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LUXURY ADVERTISEMENTS DEPICTIONS OF WOMEN IN CHINESE FASHION MAGAZINES

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LUXURY ADVERTISEMENTS DEPICTIONS OF WOMEN IN CHINESE
FASHION MAGAZINES

by

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B.A., Chengdu Institute, Sichuan International Studies University, 2009

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Science

Department of Mass Communication and Media Arts
in the Graduate School
Southern Illinois University Carbondale
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Research Paper APPROVAL

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for the Degree of

Master of Science

in the field of Professional Media and Media Management

Approved by:

Robert Spahr, Chair

Graduate School
Southern Illinois University Carbondale
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AN ABSTRACT OF THE Research Paper OF

Chang Liu, for the Master of Science degree in Professional Media and Media Management, presented on April 8, 2011, at Southern Illinois University Carbondale.

TITLE: LUXURY ADVERTISEMENTS DEPICTIONS OF WOMEN IN CHINESE FASHION MAGAZINES

MAJOR PROFESSOR: Dr. Robert Spahr

With the rapid development of the Chinese economy, enlargement of the wealthy class and improvement of capability to consume, more and more Chinese people are able to afford luxurious products rather than to advocate them. Therefore Chinese women magazines, especially upscale women magazines, are serving primarily as advertising vehicles for national luxurious fashion brands, aiming at fascinating middle-class women to consume luxury products. The objective of this study was a deeper understanding of portrayal of women's images in luxury fashion advertisements in Chinese women magazines. I chose upscale women magazines with high popularity and large circulation in China such as *Vogue China*, *Elle China*, *Cosmopolitan China*, *Rayli Fashion* and *Beauty and Rayli Woman Custom* because they attract to the client of luxury brands. Moreover, another crucial objective of my research was to serve as a case study of the general Chinese luxury market for my website www.luxurychang.com.

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CHAPTER 1

INTRODUCTION

With the rapid development of the Chinese economy, enlargement of the wealthy class and improvement of capability to consume, more and more Chinese people are able to afford luxurious products rather than to advocate them. Therefore Chinese women magazines, especially upscale women magazines, are serving primarily as advertising vehicles for national luxurious fashion brands, aiming at fascinating middle-class women to consume luxury products (Luo, 2007). However, the Chinese translation of "luxury" has negative connotations of extravagance that is different from western culture. The definition in the west is a symbol of dignity and fortune has increased in the Chinese market (Liao, 2006). Therefore, the Chinese market is fully restored to the good graces of a large amount of luxury brands. According to the survey in 2008, the consumption of luxury products in China is 1/5 of the world's total and maintains the healthy momentum of growth. Among a large number of mass mediums, female magazines are considered as a medium designed especially for women that can reflect the women subjects directly, and have become a fashion product of pop culture that may concern the female life experience (Zhang, 2006). Therefore, in my research paper, I have chosen five top-selling Chinese female magazines, which have different influences of Chinese luxury markets (Personal Luxury Report, 2009).

The objective of this study was a deeper understanding of portrayal of women's images in luxury fashion advertisements in Chinese women magazines.

I chose upscale women magazines with high popularity and large circulation in China such as *Vogue China*, *Elle China*, *Cosmopolitan China*, *Rayli Fashion and Beauty* and *Rayli Woman Custom* because they attract to the client of luxury brands. Moreover, another crucial objective of my research was to serve as a case study of the general Chinese luxury market for my website www.luxurychang.com.

Following are my hypotheses and one research question of my research:

H1: Caucasian models will be used more often than models of other ethnic groups in luxury fashion advertisements in women's magazines in China.

H2: Caucasian models will be projected more often in the modern beauty types (Sexual and Trendy type) than Asian models, whereas Asian models will be depicted more frequently in traditional beauty type (Classic beauty type) than their Caucasian counterparts.

H3: Asian models will be portrayed more often in Family and Entertainment occupational roles than their Caucasian counterparts.

RQ1: Are women now being sexualized in luxury fashion brand advertisements in women's magazines in China?

CHAPTER 2

LITERATURE REVIEW

Luxury Market in China

Luxury is both functional and cultural. Kapferer (2008) noted that luxury could recreate the social stratification and be the symbol of identity and fortune. An essential reason why so many people are fond of chasing luxury is to show their economic strength and social status. In other words, they would like to enjoy the added value of luxury products, which are the satisfaction of conspicuous consumption. Moreover, luxury is cultural and can be a social phenomenon that represents the fashion world and plays a key role in our social life (Kapferer, 2008).

With the rapid development of Chinese economy, increase of people's income, China is becoming the vital force of consumption market of luxury products. According to the statistics from WLA (World Luxury Association), in 2007, the Chinese luxury market was worth 8 billion RMB (about 11.4 billion USD), which is 18% of the world's luxury market and becomes the third largest country with luxury consumption. In Oct 2008, the consumption of luxury products has increased by 8%-10% to 8 billion while the consumption of Japan and America had decreased by 35% due to the economic recession. China has become the second largest consumer market of luxury products. China is at the initial stage of increase of consumption of luxury products. According to the CAB (Chinese Association of Brand), there are 175 million people, which is 13% of the overall population, can afford all sorts of luxury products and among them 10-

13million people purchase luxury products actively such as watches, leather handbags, cosmetics, fashionable dresses and jewelry. CAB estimated that in 2010, 250 million people in China could afford luxury products (Chinese luxury market report, 2010). In addition, it is worthy to notice that the age of luxury consumers is changing. They are no longer only stereotypical middle-age shoppers who are only interested in fistful of watches. They are also, young, white-collar workers with high education and save to splurge (P.T, 2007).

Portrayal of Women Images in Chinese woman magazine

In recent years, there are a large number of researches on Chinese women's images which are presented in the mass media such as newspapers, magazines and advertising in China; most of which use content analysis to describe the changes of Chinese female images before and after the Chinese reform and open up policy (Cheng, 2008). In addition, women image in Chinese female magazines has changed throughout history. After the Chinese reform policy, those new Chinese women who regained the typical female features have transformed image of "Iron Lady" to traditional image of Chinese women "the better half" who support the husband all the time. With the rapid development of China in the nineties, there are more and more career women who have earned unprecedented position for Chinese women both socially and economically. However, there are few researches that observe the woman image portrayed in luxury advertising which are presented by Chinese women magazines (Cheng, 2010).

Among all mass media, women magazines are considered especially designed for women. Their content can reflect the topics about women and is a kind of pop cultural product of female life experiences. At the same time, behind the text of women magazines, there are marks of women stereotype images. Winship(1987) stated in *Inside Women's Magazines*, women magazines appeal to the women audience by providing entertainment and effective suggestions. This kind of appealing way is based on all sorts of makeup. For instance, advertisements provide visual make up on fashion trends, cooking, family and house decoration, which appeal to audiences in the virtual world of magazines with different ways and finally lead them to the consumer market. This makes women consumers fall in a trap of consumption. (Winship, 1987)

Ferguson claims that, women magazine itself is a kind of social system. It figures what women think about them, and figures what society thinks about women as well. Therefore, Ferguson claims that women magazines are airing a kind of female religious, they not only reflect what an appropriate female image is in daily society, but also provide the definition of this image and progress of socialization. Therefore, rather than reflecting the daily life of women, women magazines influence the culture. So when women magazines are presenting some pleasure cultural symbols, they can educate women and transcend culture. In addition, in Lindner's study *Images of women in general interest and fashion magazine advertisements from 1955 to 2002*, she analysis woman's portray in general interest and fashion magazine in a systematical way. The author tries to explore a better understanding of woman's portrayal by studying advertisements

in two elite fashion magazines *Vogue* and *Time*. The result shows that even though some women movement have happened in the 1950s to 1990s, women have still been shown in some stereotypes (Lindner, 2008) All in all, Just as Soloaga said, the basic goal of Advertising is to build brand image and create an influential brand identity in market. In addition, especially *Luxury* brands will provide a powerful symbolic value added to their goods. However, more than a mere market function, *advertising* has social and educative impacts.

Race of Models

Through a content analysis of global women's magazine advertisements in China, in order to give a magazine a globalized face, Caucasian models were remarkably portrayed in the magazine ads (Cheng and Frith 2006) Moreover, the race of the models was classified as Caucasian, Asian and others and my hypothesis 1 was formulated. The first feature of the portrayal of women image in national women's magazines is whether the model is a western women or Asia women. Despite the efforts towards localization of the content, the advertisements in Western magazines generally employ Western models in advertising.

Beauty Types

In the research "*Images of women in general and fashion magazine advertisements from 1995 to 2002*" conducted by Katarina Linder (2004), she noted that women's portraits shown in fashion advertisements tend to strengthen the stereotypes that we previously found in society. However, with the development of Chinese advertising and the magazine industry, charming and

sexy Caucasian models are often used in Western advertising and are groomed into Chinese advertising pictures (Johansson 2001). Even though improvements have been made in the representation of non-white women in primetime media, many of the dominant female characters in fashion advertising are Caucasian (MPA, 2000). Moreover, according to Nelson's finding the degrees of nudity are different within different cultures (Nelson, 2005)

However, he also pointed out that western models portrayed in advertisements are presented with greater sexuality than indigenous models in Asia countries. With the rise of Japanese-style women's magazines in China, the female images in those magazines have influenced people's perception of beauty. Maynard and Taylor (1999) found that Japanese ads showed a higher frequency of cute and girlish images than US ads, while Luther found that women in Japanese-style fashion magazines are being presented as sexual, rather than being confident and dominant in fashion ads (Luther, 2008).

Occupational Roles

On the topic about the woman's stereotype, which are presented by mass media, the scholar Tuchman pointed out in his book *Hearth and Home: Imagines of Women in the Mass Media*, women disappeared in the world of symbols of magazines, women are not crucial in the world which was presented by the magazine. Because such medium not only tells audiences that the women are not significant, excluded being the housewife and mother, but also some symbols describe women as images that are lacking of ability and always are humble to men. In Tuchman's research, he used feminism media functional

theory: "Mass media reflect the social mainstream value, in its world of symbol." It cannot reflect women images objectively or presented them with rigid images. Those women images that were presented by the mass media are quite limited. They may be of danger to the development of females and the progress for them to become valuable social contributors (Tuchman, 1978). Moreover, in the concept of feminism, the mass media is a certain value that spread the concept of sex discrimination, masculine and values of capitalism in order to maintain the current social order. (Liesbet Van Zoonen, 1998)

However, there is a change in the occupational roles where many women are now being portrayed as career women (Frith and Karan 2008). To explore this, occupational roles were examined through five categories; professional role, entertainment-celebrities role, family role, recreational role, and decorative role (Courtney and Lockeretz 1971, Frith, Shaw, and Cheng 2005). Overall, based on the literature review, the media portrayal of women in China can be analyzed by using the two categories Modern/Traditional and Western/Asian (see table 1). This analysis shows a clear understanding of the existing influences on women's images established in women's magazine ads in China.

CHAPTER 3

METHOD

Content Analysis

The reason why I used content analysis was because content analysis is a usual methodology for studying the content of communication. And “it is not limited as to the types of variables that may be measured or the context in which the messages are created or presented” (Neuendorf, 2002). Therefore I use this methodology to analyze contents of 20 samples of top-selling women magazines in China. Content analysis is an effective way to study the construction of different images of women in women’s magazines and to comprehend portray of women in Asia (Frith, 2008).

Samples

To maintain diversity and comparability, I have chosen the top five magazines ranked by the amount of fashionable consuming goods advertisements from Jan. to Feb, 2010 (see table 2). There were *Elle China*, *Vogue China*, *Cosmopolitan China*, *Rayli Fashion and Beauty* and *Rayli Woman Custom*. Moreover, each of above magazines enjoys a large circulation and population in Chinese market of women magazine. Among them, Western-style women’s magazines *Elle China*, *Vogue China* and *Cosmopolitan China* were chosen and they are the top-selling magazines and they have the highest circulation and advertising revenue among the entire Western–style women’s magazines in China. For example, the circulation of above-mentioned magazines is around 600,000 per year. In addition, The Japanese-style magazines *Rayli*

(Fashion & Beauty) and *Rayli* (Woman Custom) are published under licensing agreement with Japanese women's magazines *Ray* and *ef*. In terms of ad expenditure, they are ranking the third and fifth, just after *Elle China*, *Cosmopolitan China*, and *Vogue China* while they have the largest circulation among all the international women's magazines in China (HC Media Research Center 2006).

Table1

Sample Magazines

Magazine	Local/ International	Ad amount (month)	Selling Price (RMB)
Elle China	France	28 million	20
<i>Vogue China</i>	U.S.	26	20
<i>Cosmopolitan China</i>	U.S.	23	20
<i>Rayli (Fashion & Beauty)</i>	Japan	19	20
<i>Rayli (Woman Custom)</i>	Japan	17	20

To sum up, two issues of each magazine were chosen through a simple random sampling technique within the 12-month period from May. 2009 to Jun. 2010. As a result, a total of 10 magazines were selected from the above five top-selling women's magazines published in China.

Unit of analysis

To research the portrayal of women image in luxury advertising in women magazine, the unit of analysis was limited to an advertisement that included a depiction of at least one woman. Only the most dominant or largest women were

coded in advisements. Therefore, 200 advertisements were collected that included for us to facilitate coding process. In terms of content categories, five beauty types (Cheng and Frith 2006; Frith et al 2005), four dress types (Cheng, 1997), and five occupational roles (Frith et al. 2005) were used for the coding. All models were coded by race: They were classified as Asian, Caucasian, and others. Caucasian models included White and Hispanic. Asian models included all the models of Asian race/ethnicity. Others included models of mixed race/ethnicity.

Inter-coder reliability

Two college students in China conducted the coding process. According to Wimmer and Dominick's (2006) methodological guidelines, "the content between 10% and 25% of the sample should be reanalyzed to establish inter-coder reliability" (p.167) before the entire sample is coded. Two coders coded a sub-sample of 20 ads that was about 10% of the total advertisements to check the inter-coder reliability of categorical variables. Hence, two coders will code one issue randomly pick from sample magazines: *Elle China*, *Vogue China*, *Cosmopolitan China*, *Rayli Fashion and Beauty* and *Rayli Woman Custom*.

Therefore, a total number of 200 advertisements will be collected.

Therefore, using Cohen's kappa used 10% of all the sample ads for the reliability test. The acceptable level of inter coder reliability usually is 0.75 and above by using kappa (Wimmer and Dominick 2006, p.169). According to Lombard, Snyder-Duch, and Bracken (2005), reliability levels for each variable should be considered rather than overall reliability as a standard for evaluating the

reliability. Hence, I count the reliabilities for each category were as follows: 'race of models', 'beauty types', 'occupational roles', 'dress types'. Thus, all categories used in this study achieved the acceptable level of inter-coder reliability.

CHAPTER 4

RESULTS AND DISCUSSION

Results of this research are presented in Tables 3-5 and they support two hypotheses formulated for this project. Caucasian models were most often used in Western-style women's magazine ads (70%), whereas there was a balance of Asian (56%) and Caucasian models (463%) in the Japanese-style women's magazine. Thus, H1 was supported (see Table 3).

Table 2

Race, by magazine

Race	Western-style Women's Magazines		Japanese-style Women's Magazines	
Asian	28%	(32)	56%	(47)
Caucasian	70%	(81)	43%	(36)
Others	2%	(3)	1.0%	(1)
Total	100%	(116)	100%	(84)

Moreover, among all models that were categorized by race, it was found that the Caucasian models were often portrayed as Sexual type (46%) and trendy type (22%) in sample advertisements, whereas Asian models are often portrayed as classic beauty type (41%) in sample advertisements (see Table 4). Therefore, the Classic beauty type was used more often with Asian models (41%) than with Caucasian models (23%), while *Sexual* and *Trendy* beauty types were used more frequently with Caucasian models (68%) than with Asian models. In addition, the beauty types used in the magazine advertisements differed significantly between the two magazine types (see Table 3). The Sexual

beauty type, was used more often in Western-style (42%) than Japanese-style women's magazine ads (22%) And there was a significant difference between Western-style and Japanese-style women's magazine ads for the usage of Sexual beauty type. Therefore, H2 was supported.

Table 3

Beauty Types, by Magazine Type

Beauty Type	Western-style Women's Magazines	Japanese-style Women's Magazines
Classic	24% (28)	21% (18)
Sexual	42% (49)	22% (18)
Cute	12% (14)	20% (17)
Trendy	21% (24)	38% (32)
Total	100% (116)	100% (84)

Table 4

Beauty Types, by Race

Beauty Type	Asian	Caucasian
Classic	41% (32)	23% (27)
Sexual	22% (17)	46% (54)
Cute	13% (8)	20% (23)
Trendy	24% (19)	22% (26)
Total	100% (79)	100% (117)

In terms of occupational roles of models in luxury advertisements, 59% of Asian models and 65% of Caucasian models were portrayed as decorative roles (see Table 5). Unlike what I found in literature review, Asian models were not portrayed more as family role (3%) than Caucasian models (7%), whereas Asian

models were portrayed more as entertainment role (35%) than Caucasian models (20%). Therefore, H3 was not supported. In addition, as the result shows in table 3, 42% of fashion models were portrayed as sexual beauty type in Western-style magazines, however only 22% of them were shown as sexual beauty type in Japanese-style magazines. Therefore, it is safe to answer my research question that women are now partially being sexualized in luxury fashion brand advertisements in women's magazines in China.

Table 5

Occupational Roles, by Race

Occupational Role	Asian		Caucasian	
Professional	1%	(1)	3%	(4)
Entertainment	35%	(28)	20%	(23)
Family Role	3%	(2)	7%	(8)
Recreational	2%	(2)	5%	(6)
Decorative	59%	(70)	65%	(76)
Total	100%	(47)	100%	(117)

CHAPTER 6

CONCLUSION

The purpose of this study was to have a deeper understanding of portrayal of women's images in luxury fashion advertisements in Chinese women magazines and to analyze the characters (the dominant model included in the luxury fashion brands advertisements) to discover the portrayal of women images in women magazines in China.

One of the first questions that appeared as a result of the research was: Will Caucasian models be used more often than models of other ethnic groups in luxury fashion advertisements in women's magazines in China? Other questions were: Will Caucasian models be projected more often in the modern beauty types than Asian models, whereas Asian models will be depicted more frequently in traditional beauty type than their Caucasian counterparts? Will Asian models be portrayed more often in Family and Entertainment occupational roles than their Caucasian counterparts? After finishing this project, I have answered my research question: Are women now being sexualized in luxury fashion brand advertisements in women's magazines in China? As Soloaga indicated that luxury brands' ads is helpful to seduce women into a constant and infinite cycle of purchases in pursuit of beauty and youth. How they portray women images is crucial to development of the Chinese luxury market and sales of luxury market. In addition, there is limitation of my research project due to the limited numbers of my sample magazines; however, I would like to enlarge my sample size of my study in the future study if possible to get a more accurate result.

To sum up, I found following conclusions by using content analysis in my research project: 1: It is true that Caucasian models will be used more often than models of other ethnic groups in luxury fashion advertisements in women's magazines in China. 2: It is true that Caucasian models will be projected more often in the modern beauty types (Sexual and Trendy type) than Asian models, whereas Asian models will be depicted more frequently in traditional beauty type (Classic beauty type) than their Caucasian counterparts. 3: It is not true that Asian models will be portrayed more often in Family and Entertainment occupational roles than their Caucasian counterparts. In terms of research question, I have answered my research questions according to the result of content analysis; women now are being sexualized in luxury fashion brand advertisements in women's magazines in China.

In addition, as can be seen in Table 1, five top-selling Chinese fashion magazines were coded in the processing. The coding result had shown in tables for each hypothesis. These findings are statistically significant. In terms of hypothesis 1, if the numbers of women images of Caucasian models are more than other ethnic groups (see coding sheet) from all 10 magazines (about 100 luxury fashion advertisements), H1 is supported. It is interesting that as Frith found Caucasian models are used more often than Chinese models in both Singapore and Taiwan, which are both with predominantly Chinese populations, in women's magazine advertising (Frith, 2005) However, this conclusion may change due to several influential elements such as: time, specific area and the method of research. In terms of H2, I coded all women images in selected

sample magazines by using different types and occupational roles. I coded beauty types (see coding sheet) of each ethnic group and compare with each other. If the numbers of women images of Caucasian models of modern type are coded more than Asian models, then H2 is supported. In terms of H3, I coded occupational roles (see coding sheet) of women images of each ethnic group. The number of Asian models with Family and Entertainment occupational roles is no more than their Caucasian counterparts, thus, the H3 isn't supported.

In addition, it is worthy to notice that Caucasian models were used much more than Asian models in luxury advertising in Chinese fashion magazines. According to success of those luxury brands in China, it is a crucial advertising strategy to attract Chinese customers by portraying Caucasian models. Is it because the exotic sense of the Caucasian model provides more attraction than the local model or is it because Chinese customers enjoy the strong brand identity that is created by exotic models? For the future study, I would like to explore reasons why Caucasian models were used much more than Asian models in luxury advertising in Chinese market from the point of view of luxury producers and Chinese customers.

To sum up, this research serves as a case study for my website about Chinese luxury market. It is a simple content analysis through marketing point of view without discussing issues of feminism. Moreover, my website www.luxurychang.com is an educational online manual of Chinese luxury market in general scale. In order to attract more women luxury customers, appropriate marketing strategies are highly required in Chinese luxury market. Therefore, the

result of my content analysis shows the efficient ways to target Chinese women luxury buyers in fashion magazines to sell more luxury.

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APPENDICES

APPENDIX A

Coding manual:

A: Beauty types:

1. Classic/Elegant: A classic elegant look, model is slightly older than average. Fair skin, feminine, glamorous, and sophisticated. Usually wears soft, demure, feminine apparel and is not heavily accessorized.
2. Sexual/ Sex Kitten: sexually attractive, usually wears sexy attire or revealing, tight clothes. Model can also be dressed in normal clothes but posed in an unnatural way, such as an uncomfortable, “cheesecake” pose.
3. Cute/ Girl Next Door: Cute, casual attire, youthful appearance. Can also be outdoorsy, in a casual, active way.
4. Trendy: Wears faddish clothes and displays oversized accessories. Hair is tousled or wild.
5. Others: Other beauty types that do not fall into the above. Please give a one-sentence description at the bottom of the coding sheet.

B: Occupational Role:

6. Professional: Business women, women with careers/identified jobs, including high-level executives, middle-level manager, white collar, blue collar, etc.
7. Entertainment: Television personnel, movie actress, celebrities of other entertainment or sports
8. Family Role: Women shown as homemaker (using appliances or doing), housework (taking care of husband or children), women dependent on man for affection, instruction or happiness

9. Recreational: Sporty types showing some athletic aspects
10. Decorative: Just looking pretty with no identified role

C: Dress of Main Character in the Visuals:

1. Demure: Dressed in typical clothes, including tennis skirts and walking shorts
2. Seductive: Dressed in a sexy way, for instance in open blouses and shirts which expose chest areas; full-length lingerie; evening gowns which expose cleavage; "muscle shirts"; and "hiked skirts", exposing thighs, "close-ups", where the shoulders of the models are bare
3. Nude: Undressed, including silhouettes; the wearing of translucent under apparel or lingerie; "medium shots", where the models display no clothing or have only a towel over their shoulders; and full shots where the model is unclad except for a towel.
4. Cannot tell: For instance in "close-ups", where only the face of the model can be seen

APPENDIX B

Coding Sheet for Chinese Magazines (Ads)**1. Number of Pages**

1. Single
2. Double
3. More than Two

2. Race of Models

1. Chinese
2. Japanese
3. Other Asian People
4. Caucasian
5. African
6. Others
7. Korean

3. Beauty Types

1. Classic/Elegant: A classic elegant look, model is slightly older than average. Fair skin, feminine, glamorous, and sophisticated. Usually wears soft, demure, feminine apparel and is not heavily accessorized.
2. Sexual/ Sex Kitten: sexually attractive, usually wears sexy attire or revealing, tight clothes. Model can also be dressed in normal clothes but posed in an unnatural way, such as an uncomfortable, "cheesecake" pose.
3. Cute/ Girl Next Door: Cute, casual attire, youthful appearance. Can also be outdoorsy, in a casual, active way.

4. Trendy: Wears faddish clothes and displays oversized accessories. Hair is tousled or wild.
5. Others: Other beauty types that do not fall into the above. Please give a one-sentence description at the bottom of the coding sheet.

4. Occupational Roles

1. Professional: Business women, women with careers/identified jobs, including high-level executives, middle-level manager, white collar, blue collar, etc.
2. Entertainment: Television personnel, movie actress, celebrities of other entertainment or sports
3. Family Role: Women shown as homemaker (using appliances or doing), housework (taking care of husband or children), women dependent on man for affection, instruction or happiness
4. Recreational: Sporty types showing some athletic aspects
5. Decorative: Just looking pretty with no identified role

5. Dress of Main Character in the Visuals

1. Demure: Dressed in typical clothes, including tennis skirts and walking shorts
2. Seductive: Dressed in a sexy way, for instance in open blouses and shirts which expose chest areas; full-length lingerie; evening gowns which expose cleavage; "muscle shirts"; and hiked skirts, exposing thighs, "close-ups", where the shoulders of the models are bare

3. Nude: Undressed, including silhouettes; the wearing of translucent under apparel or lingerie; “medium shots”, where the models display no clothing or have only a towel over their shoulders; and full shots where the model is unclad except for a towel.
4. Cannot tell: For instance in “close-ups”, where only the face of the model can be seen.

APPENDIX C

Classification of Beauty Types

Beauty Type	Definition
Classic	A classic elegant look, model is slightly older than average. Fair skin, feminine, glamorous and sophisticated. Usually wears soft, feminine apparel and is not heavily accessorized.
Sexual/Sex kitten	Sexually attractive. Usually wears sexy attire or tight fitting, revealing clothes. Model can also be dressed in normal clothes but posed in an unnatural way, such as an uncomfortable, revealing pose
Cute/Girl-Next-Door	Cute, casual attire, youthful appearance. Can also be outdoors in a casual and active manner
Trendy	Wears faddish clothes and displays oversized accessories. Hair is tousled or wild
Others	Include any other categories that do not fit comfortably in the above

Classification of Dress Types

Dress Type	Definition
Demure	Dressed in typical clothes, not revealing, including tennis skirts and walking shorts
Seductive	Dressed in a sexy way, for instance in open blouses and shirts which expose chest areas; full-length lingerie; evening gowns which expose cleavage; “muscle shirts”; and hiked skirts, exposing thighs, “close-ups”, where the shoulders of the models are bare
Nude	Undressed, including silhouettes; the wearing of translucent under apparel or lingerie; “medium shots”, where the models display no clothing or have only a towel over their shoulders; and full shots where the model is unclad except for a towel.
Cannot tell	For instance in “close-ups”, where only the face of the model can be seen

Classification of Occupational Roles of the Model

Occupational role	Definition
Professional	Business women, women with careers/identified jobs, including high-level executives, middle-level managers, white collar, blue collar, etc.
Entertainment-celebrities	Television personnel, movie actress, celebrities of other entertainment or sports
Family type	Women shown as homemaker; sewing, using appliances or doing housework. Taking care of husband or children, women dependent on man for love, instruction or happiness
Recreational role	Sporty types showing some athletic aspects
Decorative role	Just looking pretty with no identified role

Classification of Product Categories

Product Categories	Definition
Beauty and personal products	Includes cosmetics, hair and skin care products, perfumes, sanitary napkins, etc.
Clothing	Includes all clothing from designers and manufacturers
Personal accessories	Includes watches, handbags, belts, shoes, sunglasses, scarves and other clothing accessories.
Cleaning products & Household appliances	Includes soaps and detergents for laundry, dishwashing, floor cleaners, tissue, electrical appliances, interior related product, furniture, utensils.
Others	Include other products that do not fit comfortably in the above

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