decorative and sex objects across age group categories, whereas for men more
decorative male images are found in magazines. The results also suggest that the images of men as well as women can be used to enhance the attractiveness of products.

**Gender and Culture**

In the formulation of marketing strategies, advertisers will use different images of gender of models depending on the target audience for an advertisement (Kolber & Albanese, 1996). For instance, in the United States, print advertisements often feature overly masculine models for culturally stereotyped male products, such as trucks and power tools (Garst & Bodenhausen, 1997). In the culture of the United States, the stereotypical cowboy, athlete, or lone pioneer is regarded as a “macho” image (Kolber & Albanese, 1996). By contrast, females in print advertisements often promote traditionally feminine products, such as cosmetics. However, with the emergence and growth of gender-neutral products in the marketplace, such as MP3 players and other technological devices, the presence of androgynous models may increase in print advertising (Garst & Bodenhausen, 1997).

Goffman (1978) indicates that gender portrayals in magazine advertisements convey messages about cultural norms and values. Researchers examined gender portrayals in magazine advertisements in the Netherlands, Sweden, and the United States, and found that role portrayals of men and women depicted cultural biases and stereotypes. Compared with women, men are more often portrayed in working roles as high level executives (Wiles, Wiles, & Tiernlund 1995). Based on Goffman’s analysis, Kang (1997) examined advertisements in three women’s magazine to compare gender-based behavior patterns. She found the same results as previous study by Courtney and Lockeretz (1971):
women portrayed in advertisements were (a) rarely shown working outside the home; (b) rarely portrayed as professionals; (c) often shown as dependent on men; (d) frequently portrayed as sex objects; and (e) typically promoted low-cost, everyday items.

Furthermore, many studies showed that men are more physically active than women (Poe, 1976; Silverstein & Silverstein, 1974). A more recent study about American and Swedish magazine advertisements found that men pursue more leisure activities than women (Wiles, Wiles, & Tiermlund, 1996). Other studies have found that the portrayals of women in advertisements are primarily decorative or depicted as sex objects (Craig, 1992; Sengupta, 1995). Goffman (1978) suggested that men are depicted in more serious roles in advertisements, whereas women are depicted as less serious even when they are depicted in professional roles.

Cooper-Chen, Leung, and Cho (1995) looked at ads in men’s, women’s and general-interest magazines in three Asian societies; although they did not include mainland China, their analysis of Hong Kong advertisements has relevance for the present study. Back in the 1990 coding period, only 2% of male models were shown in cosmetics ads, compared to 22% of women. Using occupation categories developed by Courtney and Lockertz (1971), of 346 male models, they found 17% of men shown in work settings, 29% in non-work settings (family/recreational) and 54% in no setting—by far the largest category.

**Gender Images in Advertising**

Images of models in advertisements operate as symbols in a visual grammar and can influence viewers’ behavior (Bandura, 1977). Those images and pictures in
advertisements help people form opinions and identities. Both males and females model behavior, dress, and attitudes of their favorite characters in advertisements. A “fairly uniform set of social messages” presented by some media result in viewers developing a particular schema about gender (Strasburger, 1995). A study of more than 200 television programs found that the teenage girls are standardized: they are portrayed to be passive; obsessed with shopping, grooming, and dating; and having little or no interest in academics or careers (Steenland, 1988; Strasburger, 1995).

In advertisements, advertisers intend to convey messages to their audiences through presenting the physical characteristics of models; these displays presented by models in advertisements are intentionally choreographed to be unambiguous about matters communicated through advertisements (Goffman, 1978). The physical attributes of people appearing in advertisements are used by advertisers to communicate messages to their audiences. When a man is portrayed alone in an advertisement, the man becomes a representative of maleness. Images can be created by body language, physical characteristics, dress, and the orientation of the photographer’s camera to fulfill the communication objectives of the advertiser (Kolber & Albanese, 1996).

**Gender Stereotypes**

Certain attributes of gender stereotypes—traits, physical characteristics, role behaviors, and occupational status—help individuals to differentiate women and men (Armstrong & Nelson, 2005). Traditionally, a stereotyped female would be depicted as weak, controlled by others, emotional, warm toward others, affectionate, sensitive, frail, passive, domestic, and romantic. In comparison, a traditionally masculine male would be...
shown as having a recognizable job, and being independent, assertive, intelligent, athletic, active, strong, competent, technical, responsible, and confident (Thompson & Zerbinos, 1995).

Gender is created through social interactions, which result in constructed ideas of masculinity and femininity. For example, boys are trained in how to gain attention, status, and power by a larger groups and competitive activities. As a result, men are socialized to be forceful, competitive and independent – attributes in the public world of government and business. In contrast, women are trained to be more cooperative and their relationship is defined as closeness, intimacy and commitment. As a result, this leads directly to cooperative, tender and nurturing traits in women – characteristics associated with the home, community and public service industries (Morris, 2006).

Some theorists suggest that men are superior to women; they conclude that boys are dominating, while girls are cooperating. Rosaldo (1974) stated that based on a traditional scenario, women stay at home and take care of children, while men work outside to build political and economic ties that control resources. Other theorists highlight this gender difference. Girls learn the traditional model of a feminine role from a mother who stays at home, while boys learn to be masculine and are forced to go into public, where they learn to create an identity and win status (Chodorow, 1974). A model of conversation styles developed by Tannen (1996) showed that men gain prestige and power through using language, while women build relationships through using language. Maltz and Borker (1982) agreed with this idea in their “Two Cultural Models” thesis. Brown and Levinson (1987) proposed that boys need more freedom and independence, whereas girls need to be close to others.
Occupations have been shown to trigger gender stereotypes. For instance, police officers are often regarded as men. People will assume that police officers quoted in news stories are male, even when their gender is not mentioned in the story (Armstrong & Nelson, 2005). Pamela (2006) conducted a study about the images of men and women in print media in 108 countries and found that women were shown in more domestic situations, while men were more often depicted in occupational situations, and portrayed as spokesperson.

**Gender Stereotype and Color Display in Advertisements**

Many investigations have indicated that there are differences between genders in terms of color preferences. When Guilford and Smith (1959) conducted an investigation into the harmony of color combinations, the results showed that a person is likely to see balance in colors that are closely related or the opposite. Guilford also found some evidence that more pleasing results were obtained from either very small or very large differences in hue rather than medium differences. This tendency is more frequent in women than among men (Eysenck, 1941).

Many studies found some interesting results regarding the relationship between gender and color. According to Guilford and Smith (1959), men are generally more tolerant toward achromatic colors than women. They also found 76% of men prefer cold colors. Other studies indicate that there is a relationship between gender and color preferences. McInnis and Shearer (1964) found yellow had a higher effective value for the men than women and indicated that blue was more meaningful for men than for
women. Feng (2007) found that cold colors like blue, purple, or grey were the main colors displayed in men’s cosmetic advertisements in U.S. men’s magazines.

Color has different effects on men and women. Kuller (1976) once conducted an experiment to study the effects of color on men and women in two opposite environments. He asked six men and six women to stay in two different rooms; one was gray and achromatic, while the other one was complex and colorful. The results showed that the heart rates of women were faster than men in colorful rooms. Moreover, women were more stressed and became more bored than did men in gray rooms.

Another study found a significant difference between men and women in recognizing colors. A total of 72 Nepalese were interviewed and asked to list as many colors as they could think of. The result showed that women can think of more colors than men since Nepalese women traditionally wear more colorful clothing than men do (Thomas, Curtis, & Bolton, 1978). A similar study interviewed college students and asked them to identify the colors of 21 color chips. The results indicated a significant difference between men and women. Women can recognize significantly more colors than men (Green, 1995). The study also found women are more likely to have a favorite color than men. There were no significant differences between men and women in expressing preferences for light versus dark colors. However, between bright and soft colors, men prefer bright colors, while women prefer soft colors (Radeloff, 1990).

**Gender Stereotypes and Nudity in Advertising**

Nudity refers to the amount and style of clothing and the amount of skin shown; it is a type of sexual information offered in advertising (Reichert, 2003). The presence of
female nudity and erotic content in contemporary advertising is commonplace. A study interviewed some U.S. consumers, and asked them “What makes an advertisement sexual?” They almost unanimously answered that it is the model’s body and the amount and style of clothing (Reichert & Ramirez, 2000).

Over the past two decades, sexual illustrations have become more obvious, as advertisements increasingly rely on visual images of sex. U.S. ads have historically used models with attractive bodies and sexual stimuli to grab the viewer’s attention and interest on a product or service (Frith & Mueller, 2003). A study examined both men’s and women’s magazines between 1964 and 1984; the researchers reported that the sexual dress/undress was increasing in both men’s and women’s magazines, although women’s magazines contained the greatest proportion of nudity (34.2%) (Soley & Gary, 1986; Soley & Reid, 1988). Across both years, women were more likely than men to be partly clothed or nude. Reichert and Carpenter (2004) also reported an increase in depictions of nudity among female models in women’s magazine advertisements from 1983 to 2003; they concluded: “women are shown in a sexual manner about half the time in magazine ads” (p. 832).

Past researchers have found that print advertisements typically contain more nudity than do television advertisements (e.g., Reichert, Lambiase, Morgan, Carstarphen, & Zavoina, 1999). The reason might be the less stringent restrictions on print media in the U.S. (Lin, 1998). Reichert et al. (1999) found that 40% of the female models in magazine advertisements were featured with suggestive or provocative clothing, whereas only 12% of female models in television advertisements were suggestively clad.
Sexuality and nudity in advertising have been found to vary between men and women. Male models are shown wearing more than female models in advertising. Katie and Bryan (2006), who analyzed advertisements from Details, Esquire, GQ and Playboy, found that 83.8% of the male models in these advertisements were featured with pants on, whereas only 8.9% of the male models are featured shirtless or without pants. A comparative analysis of the depiction of sexual content in 1964 and 1984 U.S. magazine advertising showed that 15.6% of the 45 general interest magazine advertisements contained suggestively clad or partially clad female models; however, 8.9% of the advertisements contained partially clad male models in 1984 advertisements, and 6.8% of the 44 advertisements portraying males and female together contained partially clad or nude females, in contrast to only 2.3% that contained partially clad male models in the 1964 advertisements (Soley & Reid, 1988).

Another study about gender nudity in magazine advertisements found that 22.2% of the advertisements contained suggestively clad, partially clad or nude female models, whereas male models depicted as suggestively clad, partially clad, or nude males only account for 11.8% of the cases (Soley & Gary, 1986). Nelson and Paek (2005) looked at ads in various countries’ Cosmopolitan editions. They found China to have the least amount of nudity, while France had the most.

**Globalization and Advertising**

Economic globalization has stimulated marketers to tailor their advertising messages according to a target audience; therefore, advertisements tend to reflect the social norms and cultural values of a given society (Belk, Bryce, & Pollay, 1985; Belk & Polly, 1985;
Cheng, 1994; Frith & Sengupta, 1991; Lin, 1993; Mueller, 1987). While one might expect people in a particular society to consume advertisements created by people of the same society, globalization has changed this process. Advertising agencies create standardized campaigns at the head offices in the America and Europe, and foreign branch offices often follow campaigns created by head offices or just make simple modifications when they use these campaigns in foreign countries (Griffin, Viswanath, & Schwartz, 1994).

A content analysis examined advertisements from popular fashion and beauty women’s magazines in Singapore, Taiwan, and the United States. The results found that 91% of female models in the U.S. magazines are Caucasian, and that Caucasian females account for 65% and 47% of Singapore and Taiwan’s magazines respectively. In other words, Caucasian female models were used most frequently in all three societies, both Eastern and Western (Frith, Cheng, & Shaw, 2004).

Research Questions

Based on the prior studies reviewed above, a content analysis will be conducted to examine the gender implications of male cosmetics advertisements in U.S. and Chinese magazines and to explore the portrayal of the male image in male cosmetics advertisements. Both China and the United States play important roles in the global economy. The sales in the United States doubled between 2003 and 2005. On the other hand, the male cosmetics market has also achieved a rapid growth in China. Males have become more and more aware of good looks and more and more male cosmetics advertisements appear on men’s magazines. Therefore, question 1 is rised as:
Q1: How do Chinese and U.S. magazines vary in volume of male portrayals?

A previous study (Cooper-Chen, Leung, & Cho, 1995) looked at gender and social roles—age and work status—in East Asian advertisements. Using the same Courtney and Lockhertz (1971) typology on work status, question 2 is formulated as follows:

Q2: How do Chinese and U.S. magazines vary in male work-role portrayals?

Advertisements often use different colors to represent gender differences (Feng, 2007). Therefore, the color display in advertisements could be used to examine the gender stereotypes in cosmetics advertisements. Question 3 is raised as:

Q3: How do the colors displayed in male cosmetics advertisements vary in Chinese and U.S. magazines?

In advertisements, the degree of nudity varies from nation to nation, with Chinese female models showing more modesty than U.S. models (Nelson & Paek, 2005). Does the same cross-culture difference hold true for male models? Therefore, another research question is formulated:

Q4: To what extent does the degree of nudity of male models vary in cosmetics advertisements in Chinese and U.S. magazines?

Cosmetics are substances used by people to protect or enhance the appearance or odor of the human body. Cosmetics include skin-care creams, lotions, powder, fragrances, deodorants; facial products such as after-shave astringents; and hair regrowth
and hair care products. Given the cultural differences in the two countries (Hofstede, 2001), we formulate question 5:

**Q5: What is the difference in the types of male cosmetics advertised in Chinese and U.S. magazines?**

The gender traits to be coded come from Thompson and Zerbinos (1995). Morris (2006) found that ads have been shown to use stereotypes; women were shown in more domestic situations, while men were more often depicted in occupational situations. Therefore, question 6 is posited as follows:

**Q6: How do the male models in Chinese and U.S. magazines’ ads conform to gender stereotypes differently?**

Chinese account for almost 98% of the population of Taiwan and approximately 75% of the population of Singapore. Frith, Cheng, and Shaw (2005) found that Caucasian models appeared more often than Chinese models in both Singapore and Taiwan’s magazines, and almost all models in U.S. magazines were Caucasian. Therefore, the hypotheses for this study are formulated as follows:

**H1: Chinese magazines will have Caucasian models.**

**H2: U.S. magazines will have almost no Chinese models.**
CHAPTER 3

METHOD

This study analyzed how the male’s image in male cosmetics advertisements differs through comparing advertising across country-based editions of the same transnational magazine between China and the United States, which vary in terms of culture, geography, and sociopolitical system. No sampling was done, the entire universe of ads was coded.

Content analysis, which had been one of most popular research methods in the mass media/communications field, was employed in this study to test the hypotheses and answer the research questions. As a quantitative approach, content analysis is the systematic and replicable examination of symbols of communication, which have been assigned to numeric values according to valid measurement rules using statistical methods, in order to describe the communication, draw inferences about its meaning, or infer from communication to its context, both of production and consumption (Riffe, Lacy, & Fico, 2005).

Data Collection

This study used various men’s fashion magazines as the sample frame, because male cosmetics advertisements were more likely to appear in fashion magazines. Among all men’s fashion magazines, four pairs of men’s magazines from the United States and China were chosen to be analyzed. The U.S. samples of magazines were GQ, Men’s
Health, Maxim and Esquire, which were compared to counterparts -- the Chinese versions of Men’s Health (时尚健康男士版 Shi Shang Jian Kang Nan Shi Ban), Esquire (时尚先生 Shi Shang Xian Sheng) and Maxim. FHM (男人装 Nan Ren Zhuang) were chosen instead of GQ in the Chinese sample because FHM also had a large circulation, and almost shared the same audience demography with GQ. These high-profile men’s fashion magazines directly targeted a male audience and focus on fashion, lifestyle, and/or health-related issues (Hoon, 2005). They contributed to the promotion of male cosmetics and the lifestyle that advertisers were trying to sell to male customers. As a result, these five fashion magazines had the most extensive male cosmetics advertisements of all men’s magazines.

Moreover, these five magazines were among the biggest selling men’s magazines in the world. In the U.S., Maxim had the largest circulation, reaching 2.5 million readers, followed by Men’s Health with 1,718,319, GQ with 814,804, and Esquire with 717,113. (MRI, 2006).

The period of study extended from January 2006 to December 2006. Overall, the total number of issues for the study is 96. The units of analysis will include all male cosmetics advertisements with male models during the time frame in these five magazines. Those advertisements with no male models will be excluded.

**Coding Categories**

This study analyzed all advertisements of one-quarter-page and larger containing photographs of male models. Appendix I shows the coding sheet. Coding focused on the model’s image, colors used, degree of nudity of models, setting, type of cosmetics, and
race of models. The male models’ image in advertisements was coded as consistent with men’s stereotype or consistent with women’s stereotype. “Consistent with men’s stereotype” was assigned if the male models in the advertisements were depicted as having stereotypical masculine traits like being virile, athletic, strong, brave and aggressive. Appendix III-A shows *Esquire* China, consistent with men’s stereotype.

“Consistent with women’s stereotype” was assigned if the male models in the advertisements were depicted as having stereotypical feminine traits such as softer facial features, mild demeanor, being neat or tender or having an effeminate appearance, gestures and dress. Appendix III-B shows U.S. *GQ*, consistent with women’s stereotype.

The color of the men’s cosmetics advertisements was coded as warm (including red, orange, yellow, pink or coffee); cold (including cyan, blue or purple); neutral (including white, black and grey); or other.

For the degrees of sexuality measure, Nelson and Paek (2005) used an etic measure of nudity to compare advertisements. The 5-level nudity scale ranges from 0 = “fully clothed” to 4 = “nudity with bare bodies, wearing translucent underapparel, poses where the model wears only a towel.” In this study, Nelson and Paek’s 5-level scale was employed. Therefore, the degree of nudity of male models in cosmetics advertisements was coded as fully clothed, demure, suggestively clad, partially clad and nudity. “Fully clothed” was assigned if the model was fully clothed, including sports T-shirts and walking shorts, underwear was excluded. “Demure” was assigned if the model’s mouth showed subtle sexual nuances. Appendix III-C shows U.S. *Men’s Health*, demure. “Suggestively clad” was assigned if the model weared open shirts, tank-tops, and muscle shirts. Appendix III-D shows *Men’s Health* China, suggestively clad. “Partially clad” was
assigned if the model showed underwear or wears a bathing suit. “Nudity” was assigned if the models’ bodies were bare or they wore translucent clothes or a towel.

Following Cooper et al.’s (1995) study, the setting was coded as working or non working. “Working” was assigned if the models were in an office or other work place wearing work attire. Appendix III-E shows FHM China, work setting. This model was also coded as in a work setting because he is a very successful man known for his hard working. “Non work setting” was assigned if the models were at home, or doing recreational activities. Appendix III-F shows U.S. Maxim, non work setting. “No setting” was assigned if the models were not in a work or non work setting.

The type of cosmetics was coded as hair care cosmetics, face care cosmetics, and body care cosmetics. “Hair care cosmetics” was assigned if the cosmetics was shampoo, hair conditioner, mousse, styling gel, or hair color; “face care cosmetics” was assigned if the cosmetic was facial cleanser, after shave, toner/astringent, facial mask, moisturizers, or creams; “body care cosmetics” was assigned if the cosmetics was body wash, fragrance, or sun cream.

Race of models was coded as Chinese or Caucasian. “Chinese” was assigned if the model looked like Chinese, whether from China, Singapore, Taiwan, Hong Kong, or the United States. Japanese and Koreans were also coded into this category because the look is primarily similar. “Caucasian” was assigned if the model was ethnically white in appearance, usually from the United State or Europe (Frith, Cheng, & Shaw, 2005).
**Intercoder Reliability**

An intercoder reliability test was conducted between the author and two Chinese graduate students in journalism. Ten percent of all advertisements about men’s cosmetics, randomly selected from the *GQ, Maxim, Esquire, and Men’s Health*, were chosen for the coding, and 25 sample advertisements were coded in the test.

Before the test, the coders were trained in order to test the reliability of the coding sheet by giving a brief explanation about the coding system and variables. Intercoder reliability, based on percentage of agreement, ranged from a low of 81 percent, for the variable of consistency of male model’s image with clusters of men/women’s stereotype to a high of 100 percent, like the variables of name of the magazine and date. On the advertisement color display variable, the agreement was 95.2 percent. On the degree of nudity of models variable, the agreement was 85.7 percent. On the setting variable, the agreement was 89.3 percent. On the type of cosmetic category, the agreement was 98.4 percent. On the racial type variable, the agreement was 99.5 percent, and the overall level of percentage agreement among three coders was 93.4 percent.
CHAPTER 4

RESULTS

A total of 310 male cosmetics advertisements with a total of 356 models from four Chinese men’s lifestyle magazines and four U.S. men’s lifestyle magazines between January 1, 2006, and December 30, 2006, were analyzed. Based on the coding of these 356 male models, the researcher will address the questions and hypotheses.

RQ1: How do Chinese and U.S. magazines vary in volume of male portrayals?

Table 2: Number of models in men’s cosmetics advertisements on China and U.S. men’s lifestyle magazines, January 1, 2006 – December 30, 2006

<table>
<thead>
<tr>
<th></th>
<th>Men’s cosmetics advertisements with male model (N)</th>
<th>Percent of total (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Esquire</td>
<td>38</td>
<td>10.7</td>
</tr>
<tr>
<td>Maxim</td>
<td>37</td>
<td>10.4</td>
</tr>
<tr>
<td>Men’s Health</td>
<td>34</td>
<td>9.6</td>
</tr>
<tr>
<td>FHM</td>
<td>28</td>
<td>7.8</td>
</tr>
<tr>
<td><strong>China Total</strong></td>
<td><strong>137</strong></td>
<td><strong>38.5</strong></td>
</tr>
<tr>
<td>GQ</td>
<td>77</td>
<td>21.6</td>
</tr>
<tr>
<td>Men’s Health</td>
<td>60</td>
<td>16.9</td>
</tr>
<tr>
<td>Esquire</td>
<td>46</td>
<td>12.9</td>
</tr>
<tr>
<td>Maxim</td>
<td>36</td>
<td>10.1</td>
</tr>
<tr>
<td><strong>U.S. Total</strong></td>
<td><strong>219</strong></td>
<td><strong>61.5</strong></td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td><strong>356</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>
Table 2 lists the number of men’s cosmetics advertisements containing male models in each magazine during the 12 months of 2006. Of the 356 advertisements, advertisements from China’s magazines made up 38.5% (137), of which *FHM* produced 28 (7.8%) advertisements, *Men’s Health* 34 (9.6%), *Esquire* 38 (10.7%), and *Maxim* 37 (10.4%). Advertisements from U.S. magazines made up 61.5% (219) of the total 356 advertisements, *GQ* contributed 77 (21.6%), *Men’s Health* contributed 60 (16.9%), *Esquire* contributed 46 (12.9%), and *Maxim* contributed 36 (10.1%).

**RQ2: How do Chinese and U.S. magazines vary in work-role portrayals?**

Table 3: Roles of models in Chinese and U.S. magazines’ male cosmetics advertisements

<table>
<thead>
<tr>
<th>Setting</th>
<th>Working</th>
<th>Non working</th>
<th>No setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>China</td>
<td>59 (43.1%)</td>
<td>67 (48.9%)</td>
<td>11 (8.0%)</td>
</tr>
<tr>
<td>U.S.</td>
<td>49 (22.4%)</td>
<td>129 (58.9%)</td>
<td>41 (18.7%)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>108 (30.3%)</td>
<td>196 (55.1%)</td>
<td>52 (14.6%)</td>
</tr>
</tbody>
</table>

\( \chi^2 = 20.020; \) d.f=2; p < 0.05

Table 3 shows the three types of settings of men’s cosmetics advertisements in Chinese and U.S. magazines. As shown in Table 3, the non working setting was dominant. Of all 356 advertisements coded, 196 advertisements with male models
depicted a non working setting, accounting for 55.1 percent; while 108 advertisements with male models depicted a working setting, accounting for 30.3 percent. The rest of 52 advertisements depicted models in no settings.

In Chinese magazines, the number of male models depicted in working setting and non working settings was roughly the same, with 67 models depicted in non working settings, accounting for 48.9 percent. The number of models depicted in working settings was 56, accounting for 43.1 percent, only 5.8 percent less than the number of non working settings. The rest of 11 models were depicted in no settings, accounting for 8.0 percent. In contrast, models in U.S magazines were less frequently depicted in working settings. Only 49 models were depicted in such settings, accounting for 22.4 percent, whereas 129 models were found to be depicted in non working settings, accounting for 58.9 percent. Models depicted in no settings were 41, accounting for 18.7 percent.

In this study, significant difference of the setting (working vs. non working) between Chinese and U.S. magazines advertisements was observed ($\chi^2=20.020; \text{d.f}=2; p < 0.05$). As Table 3 shows, advertisements from the U.S. magazines featured male models in non working settings more frequently than those advertisements from China. Non working models in U.S. magazines were 10 percent more than those in Chinese magazines. On the other hand, advertisements from Chinese magazines featured male models in working settings more frequently than those advertisements from U.S. magazines. The advertisements from Chinese magazines depicted male models in working settings were almost two times of those from U.S. magazines (43.1 percent vs. 22.4 percent).
RQ 3: How do the colors displayed in male cosmetics advertisements vary in Chinese and U.S. magazines?

Table 4: Color display of Chinese and U.S. magazines’ male cosmetics advertisements

<table>
<thead>
<tr>
<th>Color Display</th>
<th>Warm</th>
<th>Cold</th>
<th>Neutral</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>China</td>
<td>1 (0.7%)</td>
<td>69 (50.4%)</td>
<td>64 (46.7%)</td>
<td>3 (2.2%)</td>
</tr>
<tr>
<td>U.S.</td>
<td>38 (17.4%)</td>
<td>45 (20.5%)</td>
<td>136 (62.1%)</td>
<td>0 (0.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>39 (11.0%)</td>
<td>114 (32.0%)</td>
<td>200 (56.2%)</td>
<td>3 (0.8%)</td>
</tr>
</tbody>
</table>

$\chi^2=52.999$; d.f=3; p < 0.05

Table 4 shows the color display of male cosmetic advertisements in both Chinese and U.S. magazines. To answer the question above, as shown in Table 4, a total of 356 advertisements were identified. Of those, 36 advertisements were displaying warm colors, accounting for 11.0 percent; 114 advertisements were displaying cold colors, accounting for 32.0 percent; 200 advertisements were displaying neutral colors, making up 56.2 percent; the remaining 3 advertisements (0.8 percent) were found displaying other colors. Advertisements that displayed cold and neutral colors make up 88.2 percent of the total.

According to the chi-square result, there was a significant difference found in the colors display in male cosmetics advertisements in Chinese and U.S. magazines.
(\chi^2=52.999; \text{d.f}=3; p < 0.05). Warm colors were seldom used in male cosmetics advertisements in Chinese magazines; only 1 advertisement from the Chinese magazines used warm colors in men’s cosmetics advertisements, accounting for 0.7 percent.

Although U.S. magazines have the fewest warm-color ads in terms of number, the figure is just slightly less than cold colors—38 advertisements (17.4 percent) used warm colors, while 45 advertisements (20.5 percent) used cold colors in U.S. magazines.

In addition, there were significant differences existing in the use of cold and neutral color. The cold color was slightly more than the neutral color in Chinese magazines. Of all 137 advertisements from Chinese magazines from this period of study, 69 advertisements, accounting for 50.4 percent, used cold colors and 64 advertisements, accounting for 46.7 percent, used neutral colors, a roughly 50-50 split. On the other hand, neutral colors used in U.S. magazines was significantly more than cold colors in terms of both number and percentage; 136 advertisements in U.S. magazines used neutral colors, accounting for 62.1 percent, while only 45 advertisements used cold colors, accounting for 20.5 percent.

Another significant finding in this study is that warm and neutral colors were more frequently used in U.S. magazines than in Chinese magazines; 38 advertisements displayed warm colors, accounting for 17.4 percent, while this number was only 1 in Chinese magazines, only accounting for 0.7 percent. This pattern also obtained for neutral colors. The number of neutral color advertisements ranged from 136 (62.1 percent) in U.S. magazines down to 64 (46.7 percent) in Chinese magazines.
Table 4 also showed an obvious difference in percentages of the usage of cold colors. The percentage of cold colors used in Chinese is two times more than that in U.S. magazines, which is 50.4 percent to 20.5 percent.

**RQ4: To what extent does the degree of nudity of male models vary in cosmetics advertisements in Chinese and U.S. magazines?**

**Table 5: The degree of nudity of male models in Chinese and U.S. magazines’ cosmetics advertisements**

<table>
<thead>
<tr>
<th>Degree of Nudity</th>
<th>Fully Clothed</th>
<th>Demure</th>
<th>Suggestively clad</th>
<th>Partially clad</th>
<th>Nudity</th>
</tr>
</thead>
<tbody>
<tr>
<td>China</td>
<td>82 (59.9%)</td>
<td>4 (2.9%)</td>
<td>17 (12.4%)</td>
<td>33 (24.1%)</td>
<td>1 (0.7%)</td>
</tr>
<tr>
<td>U.S.</td>
<td>110 (50.2%)</td>
<td>24 (11.0%)</td>
<td>13 (5.9%)</td>
<td>35 (16.0%)</td>
<td>37 (16.9%)</td>
</tr>
<tr>
<td>Total</td>
<td>192 (53.9%)</td>
<td>28 (7.9%)</td>
<td>30 (8.4%)</td>
<td>68 (19.1%)</td>
<td>38 (10.7%)</td>
</tr>
</tbody>
</table>

χ²=36.094; d.f=4; p < 0.05

Findings on the degree of nudity of male models in 356 advertisements are summarized in Table 5, and it helps to answer the question above. As explained earlier, this study used a 5-level nudity scale to measure the degree of nudity of male models in cosmetics advertisements. Of all 356 advertisements, fully clothed male models were dominant. As shown in Table 5, 192 male models appeared with fully clothed, accounting for 53.9 percent; followed by partially clad with 68 male models, accounting for 19.1
percent. The number of male models appeared with demure, suggestively clad and nudity has slight difference. 28 male models appeared with demure, accounting for 7.9 percent; 30 male models appeared with suggestively clad, accounting for 8.4 percent; and the rest 38 models were nude, showing bare bodies, or wearing translucent clothes of a towel, accounting for 10.7 percent.

The chi-square test was performed to see if there was significant difference in the degree of nudity in male cosmetics advertisements in Chinese and U.S. magazines. The results found that there was significant difference in the degree of nudity (χ²=36.094; d.f=4; p < 0.05). Although both Chinese and U.S. magazines have a majority of models appearing with fully clothed, Chinese magazines were more likely than U.S. magazines to portray models with fully clothed. Models with fully clothed in Chinese magazines were almost 10 percent more than that in U.S. magazines.

In addition, the number of models with demure, suggestively clad, partially clad, and nudity in Chinese magazine was substantially different. Models with partially clad accounted for 24.1 percent (33 advertisements) of the total 137 advertisements. Models with suggestively clad were only half of those with partially clad in terms of both number and percentage, which is 17, accounting for 12.4 percent, whereas the number of models with demure and nudity went down sharply. The number of models with demure was 4, and the number of nude models was only 1, accounting for 2.9 percent and 0.7 percent respectively.

However, the number of models with demure, suggestively clad, partially clad, and nudity in U.S. magazine was relatively even. Advertisements with nude models accounted for 16.9 percent (37 advertisements); followed by models with partially clad,
accounting for 16.0 percent (35 advertisements), models with demure, accounting for 11.0 percent (24 advertisements), and models with suggestively clad, accounting for 5.9 percent (13 advertisements).

Another significant difference found in this study is that the total number of models with demure and nudity in U.S. magazines were far more than those in Chinese magazines. The number of the two categories in U.S. magazines was 61, accounting for 27.9 percent, whereas the number in Chinese magazines went down to 4, accounting for 2.9 percent and decreasing by 25 percent (see Table 5).

RQ5: What is the difference in the three types of male cosmetics advertised in Chinese and U.S. magazines?

Table 6: The type of cosmetics in Chinese and U.S. magazines’ male cosmetics advertisements

<table>
<thead>
<tr>
<th>Type of Cosmetics</th>
<th>Hair care cosmetics</th>
<th>Face care cosmetics</th>
<th>Body care cosmetics</th>
</tr>
</thead>
<tbody>
<tr>
<td>China</td>
<td>0</td>
<td>67</td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>(0.0%)</td>
<td>(48.9%)</td>
<td>(51.1%)</td>
</tr>
<tr>
<td>U.S.</td>
<td>18</td>
<td>29</td>
<td>172</td>
</tr>
<tr>
<td></td>
<td>(8.2%)</td>
<td>(13.2%)</td>
<td>(78.5%)</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>96</td>
<td>242</td>
</tr>
<tr>
<td></td>
<td>(5.0%)</td>
<td>(27.0%)</td>
<td>(68.0%)</td>
</tr>
</tbody>
</table>

$\chi^2=60.348; \text{d.f}=2; p < 0.05$
Table 6 lists the use of the type of cosmetics in Chinese and U.S. magazines. The results show that body care cosmetics were dominant—two times more than the total number of hair care cosmetics and face care cosmetics found in the eight magazines; hair care cosmetics were the least-advertised product in both Chinese and U.S. magazines. As shown in Table 6, of all 356 advertisements identified, 242 were about male body care cosmetics, accounting for 68.0 percent. Meanwhile, 96 face care cosmetics advertisements were found, accounting for 27.0 percent; the hair care cosmetics advertisement appeared least frequently, with only 18 hair care cosmetics advertisements found in this study, accounting for 5.0 percent.

The results of chi-square test show that there was significant difference in the three types of male cosmetics advertised in Chinese and U.S. magazines ($\chi^2=60.348; \text{d.f}=2; p < 0.05$). Of all 137 advertisements coded from Chinese magazines during this period of study, the number of face care cosmetics advertisements and body care cosmetics advertisements was a roughly 50-50 split. The number of body care cosmetics advertisements was 70, accounting for 51.1 percent; and the number of face care cosmetics advertisements was only 3 less than body care cosmetics, accounting for 48.9 percent. An interesting finding is that no hair care cosmetics advertisements were found in Chinese magazines. For the U.S. magazines, hair care cosmetics advertisements were also the least advertised product, only 18 advertisements were found, accounting for 8.2 percent.

Different from Chinese magazines, which had a relatively even number of face care cosmetics and body care cosmetics, the number of these two types of cosmetics in U.S. magazines was significantly different. A total of 172 body care cosmetics advertisements
were found in U.S. magazines, accounting for 78.5 percent, while face care cosmetics were far less than body care cosmetics, only accounting for 13.2 percent (29 advertisements). Comparing Chinese magazines to U.S. magazines, U.S. magazines had more body care cosmetics advertisements than Chinese magazines did, while Chinese magazines had more face care cosmetics advertisements than U.S. magazines did.

RQ6: How do the male models in Chinese and U.S. magazines’ ads conform or not to gender stereotypes?

Table 7: Male models’ image in Chinese and U.S. magazines’ cosmetics advertisements

<table>
<thead>
<tr>
<th>Consistent to Stereotype</th>
<th>Consistent with men’s stereotype</th>
<th>Consistent with women’s stereotype</th>
</tr>
</thead>
<tbody>
<tr>
<td>China</td>
<td>106 (77.4%)</td>
<td>31 (22.6%)</td>
</tr>
<tr>
<td>U.S.</td>
<td>163 (74.4%)</td>
<td>56 (25.6%)</td>
</tr>
<tr>
<td>Total</td>
<td>269 (75.6%)</td>
<td>87 (24.4%)</td>
</tr>
</tbody>
</table>

$\chi^2 = 0.395; \ d.f=1; \ p > 0.05$

The number of men’s cosmetics advertisements regarding male models’ image in Chinese and U.S. magazines was summarized in Table 7. The Chi-square test was performed comparing the portrayal of male models between Chinese and U.S. magazines. The results indicate that no significant differences were found existing in the male
models’ image in Chinese and U.S. magazines’ cosmetics advertisements ($\chi^2=0.395$; d.f=1; p > 0.05).

As shown in Table 7, the number of advertisements which portrayed the male by men’s stereotype was extremely dominant. Of the 356 men’s cosmetics advertisements, 269 male models’ images were consistent with men’s stereotype, accounting for 75.6 percent of the total. By contrast, only 87 advertisements were coded with male models consistent with women’s stereotype, accounting for 24.4 percent.

If we break down the advertisements by country, the finding showed a similar result. Men’s stereotype greatly outweighed women’s stereotype both in Chinese magazines and U.S. magazines, 77.4 percent (106 advertisements) of the advertisements in Chinese magazines depicted male models who were consistent with men’s stereotype, and only 22.6 percent (31 advertisements) in Chinese magazines depicted male models who were consistent with women’s stereotype. Although the percentage in U.S. magazines wasn’t as high that in Chinese magazines, the men’s stereotype was still approximately three times that of women’s stereotype, which was 74.4 percent (163 advertisements) vs. 25.6 percent (56 advertisements).
H1: Chinese magazines will have many Caucasian models.

H2: U.S. magazines will have almost no Chinese models.

Table 8: The racial type of models in Chinese and U.S. magazines’ male cosmetics advertisements

<table>
<thead>
<tr>
<th>Racial Type</th>
<th>Chinese</th>
<th>Caucasian</th>
</tr>
</thead>
<tbody>
<tr>
<td>China</td>
<td>55   (40.1%)</td>
<td>82   (59.9%)</td>
</tr>
<tr>
<td>U.S.</td>
<td>0   (0.0%)</td>
<td>219 (100.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>55   (15.4%)</td>
<td>301 (84.6%)</td>
</tr>
</tbody>
</table>

Table 8 lists the number of male models classified according to racial type. Overall, the most common models used by all magazines were Caucasian models, which accounted for 301 models (84.6 percent) of the total 356 models used by all magazines in China and U.S.A. Only 55 models in all advertisements were Chinese model in these two countries’ magazine during the period of study, accounting for 15.4 percent.

As shown in Table 8, more than half of the male models in Chinese magazines were Caucasian models, which make up 59.6 percent (82 models) of the total 137 models in Chinese magazines, and the rest 55 models were Chinese models, accounting for 40.1 percent, almost 20 percent less than the number of Caucasian models. At the same period of study, no Chinese models were found in U.S. magazines. 100 percent of the models in U.S. magazines were Caucasian models.
Therefore, H1 was supported, since Chinese magazines did have Caucasian models, while H2 was also supported, since U.S. magazines had almost no Chinese models.
CHAPTER 5
DISCUSSION AND CONCLUSIONS

The purpose of this study was to explore how Chinese and U.S. magazines vary in advertising male cosmetics. As cosmetics have long been regarded as a female product (Cooper-Chen, Leung, & Cho, 1995), this study also examined how Chinese and U.S. magazines portray male images, and if the male stereotype presented in other media will be replicated or subverted in men’s cosmetics advertisements.

Relation to Previous Research

The predominant male models portrayed in this study were consistent with men’s stereotype, which reflects Graber’s (1988) schema theory. Those males were depicted as having stereotypical masculine traits such as being virile, athletic, strong, brave, and aggressive. This finding is also consistent with Miller et al.’s (2004) study. Each individual may have a schema in mind regarding the stereotypical image of male, and the advertisers tend to tailor their advertisements to match people’s deep-rooted impressions.

The findings related to male’s image and degrees of nudity are important from a social learning perspective as well. Social learning stated that people identify and subsequently imitate the images that are similar to them. According to Bandura (1977) and Woodarski and Bagarozzi’s (1979) study, people keeps performing what they have learned from the media, and the media serves to reinforce the learned behaviors. Seeing
men not behaving decoratively and being portrayed in stereotypical male’s way can teach viewers how men should behave and what about men are valued.

Results showed that the majority of the advertisements sampled both in Chinese and U.S. magazines featured males in non working setting. These models were depicted as hanging out with friends, playing sports, or staying with friends at home. This finding ran counter to previous studies that men should work outside to build political and economic ties (Rosaldo, 1974). Also, this finding differed from Cooper et al.’s (1995) study, which found that more than 50 percent of male models in cosmetics ads were in no setting, such as a photo of a face only. This indicated that men are now more willing to do something different. Men’s traditional stereotypes—dominant, powerful, and executive—might be subsiding to some extent in certain contexts. Additionally, models featured in work settings in U.S. magazines were far less than those in Chinese magazines. These findings might be explained by the fact that the cosmetics industry is booming in recent decades, and Chinese media did not have a clear recognition of the function of cosmetics (Li & Fung, 2005). Normally, people use cosmetics when they are attending parties or meeting some important person.

The study of color display of men’s cosmetics advertisements in Chinese and U.S. magazines reflects Feng’s (2007) study on relationship between gender and color. This study found that warm colors like red, orange, yellow, pink, and coffee were seldom used in men’s cosmetics advertisements, but cold and neutral colors like blue, cyan, white, black and grey were the main colors displayed in men’s cosmetic advertisements, which enhanced our impression about male stereotype as individual and independent image. This study showed that the use of color in male cosmetics advertisements was consistent
with the previous study about color preferences of different genders, and also reflected the gender stereotype in male cosmetic advertisements.

Noticeably, a neutral color was frequently used no matter in Chinese magazines or U.S. magazines; this pattern was more obvious in U.S. magazines, where neutral colors greatly outweighed cold colors. This finding might result from the function of cosmetics to be more clean, refreshing, and comforting. Therefore, male cosmetics advertisements in the United States seem to partially subvert men’s traditional gender stereotype. In other words, perhaps U.S. advertisers emphasized that male customers should also begin to pay more attention to the clean, refreshing, and comforting life which female customers may prefer.

This study also found that male models tended to wear more clothes in male cosmetics advertisements both in Chinese and U.S. magazines, which was consistent with the study done by Soley and Reid (1988). The findings suggested male models in cosmetics advertisements was not often used as a purpose to adorn and enhance the product.

Interestingly, findings from this study showed that advertisements from U.S. magazines featured significantly more advertisements where the male models were nude, while advertisements from Chinese magazines featured significant more advertisements where the male models were appeared with fully clothed. This finding implied that sexual image was most acceptable when a Caucasian model is featured, and males in the United States can be sources of visual pleasure used to enhance the attractiveness of products; in much the same manner as women are portrayed. The finding is congruent with previous research. For example, Frith, Cheng, and Shaw (2004) showed that Caucasian models
were depicted more frequently than Chinese models in seductive dress. Similarly, Davis (1999) found that Caucasian models were more likely to advertise erotic or risqué products, whereas Chinese models were more likely to advertise less sexy products such as household goods. This might result from the masculinity cultural values, personal values related to sexual freedom and levels of nudity. Likewise, Nelson and Paek (2005) found Chinese models displaying much less nudity than French models.

In addition, this study also found that the type of male cosmetics in U.S magazines was concentrated on body care products, especially fragrance, which accounted for almost 80 percent of total men’s cosmetics. By contrast, Chinese magazines concentrated both on body care products and face care products, the number of the two types of cosmetics was a roughly 50-50 split. This finding might indicate that the days when men shied from the use of fragrance and other grooming products were gone. Men’s fragrance is in great demand today, and it now constitutes an extremely important part of a man’s grooming regimen, especially for U.S. men.

However, the predominance of body care cosmetics to other cosmetics in U.S. magazines over Chinese magazines reflected that Chinese men had a more comprehensive consciousness of grooming. Ads are pushing a product. Interestingly, hair care cosmetics were seldom found in both Chinese and U.S. magazines; Chinese magazines even contain no such cosmetics. This predicated a huge potential market of male cosmetic both for cosmetics producers and advertisers.

In this cross-cultural study, Caucasian model were more visible in Chinese magazines, while Chinese models were not found in U.S. magazines. The widespread use of Caucasian models in Chinese magazines (59.9 percent) suggested that with
globalization and China’s openness to the world, China becomes more and more internationalized. Therefore, many Caucasian models were found in Chinese magazines. It might also be related to the products. Although not a research question, the author noticed that many of the male cosmetics products sold in China were from foreign countries; thus advertisers can bring the original advertisements used in the country to China in order to save money. The low percentage of Chinese models in the U.S. magazines (0.0 percent) might result from the fact that the potential of marketing to Chinese American was limited, and because the ads originated in the United States. This finding was congruent with the findings of Frith, Cheng, and Shaw’s (2005), who compared the Asian and Caucasian models in women’s magazine advertisements, and found that Caucasian models were used more often across cultures, including Asia than models of other ethnic groups in magazine advertising.

The male models’ stereotypical was the only variable that found no significant differences. The findings indicated that male image in cosmetics advertisements was often depicted as having masculine traits like athletic, strong, and hard facial features both in Chinese and U.S magazines. This study of 356 male cosmetics advertisements showed that male stereotypes presented in other media was still replicated in men’s cosmetics advertisements. Since most people regard cosmetics as female products, advertisers have to present stereotypical images to overcome the stigma and persuade men to try something new.

In conclusion, male cosmetics advertisements replicated men’s traditional stereotype no matter in Chinese magazines or in U.S. magazines. Cosmetics have long been regarded as female products, and the male beauty grooming is just booming in
recent decades. However, this trend of using “female products” didn’t subvert men’s stereotype, and men’s stereotypical image solidified in our minds was strengthened in male cosmetics advertisements. Models’ image, color display, setting, degree of nudity, and type of cosmetics in these advertisements once again present us the traditional stereotype of men.

Limitations and Future Studies

The results of this study should be interpreted cautiously considering certain limitations. First, the sample of magazines might not represent all Chinese men’s magazines. The four magazines used for the Chinese sample are not local Chinese magazines; they are Chinese versions of foreign magazines. As the author found, although not a research question, more than half of the male cosmetics advertisements were copied directly from their original Western version. Therefore, the models in these Chinese magazines might not well represent men’s image in China. Future research could include more Chinese local magazines.

Second, the main readership for those four magazines is young people, and most models sampled in this study were young men. Therefore, the samples were not fully representative of the whole male population. Reichert (2003) pointed out that men were portrayed decoratively in young adult magazines, but were portrayed more traditionally as readership age increased. Future study should extend age group analysis of male portrayals.
Third, the study only covered a one-year time period; future studies could cover a longer time period to determine if advertisements have always portrayed men in this way, and to explore the change of men’s image if they don’t always portray men in this way.

Fourth, although the main readership for those men’s magazines was male readers, it is likely that many readers of these magazines would be females who often buy gifts for their boyfriends or husbands. Magazines may consider this factor, and they will contain some portrayals that are based on female themes. Such factors need to be examined thoroughly in future studies in order to attain a more comprehensive understanding of men’s image in advertisements.

Fifth, the male models’ image in advertisements was only coded as consistent with men’s stereotype or consistent with women’s stereotype. The author didn’t consider the case when the male model was depicted as having both masculine and feminine traits. Therefore, another category for both or neither should be added.

Finally, this study only investigated limited variables, like model’s image, color display, degree of nudity, type of cosmetics, and race of models. Other variables, which may be useful to study the male image, need to be considered in the future studies. These factors include age, beauty type, and social/relational context.
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Strategic Overview of men’s cosmetics: an industry profile
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## APPENDIX I: Coding Sheet

1. **COUNTRY**
   1 = China    2 = the United States

2. **Name of Magazine**
   1 = GQ     2 = Men’s Health     3 = Esquire     4 = Maxim
   5 = FHM (Chinese version)     6 = Men’s Health (Chinese version)
   7 = Esquire (Chinese version)   8 = Maxim (Chinese version)

3. **Date (YYYY/MM)**

4. **Consistency of Male Models’ image with Clusters of Men’s/Women’s Stereotype**
   1 = Consistent with men’s stereotype/virile/athletic/strong/brave/aggressive
   2 = Consistent with women’s stereotype/ softer facial
        features/mild/neat/tender/effeminate in terms of appearance, gesture and dress

5. **Advertisement Color Display**
   1 = Warm color (red, orange, yellow, pink and coffee)
   2 = Cold color (cyan, blue and purple)
   3 = Neutral color (white, black and grey)
   4 = Other

6. **Degree of Nudity of Models**
   1 = fully clothed
   2 = Demure
   3 = Suggestively clad/wearing open blouses/tank-tops/muscle shirts
   4 = Partially clad/show under apparel/wearing bathing suits
   5 = Nudity/bare bodies/wearing translucent clothes or a towel

7. **Setting**
   1 = Working
   2 = Non working
   3 = No setting

8. **Type of Cosmetic**
   1 = Hair Care Cosmetic     2 = Face Care Cosmetic     3 = Body Care Cosmetic
   4 = Other

9. **Racial Type**
   1 = Chinese    2 = Caucasian
APPENDIX II: Coding Book

1. **Country**
   Record the designated number of the corresponding country as follows:
   1 = China; 2 = the United States

2. **Name of the magazine**
   Record the designated number of the corresponding magazine as follows:
   1 = GQ; 2 = Men’s Health; 3 = Esquire; 4 = Maxim; 5 = FHM (Chinese version) 6 = Men’s Health (Chinese version); 7 = Esquire (Chinese version); 8 = Maxim (Chinese version)

3. **Date**
   Record the date of the publication in order of yyyy/mm, e.g. 2006/01

4. **Male model’s image (unit = the model)**
   Code 1, if the male models are depicted as having stereotypical masculine traits like being virile, athletic, strong, brave and aggressive.

   Code 2, if the male models are depicted as having stereotypical feminine traits like softer facial features, mild, demeanor, being neat or tender or having effeminate appearance, gestures and dress.

   The male model will be coded as consistent with female stereotype if the male model is depicted as having both masculine and feminine traits.

5. **Color display (unit = the ad)**
   Record the color of the advertisements as follows:

   **Warm color:** The category included red, orange, yellow, pink and coffee.

   **Cold color:** The category included cyan, blue and purple.

   **Neutral color:** The category included white, black and grey

   **Other:** The category included all colors except warm color, cold color and neutral color.

6. **Degree of nudity of model (unit = the model)**
   Record the degree of nudity of model as follows:

   **Fully clothed:** The category included all models who are fully clothed, wearing sports T-shirts and walking shorts.

   **Demure:** The category included all modes whose mouth shows subtle sexual nuances.
**Suggestively clad:** The category included all models who wear pen shirts, tank-tops, and muscle shirts.

**Partially clad:** The category included all models who show underwear or wear bathing suits.

**Nudity:** The category included all models who are bare or wear translucent clothes or a towel. The model is coded as nudity if the advertisement only show the model’s up body that is naked.

7. **Setting (unit = the ad)**
   Record the ads as follows:

   **Working:** high-level business/professional/entertainment/sports/sales, middle-level business/blue collar/public service

   **Non Working:** family/recreational setting

   **No Setting:** such as a photo of a face only

8. **Type of cosmetics (unit = the ad)**
   Record the degree of nudity of model as follows:

   **Hair care cosmetics:** The category included shampoo, hair conditioner, mousse, styling gel, hair color.

   **Face care cosmetics:** The category included facial cleanser, after shave, toner/astringent, facial mask, moisturizers, and creams.

   **Body care cosmetics:** The category included body wash, fragrance, sun cream.

9. **Race of models (unit = the model)**
   Record the race of models as follows:

   **Chinese:** The category included all Chinese models from China, Singapore, Taiwan, Hong Kong, and the United States, Japanese and Korean is also coded into this category because the look is primarily similar.

   **Caucasian:** The category included all models who are ethnically white in appearance, usually from American or European
APPENDIX III: Advertisement Examples

A. Example of ads consistent with men’s stereotype (*Esquire* China)
B. Example of ads consistent with women’s stereotype (GQ US)
C. Example of sexy lips (*Men’s Health* US)
D. Example of suggestively clad (*Men’s Health* China)
E. Example of work setting (FHM China)
F. Example of non work setting (*Maxim* US)