

FEMALE ETHNIC REPRESENTATIONS IN COSMETIC ADVERTISEMENTS.
HOW DO LATINAS INTERPRET AND RECEIVE THE MESSAGES?

A Thesis

Presented to

The Faculty of the

Jack J. Valenti School of Communication

University of Houston

In Partial Fulfillment

of the Requirements

for the Degree of

Master of Arts

By

Lisa Y. Hernández

August, 2012

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ABSTRACT

The investigation is a grounded theory (Glaser and Strauss, 1967) qualitative analysis that explores the reactions of ten Latinas after reviewing cosmetic advertisements from *Latina* and *Cosmopolitan* magazine. *Latina* is a Hispanic magazine and *Cosmopolitan* is a U.S. mainstream magazine. *Latina* magazine includes content in the English-language and Spanish-language and *Cosmopolitan* magazine presents content in the English-language. Participants were recruited using social media and the snowball technique. The ten participants were between the ages of 21 to 26 years old. I conducted individual semi-structured interviews.

Participants reviewed a total of 53 cosmetic advertisements that were published in each *Latina* and *Cosmopolitan* issue from January 2011 to March 2011. Through implementing Glaser and Strauss' (1967) grounded theory analysis, three major themes developed. The emergent themes included: fears of aging, negative stereotyping of the Latina image, and recommendations given to Hispanic marketers. Overall, these Latina participants want positive embodiments of the diverse U.S. Latina population to be represented throughout *Latina* and *Cosmopolitan* cosmetic ads and other mainstream magazines.

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I would also like to thank my ten Latina participants for taking part in my research project. It took courage to voice their opinions in the individual semi-structured interviews. Their interviews were stepping-stones to further academic research within the Latino community.

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DEDICATION PAGE

I dedicate this thesis to my Hernández family living in San Antonio, Texas. Thank you for instilling great pride in our Mexican American and Latino culture. Finally, thank you for motivating me everyday to reach for the stars and to never give up on my dreams.

Chapter One

Introduction

My field notes and observations were one of the many factors inspiring me to investigate the impressions and perceptions Latina women had about cosmetic advertisements. It is the big University of Texas and Oklahoma University weekend, Red River Rivalry, and every year my roommate Raquel and I have our make-up done for our alumni sorority formal that takes place in Dallas. Raquel and I decided to have our make-up professionally done at the Houston Galleria Dillard's Lancôme cosmetic section before we would leave for Dallas.

I usually am a big fan of all cosmetic sections at the malls and shopping areas. Growing up in a Mexican American household, the women in my family believed beauty and maintenance are important. However, growing up I realized the Latino media are drenched with images of sexualized Latinas and over-confident Latin men. I have steered away and did not want to resemble those negative Latina stereotypes and images. So my professional make-up days are for enjoyment as any other woman.

Raquel is the first customer to have her make-up done by make-up artist Jessica. Ana, my make-up artist, is finishing up an older Caucasian woman before she attends to me. This is a chance for me to take field notes about the human interaction taking place around the Dillard's cosmetic section. I first notice the older Caucasian woman with Ana. Only beige and simple make-up is being applied to her face. I couldn't help notice she ordered an anti-aging and anti-wrinkle cream set worth \$80! Finally, it is my turn and I tell Ana I want my make-up beautiful like the advertisements on the Lancôme cosmetic section advertisements.

There are three female models on large Lancôme poster ads: one is Caucasian with blonde hair and blue eyes; one is African American with mocha skin and brown eyes; and one is racially ambiguous with brown hair and brown eyes. I wondered if the racially ambiguous model is Latina or Italian. I tell Ana I want to look like the Latina looking model because her brown eyes pop with the pink eye shadow and flawless pink blush. Sometimes I feel it's hard to find a model with my tanned skin tone, black hair, and brown eyes.

During my make-up session, I noticed something unusual was happening on the first floor of Dillard's in the cosmetic area. A Caucasian woman that looked like in her mid-thirties was walking around and talking with another similar Caucasian woman with a video camera. I asked Ana what were they doing and she said the woman was a participant of a research project the regional Dillard's marketing team was conducting. The female participant came to the Lancôme cosmetic section and pointed at the different models on the Lancôme advertising posters. She said she wished to see more "real" women on the advertisements like soccer moms who can look beautiful too with Lancôme cosmetics. As Ana finished my make-up, I couldn't help but remember what the Dillard's research participant expressed about the different Lancôme models.

Leaving the Lancôme cosmetic section, I couldn't help but agree with the Dillard's participant. Women in the cosmetic advertisements do not reflect everyday women. I do wish to see a variety of different women that do appeal to female consumers who walk by these cosmetic advertisements. I have questioned whether the females displayed on the cosmetic advertisements accurately represent 21st century women. I also strongly challenge whether female models in *Latina* magazine accurately illustrate and

embody the racial and ethnic diversity of Latinas in the United States. What do Latinas think of female models personifying their ethnicity in these cosmetic advertisements and images?

The Hispanic Impact – 2010 Census Review

The 2010 United States Census reveals the growing Hispanic population is a thriving group that marketers should notice – results reveal Hispanics are no longer a minority group. We are witnessing diversity quickly spreading across the United States. Even more fascinating is the impact the Hispanic population has already had upon society and the potential modifications that might take place in the future.

The 2010 United States Census reported staggering increases of the growth within the Hispanic population. In the year 2000, the Hispanic population was calculated at 35.3 million, which was 13 percent of the total population. The 2010 results revealed that 308.7 million people resided in the United States, and 50.5 million (16 percent) were of Latino or Hispanic origin. To clarify the immense growth of the Hispanic population (May 2011), there was an increase of 15.2 million people between the years 2000 and 2010 – it's important to recognize that the Hispanic population grew by 43 percent (U.S. Census Bureau, 2011).

Within the Hispanic population there was an increase of Mexican, Puerto Rican, and Cuban origins. The Mexican origin population in the U.S. had the largest growth of 54 percent, with 20.6 million people in 2000 to 31.8 million people in 2010 – that is a jump of 11.2 million. The Cuban origin population had the second largest increase of 44 percent, increasing from 1.2 million people in 2000 to 1.8 million people in 2010. The

Puerto Rican origin had a population growth of 36 percent, increasing from 3.4 million in 2000 to 4.6 million in 2010.

In addition to the top three Hispanic groups, there are other Hispanic groups to recognize. According to the *2010 Census Briefs*, 12.3 million Hispanics were classified as Other Hispanic. Of these, 4.0 million people were of Central American origin, 2.8 million were of South American origin, 1.4 million were of Dominican origin, 635,000 were Spaniard, and 3.5 million were classified as just “Latino” or “Hispanic.”

The Importance of Different Latina Voices

As the 2010 United States Census data reveal the continuing growth of the Hispanic population, it is important to highlight Latinos should be seen as a heterogeneous group and not a monolithic group. Latinos are multiracial and multiethnic with different nationalities and acculturation levels. Marketers in English-language and Spanish-language media, such as print, radio, and television, need to accurately represent the Hispanic population, as well as be aware of the diverse and thriving U.S. Hispanic population, in order to successfully and positively serve their different needs. The population includes the diverse ethnicities within the Latino community.

According to feminist media studies, there has been interest in critiquing gender stereotypes and investigating the way depictions of women in the media are understood by audiences (hook, 1989). Transitioning to bell hook’s (1989) area of research within communication, this focuses on how audiences mold and negotiate the meanings of media messages when it comes to ideologies about gender. My area of interest focuses on the impact print media has on Latinas. I conducted semi-structured individual interviews with ten Latinas between 21 and 28 years old about their interpretations of cosmetic

advertisements in magazines. I focused on the Hispanic magazine *Latina* and the American magazine *Cosmopolitan*. Specifically, I wanted to understand the thoughts and emotions of the Latina participants as they viewed cosmetic advertisements in these two magazines.

Chapter Two

Literature Review

To build a rationale for my study, the following literature review explores (a) Latino heterogeneity, (b) social learning theory applied in the advertising world, (c) portrayals of Latinas in print and television media, and (d) perceptions of adolescents and college-age women – the young feminine ideal.

Although the terms “Latino/a” and “Hispanic” identifiers are interchangeable to some and may hold the same meaning in the United States, I will use the term “Latino/a” throughout the current research. I choose to identify my ethnicity as Latino/a or Mexican American. In my Mexican American household of San Antonio, Texas, my family wanted to specifically identify our ethnicity rather than being considered as one monolithic group. However, I acknowledge that people in the Latino community may not identify themselves this way or may use both interchangeably depending how they choose to refer to their ethnicity.

Latino Heterogeneity

Hayes-Bautista and Chapa (1987) investigated how to define and classify a Latino. They asked, “Is it a language, a surname, a mythical ancestor from Spain, or is it the fact of origin in a country of Latin America?” (p. 61). Hayes-Bautista and Chapa (1987) first argued that country of origin is the indisputable characteristic, but they later claimed the major trait shared by all Latin American countries is not language, race, or culture, but instead political, because of the Monroe Doctrine passed in 1823. President James Monroe formed the Monroe Doctrine as a U.S. policy to prohibit any action by European powers in the Western Hemisphere. The Doctrine was established during a

period when the majority of Latin American colonies of Portugal and Spain had received independence from the Spanish Empire. Since that time, at the beginning of U.S. and Latin American relations, there has been confusion of race of national origin, as evidenced by the adoption of euphemistic terms such as “Spanish surname.” Hayes-Bautista and Chapa (1987) therefore concludes that “Latino” is the appropriate terminology in reference to someone of Latin American decent and living in the United States. This terminology reflects nationality and not race, language, or culture.

From the 2000 Census, the Pew Hispanic Center analyzed micro data, surveys, and information received from focus groups. Tafoya (2010) argued the census numbers reveal that Latinos who identity themselves as white or some other race have different characteristics. Survey data show they have different attitudes and opinions on a variety of subjects. Hispanics who identified themselves as white have “higher levels of education and income and greater degrees of civic enfranchisement” than those who select the “other” race category (Tafoya, 2010, p. 3).

According to Navarro (2010), heterogeneous Latino identities are fueling attention to the national debate over racial classifications. As the Latino population grows in the United States, people debate what racial classifications mean, what they should be, and whether they are necessary.

Social Learning Theory Applied in the Advertising World

In society, we are bombarded with advertisements, marketing, and the media every single day of our lives. The media environment may influence the perceptions and behavior of consumers. In addition, Bailey (2006) argues that repeated exposure to

specific advertisements in magazines may influence consumers to retain the presented messages, images, and information displayed. Then, the consumers will judge the presented behavior as expected and acceptable (Bailey, 2006).

Social learning theory (Bandura, 1977) focuses on the learning that occurs within a social setting. It considers that people learn from one another, including such concepts as observational learning, imitation, and modeling. Bandura presents a four-step process: (a) individuals pay attention to the presented behavior; (b) individuals retain the images that were presented; (c) individuals retain the actions that were presented; and (d) individuals duplicate the actions to receive the reward.

Bandura (1977) suggests humans are born with the ability to learn by observation. Individuals see how to interact in their social world, which serves as a guide for their actions. Therapists, for example, have drawn from Bandura's social learning theory when working with adolescents and women on how female images are relevant throughout the media (Levy, 2006/2007). According to Dohnt and Tiggerman (2006), peer pressure is evident in children as young as six years old. Levy (2006/2007) encourages parents and teachers to actively tell children what they see is not socially acceptable. In addition, Levy (2006/2007) emphasizes that parents and teachers should stress to boys and girls that models in magazines are not healthy and that thinking critically about images presented in the media is a positive step: "Telling girls and boys that the models in magazines are touched up by cameras and computers may make young boys and girls feel better about their own bodies" (p. 82).

When applied in the media environment, social learning theory provides vital insight on how consumers may be profoundly affected by advertising messages,

including “the ways these messages influence the patterns people develop in life” (Levy, 2006/2007, p. 85). In the present study, the Latina participants may have been influenced negatively or positively by models and advertising images in magazines as children. They are now in their twenties, however, and media literacy and critical thinking comes with experience and age.

Portrayals of Latinas in Print and Television Media

Latinidad

The term *Latinidad* has been investigated and defined by several researchers. Baez (2007) theorizes that *Latinidad* or Latinness manifests in three different disciplinary contexts and argues *Latinidad* is not only commodified, but is a conceptual framework. The *Latinidad* foundation allows readers to examine significant moments of divergences and convergences in “the formation of Latino/a (post) colonial subjectivities and hybrid cultural expressions among various Latino national groups” (Aparicio, 2003, p. 93).

The three different disciplinary contexts of *Latinidad* include Padilla’s (1985) term of “*Latinismo*”; Davila’s (2001) and Levine’s (2001) commodified *Latinidad*; and Ricourt and Danta’s (2001) and Rua’s (2003) lived *Latinidad*. In Padilla’s (1985) study of intra-group Latina/o relations in Chicago (specifically among Mexicans and Puerto Ricans), the term “*Latinismo*” explains how the Latin community builds a “Latino ethnic consciousness,” or a strategic political alliance. Baez (2007) highlights this disciplinary context as a *political Latinidad*. Secondly, media studies scholars Dávila (2001) and Levine (2001) investigated a *commodified Latinidad* to describe how mass media have constructed a homogeneous image of *Latinidad*. This idea of a homogeneous or monolithic conceptualization of Latinos removes the specific cultures and histories of

specific national groups within this pan-ethnicity. For example, advertisers during the 1980s and 1990s applied Latinidad to sell to the “Hispanic market” with film and the music industry’s “Latin music explosion” of the late 1990s (Dávila, 2001). Finally, the third disciplinary context Baez discusses is a *lived Latinidad*. Ricourt and Danta (2003) and Rúa (2001) studied the intersections of space and Latinidad in everyday life. This *lived Latinidad* is a process of identity-making among Latina/Latinos interacting with one another in everyday, local spaces.

Baez (2007) argues that although the forming of Latinidad has institutional roots in the U.S. during President Nixon’s administration when the term “Hispanic” was created for U.S. Census purposes and utilized for niche marketing reasons, it is also an imagined community. Political and social alliances are also formed based within the community. Furthermore, Baez (2007) claims, “Latinidad is simultaneously imposed from the outside (e.g. through the U.S. Census and marketing industries) and reconstructed by the inside through Latina/os organizing social and political alliances among various nationalities” (p. 110).

This section informs the research on how mass media have created a homogenous construction of the Latino population. Through the interviews, the Latina participants will examine if they identify with the cosmetic advertising images in *Latina* and *Cosmopolitan* magazines. These examinations of the ad images will determine if the participants felt the Latino community was constructed into a homogenous group.

Latina Celebrities and Iconicity

According to Baez (2007), there have been different directions in the quality and quantity of the Latino/a image in Hollywood’s history. Baez (2007) stresses very few

investigations have concentrated on the crossing of Latinidad and gender within popular films.

Guzmán and Valdivia (2010) bridge theoretical Latino/a studies and feminist media studies with examinations of transnational identities and hybridity. By analyzing the presence of Latinidad and Latinos within popular culture and U.S. media, Guzmán and Valdivia (2010) focus on Latina iconicity. As a form of representation, iconicity “involves the transformation of meaning that arises through the interactive relationship between an image, the practices surrounding the production of that image, and the social context within which the image is produced and received by audiences” (Guzmán & Valdivia, 2010, p. 209). In order to study poignant signifiers of Western discourses and Latinidad of sexuality and femininity, the analysis specifically focused on popular representations of famous Latinas including Lebanese-Mexican film actress, director, and producer Salma Hayek; German-Hungarian-Jewish-Mexican painter Frida Kahlo; and U.S. born Puerto Rican dancer, actress, and musical artist Jennifer Lopez. In addition, the impact Latina bodies and sexuality has had on popular culture was analyzed.

The three Latinas, Kahlo, Lopez, and Hayek, are considered to be iconic when engaging the stereotyped representation of Latinas. There is an open discourse in which these Latina images can ignite notions of racial and authentic ethnicity. Guzmán and Valdivia (2010) argue that Hayek, Kahlo, and Lopez disrupt some of Hollywood’s symbolic boundaries including ethnicity, race, gender, and sexuality. They also argue Hayek, Kahlo, and Lopez are not just famous Latinas manipulated by the media and popular culture, but transnational women “caught in the dialectic between agency and the objectification of identity that operates within many mediated products” (p. 219).

However, despite the representations signifying Lopez's and Hayek's bodies, the celebrities have been successful in their movie careers, music, clothing, and spokesperson contracts.

Kahlo, a German-Hungarian- Jewish-Mexican painter, challenges the imperialistic Latina stereotypes by countering female sexuality and indigenous Mexican culture. Guzmán and Valdivia (2010) argue that Kahlo would exist outside of the stereotypical Latina realm. The mainstream image of Kahlo reinvents her identity in her popular unibrow, artistic talents, and intellectuality.

However, Hayek's portrayal of Kahlo takes Kahlo "into the sensual and sexual thus fully completing her signification as a contemporary iconic Latina" (Guzmán & Valdivia, 2010, p. 218). Hayek challenges mainstream narratives about women and Latinidad by playing roles limited to her, such as Mexican character Frida Kahlo. Guzmán and Valdivia (2010) argue Hayek uses her Spanish accent to promote herself as the authentic Hollywood Latina in order to be successful. Due to limited film roles available for Hayek, she uses her authentic identity to position her successful status with other iconic Latinas such as U.S. born Lopez.

Lopez is a U.S. born Puerto Rican and is known for her talents as a dancer, actor, and as a hybrid of English-language and Spanish-language singer/ songwriter. Guzmán and Valdivia (2010) argue that Lopez privileges both her U.S. status and Puerto Rican descent as a way to challenge discourses about Latina bodies in Hollywood films. These discourses include when Lopez plays non-stereotypical roles in films as an American or racially ambiguous character with no reference to ethnicity or background. However, Lopez's curvaceous body is emphasized through endorsement ads. Another discourse

about Lopez is her love life, which includes relationships and marriages that have ended in divorce. It is argued that Lopez's high-profiled love life places her within the discourse of Roman Catholic values, which complicates constructions of Latinidad. This is important because Lopez disrupts the image that all Latinas uphold virtuous religious and family values.

Guzmán and Valdivia (2010) conclude, "Latina iconicity connects to broader transformative notions of transnational identities in order to problematize Western gendered and racialized narratives of ethnicity and to theorize beyond them" (p. 207). Hayek, Kahlo, and Lopez are argued to be transnational women caught in the center of discourse between objectification of identity and agency and not simply subjects manipulated by the popular culture and media. Finally, Guzmán and Valdivia argue that representations of Latina sexuality will continue. The popular representations of Hayek, Kahlo, and Lopez complicate developing constructions of Latinas within dominant discourses about race, gender, and ethnicity.

Print Media – English-language News and Spanish-language News

Research studies have indicated English-language and Spanish-language media present negative portrayals of Latinas within the news and entertainment context including print and television media. Three influential and vital studies, which focus primarily on the portrayal of Latina women in the media, present arguments against negative stereotypes of the "Latina Image": Correa (2010), Merskin (2007), and Rojas (2004). The researchers investigated the harmful stereotypes that may contribute to the homogenization and racialization of Latinas.

Correa (2010) argued that the media have a tendency to stereotype minority groups due to a weak identification with minority groups. Beale (1970) argued that Latinas face a ‘double jeopardy’ because the Latina identity is shaped by both racial and sexual stereotypes. Correa’s (2010) study indicated the news content of both the mainstream English-language newspaper *Miami Herald* (MH) and the Latino targeted Spanish-language newspaper *El Nuevo Herald* (ENH). Correa analyzed 112 news stories from *El Nuevo Herald*, and 76 news stories from *Miami Herald* (MH). She analyzed differences within the two Miami newspapers in the news content sections through a news content analysis. ENH covered more news about events in Latin America and MH catered to a diverse audience that includes: Latinos (43 percent), Caucasian (32 percent), and African American (20 percent).

Correa (2010) investigated whether stronger print media identification with the audience affects the type of frames used to portray Latinas. Framework categories included: success, attractive consumer, affirmative action, sensuality, family devotion, and oppression. There were more news stories under the success category in both MH and ENH. With 32 success stories, MH recognized Latinas as a “new profitable market” and emphasized successful individual achievements of Latinas. MH success stories were about Latinas pursuing higher positions in corporate America and how Latinas bring diverse outlooks to companies. With 46 successes stories, ENH recognized the triumphs of overcoming obstacles and life struggles of hardworking Latinas, but also emphasized the family sacrifices made by Latinas to achieve professional goals. Correa (2010) argued that ENH’s number of success stories encourages community empowerment.

Different Print and Television Media Characteristics of Latinas

Correa (2010) states that the identity of Latinas is molded by their gender and their ethnicity. There are also different characteristics, values, and physical features that stereotype Latinas in the print and television media. Hall (2003) argues that the representation of the racial and gender stereotypes of Latinas have spread through print and television media, since the media are tools to frame the ideologies of people. This vast representation emphasizes that Latinas are religious but overly sensual, conservative and family oriented (Hall, 2003). Latinas are also represented as having a Spanish accent and a particular look: “slightly tan, dark hair, short and curvilinear” (Correa, 2010, p. 425). However, Latinas are a very distinct group in the United States with an array of images from the lightest skin to the darkest skin with diverse physical builds. Cultural customs and traditions also vary among Latino groups in the United States, as the 2010 Census revealed. The Latino community is diverse and not a monolithic group.

Television Media – Spanish-language Entertainment

Rojas (2004) investigated the lack of information on how Latinas consume popular culture in general. Rojas also investigated the way Latinas react to Spanish-language media such as Telemundo and Univision. Rojas argued, “Studies on representation and stereotyping in the Spanish-language media as well as audience research within the Latino community are recent phenomena in the Latino media scholarship” (2004, p.125). Using personal interviews, Rojas (2004) examined how a group of 27 immigrant and nonimmigrant Latinas from the city of Austin, Texas, negotiate and evaluate women’s representations on the two largest U.S. Hispanic networks, Telemundo and Univision. Also, women with an array of different levels of income participated in a series of one to three in-depth interviews between 1999 and

2002. Rojas' primary objective of the research relied on the respondents' evaluations of gender, race and class representations in the popular Hispanic talk shows *Laura en América* and *El Show de Cristina*. The talk show hosts are Laura Bozzo and Cristina Saralegui. In transcripts of interviews, results revealed, "Latinas felt attacked, insulted, offended and embarrassed by women's portrayals in certain entertainment and humor shows" (Rojas, 2004, p.143). The female participants criticized the sexualization of Latina guests and models dressed in provocative clothing on the two shows. Class levels, such as working-class, middle-class, and upper-middle-class were other indicators of differences of opinion among the diverse sub-groups of Latina participants. Furthermore, this challenged the ideology of Latinidad (Rojas, 2004). Latina female participants also disagreed with talk show hosts Bozzo and Saralegui's highlighted philosophy of Latino empowerment. The participants felt that Bozzo and Saralegui failed to promote positive and equal representation for the diverse U.S. Latino population. Show topics lacked important social issues within U.S. Latino communities and focused on more Spanish-language entertainment.

In Rojas' (2004) study, the diverse group of 27 immigrant and nonimmigrant Latinas had different levels of education among the participants. In the study, respondents had different understanding of Latinidad compared to economic migrants. College-educated Latinas emphasized there is a need to include more U.S. middle-class Latinas on Univision and Telemundo. During the interviews, Rojas (2004) found only three working class immigrants praised the show *Laura en América* in helping Latinas and educating the Latino community to improve their lives in the United States. In contrast, the rest of the participants responded that both Spanish entertainment television shows

had no educational value and it was a lost opportunity to promote change in the different U.S. Latino communities (Rojas, 2004).

Latina Representations in Film

Examining Hollywood in the 1920s through 1940s, Latina celebrities such as Carmen Miranda successfully triumphed over racial and ethnic barriers. However, Merskin (2007) recognized that success in Hollywood required not only the Latina “look” in film but also the look as a symbol of lower social class. Leading celebrity Latinas included: Lupe Velez (“the Mexican spit-fire”), Carmen Miranda (“the lady in the tutti-frutti hat”), and Dolores del Rio. These Latinas depicted exotic and flamboyant sexuality, while representing a certain lower social class. In early Hollywood, Miranda, Velez, and del Rio had their stereotypical images lead to their success, which led to more stereotypical film roles for Latinas in American popular film (Cortés, 1997; López, 1991; Noriega, 1992; Ramierz-Berg, 1990; Rios-Bustamante, 1992; Rodriquez-Erastrada, 1992).

Miranda was given the “Brazilian bombshell” nickname. She made 14 films between 1940 and 1953. Miranda’s Hollywood image blurred the differences among Mexico, Argentina, Brazil, and Portugal. She was often shown wearing flamboyant clothing such as platform sandals and towering headdresses made of fruit, becoming famous as “the lady in the tutti-frutti hat” (Merskin, 2007).

During her Hollywood career between 1927-1944, Mexican actress Velez played ethnic roles such as Latin, French, Russian, Native American, and Asian. Velez’s comedic roles consisted of speaking in broken-English, having troublemaking ideas, and bursting into sudden fits of temper. Entertainment columnists gave Velez multiple

nicknames for her different on-screen personalities such as “The Mexican spit-fire,” “The Mexican panther,” “miss hot tamale,” and “miss chile picante” (Merskin, 2007).

As the first Latina actress to have international success, del Rio was nicknamed “Princess of Mexico” during her career that lasted between 1924-1978. She was also considered an important Mexican actress in Mexican cinema during the silent era and the Golden Age of Hollywood. The silent era allowed Del Rio to increase the racial ambiguity of her fair complexion and dark hair, which allowed her to play various ethnic and exotic roles with the arrival of sound in film (Merskin, 2007). Researchers have also examined other stereotypical roles that Latina actresses have played throughout film and television.

Mastro and Behm-Morawitz (2005) have defined Latina stereotypical characteristics as “addictively romantic, sensual, sexual, and even exotically dangerous” (p. 125). Other studies defined stereotypes of Latina behavior as self-sacrificing, dependent, powerless, sexually naïve, childlike, pampered, and irresponsible (Arredondo, 1991; Gil, 1996; King, 1974; Lott & Saxon, 2002). Cofer (2005) suggests other characteristics include: domesticated, always mispronouncing words, Catholic, impulsive dancers, and being known for “cooking up a spicy storm” (p. 275). These stereotypical characteristics are important for the intersections of Latinidad, females, and Latina women in media for they limit future opportunities for empowering roles. The stereotypical traits and behaviors allowed for Latina roles are negative characteristics the researchers described.

The Latino community includes descendents from African, Caribbean, and Latin American cultures (Guzmán & Valdivia, 2004). Guzmán and Valdivia (2004) argued that

the stereotypical physical characteristics of the female body physique, fashion extremes (seductive clothing, huge hoop earrings, high heels), sexual promiscuity (exotic and experienced) are ideologies of the Latina image. Guzmán and Valdivia (2004) suggested these characteristics are “mixed signifiers of sexual desire and fertility” (p. 212). Merskin’s (2007) television media research is important for the results may have specific commonalities that tie in with my print media investigations.

Television Media – English-language Entertainment

Merskin (2007) presents an investigation of the negative portrayals of how Latinas are portrayed in popular entertainment within English-language television. *Desperate Housewives*, a widely viewed network television program, presents the intimate lives of five fictional women living in a middle-to-upper-middle-class neighborhood in America. Latina actress Eva Longoria plays Gabrielle Solis, a Mexican American housewife. Merskin’s study presents illustrative dialogue taken from a textual analysis of the first season (23 episodes) of ABC’s 2004-2005 prime time, which demonstrates a continuum of negative Latina stereotypes.

South Texas native Longoria began her acting and modeling career in 2000 and was considered to be one of *People en Español*’s most beautiful people of 2003. She is of Mexican descent and her family has resided in South Texas since the 18th century. Longoria is also of Spanish, Asian, African, and Mayan descent (Merskin, 2007).

Merskin (2007) argues Longoria’s role “appears to be a break through role in terms of media representations of Latinas” (p. 134). In his study, Merskin (2007) found that it is rare for Latinas to possess visibility as a lead character in a highly-successful television program. Merskin examined the “hot Latina” stereotype of popular character

Gabrielle Solis as compared with the life of actress Longoria. Merskin used Keller's (1994) tripartite typology of Latina stereotypes, which are organized under three categories that epitomize the range of representations of women in Spanish and English-language television entertainment. Keller's (1994) three stereotypes of film can be applied: the Cantina Girl, the Faithful Self-Sacrificing Senorita, and the Vamp.

According to Keller (1994), the stereotypes are described as:

1. Cantina Girl. Great sexual allure, teasing, dancing, and behaving in an alluring fashion that is a hallmark characteristic of this stereotype. She is most often represented as a sexual object, a naughty lady of easy virtue.
2. Faithful, self-sacrificing senorita. This woman usually starts out good, but goes bad by the middle of the film or television program. This character realizes she has gone wrong and is willing to protect her Anglo love interest by placing her body between the bullet/ sword/ posse/ violence intended for him.
3. Vamp. Whereas Cantina Girl is most often presented physically as an available sexual object, the Vamp uses her intellectual and devious sexual wiles to get what she wants. She often brings men to violence and enjoys doing so. She is a psychological menace to males who are ill equipped to handle her (p. 40).

Keller (1994) emphasizes the three major categories of the Cantina Girl, the Faithful, Self-Sacrificing Senorita, and the Vamp works in correlation with an Anglo love interest. Merskin (2007) emphasizes manipulation, sex, passion, and physical beauty are normal to each of the characters coded with particular types of clothing, speech, motivations, postures, and behavior. Merskin (2007) finally suggests that Keller's three categorizations (1994) of Latina stereotypes will appear normal to audiences watching English-language entertainment on television as these negative portrayals are continually included to be written in plots.

Research within English-language and Spanish-language Media

Rojas (2004) identified three problems that need to be considered when

researching the Latino community. First, there is a vital necessity for more examinations of negative Latino representations and stereotyping in English-language and Spanish-language print and television media (Dávila, 2002; Rodríguez, 1999a; Subervi-Vélez, Ramírez-Berg, Constantakis-Valdés, Noriega, Ríos & Wilkinson, 1994). Second, Latino audiences are rarely considered as research participants and subjects for academic purposes (DeSipio, 1998, 1999; Rodriguez, 1999a; Valdivia, 1998). Finally, there is meager information on how Latinas respond and express their opinions on the way they are depicted in Spanish-language media and how they consume popular culture in general (Dávila, 2000, 2001, 2002; Valdivia, 1995, 1998, 2000).

Utilizing a structural perspective, Rojas (2004) also asserts the networks Univision and Telemundo are part of a struggle in which Latino actors participate in the conflict for the reproduction and creation of Latinos' positive identity. Rojas (2004) also considers Latinas' evaluations of Spanish-language television portrayals and content as part of their resources "to negotiate with this social institution that shapes their lives to varying degrees" (p. 127).

Correa (2010), Merskin (2007), and Rojas (2004) present significant studies that focus primarily on the portrayal of Latinas in the English-language and Spanish-language media. The researchers also have specifically highlighted negative stereotypes of the "Latina Image" that were discovered within their investigations. The various harmful stereotypes (over-sexualized, dependent, domesticated, immigrant, uneducated) may contribute to the racialization and homogenization of Latinas as argued by the researchers.

Perceptions of Adolescents and College Women – The Young Feminine Ideal

Not only have researchers presented investigations within English-language and Spanish-language media of the portrayals of the U.S. Latino community, but other researchers have also investigated the overall female body image in mainstream magazines targeting women. Levy (2006/2007), Goodman (2002), and Duke (2000) investigated how women perceive the meaning of the feminine ideal within mainstream magazines targeting female audiences.

The Media Impact on Females

Although women possess great influence in the marketplace, the roles of women in advertisements are not always positive. Studies demonstrate women are often positioned in stereotypical roles and part of gender bias in advertising (Levy 2006/2007). Levy (2006/2007) analyzed the results in a case study example, which implemented Narrative Therapy and media literacy.

In the case study, a counselor works with a 19-year-old female client who is both Latina and Caucasian and feels her identity is influenced by sexual stereotypes portrayed in magazines. The counselor implemented Bandura's Social Learning Theory (1977) as a philosophical base and Narrative Therapy tools to promote discussions of print media. Narrative Therapy focuses on messages derived from the dominant culture and how they influence a client's self-concept. The therapist uses Narrative Therapy to recognize stories or messages in clients so the client can then evaluate these messages. In the case study, the young female client did not want to define her identity by the female images in print magazine advertisements because her body did not resemble those of the models. The client analyzed where the influences, messages, and stories were found in her life and now thinks critically about what societal images she wants to absorb as a consumer.

Levy (2006/2007) concluded that the challenge “to influence the advertisement industry so it no longer perpetuates limiting stereotypes is a formidable one” (p.84).

The Ideal Body Image on College-Age and Adolescent Females

Goodman (2002) investigated the ideal body image and the divergent processes of how Latina and Anglo women negotiate excessively thin female images in magazines. In Goodman’s study, 24 Latina and Anglo women who were 18- to 24-year-old U.S. residents participated in focus groups in which they were asked questions about their beliefs, attitudes, and behaviors when it comes to the ideal body in *Cosmopolitan*, *Glamour*, and *Latina* magazines. There was insight on how Latinas’ exposure to Latino culture helped them withstand the mediated ideal more than Anglo women. However, Goodman found the negotiated attitudes of the Latina and Anglo participants gave way to a number of factors. Goodman’s (2002) findings revealed the long-term exposure to media images that naturalize thinness has a negative impact on both groups of women. Goodman (2002) concluded from the participants’ discourses that the image of thinness in the media is an everyday battle for consumers who do not resist the thinness ideology.

In Goodman’s (2002) study, the young 18- to 24-year-old Anglo women signified that the ideal body for women in fashion magazines is thin and tall with large breasts. The Latina participants described the ideal woman they would see in magazine advertisements as “skinny with muscles like Jennifer Aniston” and “anorexic” (Goodman, 2002, p. 715). All the women, regardless of race, perceived the ideal as extremely thin, even anorexic. A few noted the ideal as being physically fit and having large breasts. Many denied that a thin woman could naturally have a large chest. In the perceptions of the thinness ideal, Goodman recognized the Anglo participants noted the

image of thinness is desired although the participants have criticized the constructed ideology.

It is important to recognize the Latina participants in Goodman's (2002) investigation continued to condemn the ideal as un-feminine, unhealthy, lacking curves, and having no breasts. These participants revealed an oppositional response when debating the idea of thinness in the media. First, they realized the thin ideal was part of an Anglo woman's perception. Second, the participants noted how the Latino household embraces culture, food, and curvaceous female bodies. The messages their culture gives them is not feeling pressured to be thin. Culture plays a significant role of influence in how Latinas negotiate female media imagery, which allows them to resist the supposed ideal more than their Anglo counterparts.

However, Goodman (2002) found that Latina participants do have to battle dual beliefs. A few of the participants did want to become the feminine ideal like the women displayed across the advertisements in *Cosmopolitan*. Although the Latino culture applauds a full-figured ideal, the dominant White American culture applauds the feminine ideal. These dual beliefs may hinder the Latina participants because the full-figured ideal is accepted within their Latino household, but the White feminine ideal is praised in American society.

Duke (2000) conducted a qualitative study that examined culture as a mitigating factor in adolescents' media uses and gratifications. Duke (2000) investigated the interpretations of the female ideal presented in popular teen magazines by conducting focus groups and interviews. Duke (2000) states, "The magazines are a one-way mirror through which Black girls observe and critique White beauty culture" (p. 367). The study

was guided by three major principles, which are: (1) Women's lives need to be addressed in their own terms. (2) Feminist research should not be on women, but for women. (3) Feminist methodology involves putting the researcher into the processes of production and interpreting results: "I do this by writing in the first person and making my social class and racial orientation explicit vis-à-vis the participants" (Duke, 2000, p. 374).

African American and Anglo participants were selected through the snowball method as part of the longitudinal study. The participants came from three groups of middle-class girls who were readers of teen magazines. The first group consisted of 10 Anglo participants who were interviewed when they were 12 to 13 years old, and then again at 16 to 18 years old. The second and third group consists of 16 African American girls, eight from the ages of 12 to 15 years old, and eight who were 17 to 18 years old. There was a difference among the African American girls and Anglo girls. Duke discovered that African American girls were uninterested in fulfilling the "ideal feminine physique." African American girls believed their personality was more important than appearance. This group had a stronger interest in articles about real girls, athletes, actors, and singers. The Anglo girls had stronger interest in cosmetics and physiques of models and provided more evaluative statements that centered on appearance, stating personality was "something a girl depended on if she were un-attractive" (Duke, 2000, p. 382).

The Anglo participants viewed cosmetics as a necessity and tool to cover up acne rather than an agent of change or improvement. It appeared teen magazines used the arena of teen discomfort, such as acne, to market approaches to correct these types of flaws – cosmetics were the magic tool. The attitudes of teen Anglo female participants toward cosmetics did not change greatly with age.

These previous research studies of Caucasian females and Latina images need to be updated for print advertisements of English-language and Spanish-language media in order to investigate the different portrayals and images of females. Further perceptions of Latinas need to be examined in order to see how they perceive print media messages. The literature also recognizes harmful stereotypes of Latinas and their re-occurring roles of negative characteristics in entertainment may add to the homogenization of Latinas.

Different Latino and American Experiences

Just as Duke (2000) implemented feminist principles to guide her research, I, too, used these primary principles as a foundation. Duke's (2000) principles emphasize the importance of women's lives in research; to conduct feminist research for women; and putting the researcher into the study's process and development.

By implementing these principles, the voices of individual Latinas are valued. As a Mexican American, I, too, involved myself in the research process and used first person. I felt I had a personal connection with some of my Latina participants because we have similar backgrounds. However, I did not have a personal connection with some of my participants who were not of Mexican origin because of our different Latino and American experiences. For example, the participants that were descendants of Dominican and Cuban descent grew up with different customs and cultural experiences in the United States than I had with my own Mexican American cultural upbringing.

The purpose of this research was two-fold. First, my investigation brought Latinas into the discussion and debate of how two print magazines, *Cosmopolitan* and *Latina*, represent and serve Latinas living in the United States. Second, the research brought Latinas into the conversation of how the diverse array of Latina identities are defined in

contemporary U.S. society. I ask the following research questions:

RQ1: What do the Latina participants see in the *Cosmopolitan* cosmetic advertisements?

RQ2: What do the Latina participants see in the *Latina* cosmetic advertisements?

RQ3: What messages do the Latina participants have for marketers about the ways women are represented in *Cosmopolitan* and *Latina*?

Chapter Three

Methodology

To best answer my research questions, I conducted semi-structured individual interviews with ten Latina participants between the ages of 21 and 28. I focused on the cosmetic advertisements in two print magazines: *Latina*, which largely targets Latinas in the U.S., and the American magazine *Cosmopolitan*, which targets a general female audience. *Latina* magazine includes English-language and Spanish-language content, while *Cosmopolitan* is printed in English.

I specifically recruited Latina participants between the ages of 21 years old and 28 years old based on the median ages for the largest groups of readers of both magazines. Latinas between the ages of 18 and 34 account for the highest readership of *Latina* magazine (median=26) (Latina Subscriber Study, 2008). For *Cosmopolitan* magazine, females between the ages of 18 and 24 account for the highest group of readers (median=21), and females between the ages of 25 and 34 account for the second highest group of readers (median=28) (MRI Audience Study, 2011).

The Magazines

Latina

Mimi Valdés Ryan, former *Latina* Editor-In-Chief from 2007-2010, argued the magazine is the definitive fashion, lifestyle, and beauty magazine for the Latina community (Direct Action Media, 2011). According to the *Latina* 2012 Media Kit, the editorial content of *Latina* features the following topics: love and relationships, fashion, family, guys, readers' choice, makeover your look, young Latinos in Hollywood, food, entertainment, and reasons to love being a Latina (Direct Action Media, 2011). *Latina* is

owned by Latina Media Ventures, LLC, and provides English-language and Spanish-language print. Readers also have access to *Latina* content on Latina.com, Twitter, Facebook, Google Plus, and YouTube.

According to a Latina subscriber study conducted in 2008 by Beta Research, Inc., 97 percent of its readers are female and three percent are male. Latinas between 18 and 34 years old account for the highest readership of the magazine, but it also reaches women up to the age of 49 years old. The average income for a *Latina* reader is \$64,500. In the college and university category, 81 percent of readers have some college education while 70 percent are college graduates or have further higher education. The average time spent reading per issue of *Latina* is 96 minutes (*Latina* Subscriber Study, 2008).

Cosmopolitan

According to James Landers (2010), a journalism and communication scholar, the different editorial dynamics and the ability to find a niche in the global marketplace allowed *Cosmopolitan* to successfully prosper for more than a century. Landers (2010) states, “The revival of *Cosmopolitan* under the leadership of Helen Gurley Brown generated a unique demographic consisting mostly of twenty-something to thirty-something women who were employed and earning good money” (preface, viii). Furthermore, Landers (2010) argues that this is the kind of audience advertisers want to reach. Brown was *Cosmopolitan*’s editor-in-chief for 32 years from 1965 to 1997 (Landers, 2010).

Cosmopolitan has 64 international editions, is published in 35 languages and is distributed in more than 100 countries (Hearst Corporation, 2012). The editorial magazine content includes the following topics: relationships, fashion, entertainment,

self-improvement, general interest, beauty, health and fitness. Not only is *Cosmopolitan* a global magazine, but the Hearst Corporation has also created different communication outlets for their audiences that include: *Cosmo Radio*, *CosmopolitanTV*, *Cosmo Mobile*, and *Cosmopolitan.com*. There are also social media connections with Facebook, Twitter, and the *Cosmopolitan* iPad application that subscribers are allowed to download.

Based on primarily women readers, females between the ages of 18 through 24 account for the highest percentage of readers for *Cosmopolitan* at 40.2 percent (MRI Audience Study, 2011). The MRI Audience Study (2011) also highlights females between the ages of 25 and 34, which accounts for the second-highest percentage at 29.5 percent of readers. This age group is followed by females who are 35 through 49 years old at 30.3 percent of readers. According to the readership survey, 62.6 percent are attending or have graduated from college (Hearst Corporation, 2012). Employed females account for 66.9 percent of the *Cosmopolitan* readership. Forty-three percent are single, 38.1 percent are married, and 16.6 percent are divorced, widowed, or separated.

According to the College Store Executive's 30th Annual Magazine Survey (2012), the self-proclaimed national news magazine of the college store industry, *Cosmopolitan* has been the top-selling magazine in college bookstores for the past 25 years.

Cosmopolitan has the strongest connection to the college market and females enrolled in colleges and universities. Other top magazines to reach the college market include: *Glamour*, *Vogue*, *InStyle*, *Allure*, *Self*, *Elle*, *Marie Claire*, and *Lucky* (College Store Executive, 2012).

Participants

The ten female participants at the heart of this study range in age from 21 to 28,

were born and reside in the United States, and self-identify mostly as Mexican American, Tejana, Latina, and/or Hispanic, although one participant also self-identified as Cuban and Dominican, while another stated she was American with Mexican and Spanish descent (see Table 1). As shown in Table 2, English is the primary language for all participants; however, six reported that both English and Spanish are spoken at home. The participants stated their families have resided in the United States for at least 30 years and as many as 124 years. Nine participants are single, and one is married with a child. Two are in college, seven have graduated with a Bachelor's degree or higher, and one dropped out of college due to personal reasons. Their majors include law, pharmacy, accounting, business administration, finance, advertising, photography, mass communication, and journalism.

Table 1: Participant Pre-Screening Data

	US Resident	US Birth	Cultural Background, Ethnicity, Race	Age
1	Yes	Yes	Mexican American, Tejana	24
2	Yes	Yes	American w/ Mexican, Spanish descent	21
3	Yes	Yes	Latina, Cuban, Dominican	26
4	Yes	Yes	Mexican American	24
5	Yes	Yes	Hispanic, Mexican American	23
6	Yes	Yes	Latina	26
7	Yes	Yes	Mexican American	24
8	Yes	Yes	Hispanic	24
9	Yes	Yes	Latina/Hispanic	24
10	Yes	Yes	Latina/Hispanic, Mexican American	25

Table 2: Participant Demographics

	Family in US	Language at Home	Primary Language	Marital Status	Level of Education	Major
1	>100 years	English & Spanish	English	Single	Graduate School	Journalism
2	>100 years	English & Spanish	English	Single	Some College	Advertising
3	100 years	English & Spanish	English	Married	Some College	Business Administration
4	100 years	English & Spanish	English	Single	Graduate Degree	Pharmacy
5	50 years	English	English	Single	Graduate School	Mass Communication
6	30 years	English & Spanish	English	Single	Graduate Degree	Law
7	50 years	English	English	Single	College Graduate	Accounting
8	124 years	English	English	Single	College Graduate	Finance
9	100 years	English	English	Single	College Graduate	Accounting
10	100 years	English & Spanish	English	Single	Graduate School	Journalism

The top preferred magazines the participants choose to read include *Latina*, *Glamour*, *Cosmopolitan*, *Vogue*, and *Vanity Fair*. The least preferred magazines read were *Good Housekeeping*, *Harper's Bazaar*, *Elle*, and *Marie Claire*. However, *Cosmopolitan* and *Vogue* were also magazines some of the participants didn't prefer.

I recruited potential participants through status updates on Facebook and Twitter (see Appendix A). Once they contacted me, I provided interested participants a pre-screening demographic questionnaire via e-mail to determine eligibility (see Appendix B). Specifically, participants needed to be between 21 and 28 years of age, reside in the

U.S., and be of Latino descent. If individuals failed to meet these specific criteria, I responded politely by thanking them for their time and told them I appreciated their interest in the research project. Ultimately, 17 people contacted me, and I interviewed the ten deemed eligible for participation at a location of their choice.

Interview Procedures

With approval from UH's Committee for the Protection of Human Subjects, I conducted individual, semi-structured interviews with each participant. At the beginning of each interview, I asked the participants to review cosmetic advertisements published in each *Latina* and *Cosmopolitan* magazine from January 2011 to March 2011, a total of six issues. To do so, I compiled two binders – one for each magazine – of all the cosmetic advertisements in those issues. As shown in Tables 3 and 4, *Latina* published 22 cosmetic advertisements in those three issues, and *Cosmopolitan* included 31.

Table 3: Number of Cosmetic Advertisements

	# of Cosmetic Ads	# of Total Ads	% of Cosmetic Ads	# of Pages in Issue
<i>Cosmopolitan</i>				
Jan 2011	6	42	14%	172
Feb 2011	12	76	16%	230
Mar 2011	13	89	15%	220
<i>Latina</i>				
Dec 2010/Jan 2011	9	48	19%	124
Feb 2011	4	31	13%	96
Mar 2011	9	37	29%	102

Table 4: Cosmetic Brands and Celebrity Spokespeople

Cosmetic Brands		Celebrity Spokespeople
<i>Cosmopolitan</i>		
Jan 2011	CoverGirl (2), Estée Lauder (1), Olay (3)	Queen Latifah (1, CoverGirl)
Feb 2011	CoverGirl (4), L'Oreal (1), Maybelline (2), Olay (4), Revlon (1)	Drew Barrymore (3, CoverGirl) Taylor Swift (1, CoverGirl) Beyonce Knowles (1, L'Oreal) Jessica Biel (1, Revlon)
Mar 2011	Clinique (1), CoverGirl (2), Lancôme (1), L'Oreal (1), Maybelline (3), Olay (1), Rimmel London (1), Revlon (3)	Drew Barrymore (1, CoverGirl) Taylor Swift (1, CoverGirl) Beyonce Knowles (1, L'Oreal) Jessica Alba (1, Revlon) Halle Berry (1, Revlon) Jessica Biel (1, Revlon) Zooey Deschanel (1, RL)
<i>Latina</i>		
Dec 2010 / Jan 2011	Clinique (1), CoverGirl (2), Lancôme (2), Maybelline (3), Sephora (1) <i>*5 Spanish Ads</i>	Ellen DeGeneres (1, CoverGirl)* Dania Ramirez (1, CoverGirl)* Julia Roberts (1, Lancôme) Kate Winslet (1, Lancôme)
Feb 2011	CoverGirl (2), Maybelline (2) <i>*4 Spanish Ads</i>	Drew Barrymore (2, CoverGirl)*
Mar 2011	Chanel (1), Clinique (1), CoverGirl (2), Lancôme (1), L'Oreal (1), Maybelline (3) <i>*6 Spanish Ads</i>	Drew Barrymore (1, CoverGirl)* Taylor Swift (1, CoverGirl)*

During the interviews, I asked the participants to describe (a) the female magazines they read, as well as the ones they don't; (b) their impressions of the collected

cosmetic advertisements from *Latina* and *Cosmopolitan*; and (c) their views regarding the ways cosmetic companies should and should not market to Latinas. I prompted for more information or clarification as needed. The interviews lasted approximately 30 minutes, and were audio-recorded and transcribed verbatim with participant permission. I also assigned pseudonyms to protect confidentiality. In the total, the interviews resulted in 27 pages of single-spaced transcripts. Copies of the interview protocol and consent form are included in Appendix C and Appendix D.

Data Analysis

To analyze the data, I used grounded theory (Glaser & Strauss, 1967). According to Lindlof and Taylor (2011), the grounded theory approach expressively compels “logic discovery” with a set of formalized vocabulary and rules that guide direction to the “messy process of qualitative research” (p. 250). Glaser and Strauss list three important features of grounded theory that have been widely used in other studies (Charmaz, 2000; Glaser, 1978; Glaser & Strauss, 1967; Strauss, 1987; Strauss & Corbin, 1990): emergent theory, categories, and coding (Lindlof & Taylor, 2011). Emergent theory is “grounded in” the relationships between the data and the categories into which they are coded. An ongoing process of comparing units of data with each other is the development of categories or also known as the constant-comparative method. While the researcher is still in the field investigating, categories and codes change with new data that alters the study’s framework.

Implementing Glaser and Strauss’ (1967) grounded theory approach, I discovered emergent themes were discovered when transcribing and coding the ten interviews. I noted similar responses among the participants as well as different responses, which

included preferred magazines to read and varying details that stood out to them in the cosmetic advertisements. My process of constant comparison yielded 18 categories that I collapsed into three primary themes: fears of aging; stereotyping the Latina image; and recommendations for marketers to successfully cater to the U.S. Latina population.

Chapter Four

Results

Three themes emerged from the data. First, some of the participants negatively responded to the Olay Regenerist and Lancôme Genifique anti-aging products printed in the *Latina* and *Cosmopolitan*. Rebecca said, “I’m surprised about the anti-aging products. I’m kind of developing this fear of aging now because the anti-aging products are in my sight.” Second, the participants believed *Latina* cosmetic ads used Latina stereotypical approaches to sexualize models and spokespeople. Stereotypes such as bright colors and cultural symbols were used to enhance the Latina image (e.g. Merskin, 2007). Elizabeth said, “I think they kind of play with the sexuality a little more. I feel like I saw a little bit more lip-colored ads in that one versus facial or foundations and stuff.” Finally, a third important commonality developed within the participant interviews was the need for marketers to conduct more research on the diverse U.S. Latina population. The participants expressed they strongly want to identify with models and celebrity spokespeople when they come across cosmetic ads in *Latina* and *Cosmopolitan*. “I feel that what they should do is research ... they need to do research,” said Brenda. “There are all different shades of Latinas, so they need to be more diverse and do research in terms of and learn how to market towards the individual rather than market towards the general... they messed that up.”

The three themes reflected what the Latina participants perceived after reviewing the cosmetic ads in *Latina* and *Cosmopolitan*. The majority of the participants felt they don’t see themselves within the *Latina* and *Cosmopolitan* cosmetic ads. The participants want to see more Latina representations and Latina celebrity spokespeople so they can

identify and connect with the advertisements, brands, and products. Factors such as eye-color and skin tone are important details the participants want marketers to consider when advertising to the U.S. Latina population. The participants also feel the *Latina* cosmetic ads are perpetuating Latina stereotypes with bright colors, big lips, fruits, and roses. Participants also felt *Cosmopolitan* markets to a mainstream female audience and not to a specific ethnicity. It's vital to recognize that the participants have a message for marketers if they want to successfully cater to Latina consumers and audiences. The three emergent themes are commonalities that were discovered within the transcripts, which may help researchers understand what perceptions and reactions Latinas have when they see *Latina* and *Cosmopolitan* cosmetic ads.

Fears of Aging

As the primary investigator, discovering the emerging theme fear of aging and seeing a variety of Olay Regenerist and Lancôme Genifique anti-aging advertisements came as a great surprise in my research. A theme I thought would have quickly emerged within the interviews would have been body image issues just as Duke (2000) and Goodman (2002) discovered in their qualitative investigations. However, discussions emerged about aging due to the advertisements endorsing anti-aging products. This is an interesting discovery because *Latina* and *Cosmopolitan* target a predominately younger female audience and anti-aging products may target older female audiences.

Anti-aging ads lead Brenda to discuss celebrity images. She expressed concern about how celebrity news magazines constantly target celebrities and judge them based on their weight and appearances. "They make average people feel bad if they don't look a certain way," said Brenda. "You know they have to get plastic surgery and make average

people want to get plastic surgery to look good. Most of these celebrities don't even look bad."

Rebecca was surprised anti-aging products were even advertised in the magazines, which caused her to express a fear of aging. Rebecca said, "I'm in my young twenties! I don't really think about aging. I worry about these *Cosmo* and *Latina* mags and what they market to young women." Rebecca's fear of aging, which developed due to seeing the anti-aging advertisements, is an example of what other consumers and readers may feel. Once a reader sees the anti-aging products in magazines targeting their age demographic, they may believe they will have to start using Olay Regenerist and Lancôme Genifique products to prevent wrinkles. The Olay Regenerist anti-aging products advertise that they can offer consumers "JUST FANTASTIC, younger looking skin" and "firmer skin in five days." The Lancôme Genifique anti-aging product advertises youth is in a woman's genes and we should "reactivate it to see visibly younger skin in just seven days." Catherine believes *Cosmopolitan* keeps pushing anti-aging products on the female consumer:

From *Cosmo*, I feel like a lot of them are very like anti-aging... anti-aging. They are trying to push a lot into women and I'm pretty sure that a lot of the girls that read this don't need these anti-aging products. I really don't know the demographic or the age group of *Cosmo*, but it's really heavy of anti-aging. It's like every other ad.

Catherine expressed concern about the consequences of selling these anti-aging products. Brenda and Rebecca's impressions of seeing anti-aging products in magazines targeting their age demographic raised concern, as well. It may be that *Latina* and *Cosmopolitan* magazines are sending a message that women need to look younger and anti-aging products are the solution. Another message to women may be that getting

older is a stigma because a younger age is what may be accepted. A second emergent theme that developed within the participant transcripts was negative elements perpetuating Latina stereotypes in cosmetic advertisements.

Stereotyping the Latina Image

The participants said advertisers use negative Latina stereotypes when representing models and spokespeople in *Latina* cosmetic advertisements. Stereotypes of the Latina image include darker or tanned skin, bright colors, large lips, cultural symbols, and sexualizing the appearance.

Although Sabrina has never purchased foundation products because she is discouraged no models have her skin shade, she feels differently about the lipstick products. Sabrina said, “They make me want to go out and buy these cosmetics... the lipstick selection. All the colors are bright.”

Like Sabrina, Brenda felt the *Latina* magazine cosmetic ads persuaded her to buy all the different lip color products. She also felt *Latina* had a stronger sexual and luscious lip appeal than *Cosmopolitan*. Brenda said, “I noticed that every single page has some kind of lip. It was drawing attention to the lip and it was making them all sexy and luscious.” She also felt maybe this was an approach by *Latina* to draw attention to the lips and that *Cosmopolitan* had a more basic approach to their lip products. Brenda also described her impressions of skin color differences in *Cosmopolitan* and *Latina*, with models looking darker and more tanned in *Latina*.

Jessica expressed that a lot of the ads in *Latina* are just trying to sell the products and not really featuring a model. However, if there is a model that person will have brown eyes or they’ll try to highlight the product more and have the model’s eyes closed.

Jessica also noticed Caucasian actress Drew Barrymore has a lighter eye color in *Cosmopolitan* than in the *Latina* magazine CoverGirl advertisements. Jessica also emphasized that CoverGirl spokesperson Barrymore had a more bronzed and tanned appearance in *Latina*. The bronzed skin in the *Latina* cosmetic advertisements signify marketers may believe Latina consumers have darker physical features than an average *Cosmopolitan* consumer.

As a Latina, Natasha believes it is always good to see a Latina celebrity in cosmetic advertisements. There is a stronger connection when seeing Latina celebrities and spokespeople for it empowers the Latina audience. However, her impressions were indifferent when seeing CoverGirl Barrymore in *Latina* cosmetic advertisements. Natasha said, “Drew Barrymore is in a lot of the ads, but there is really no demographic she can relate to through *Latina*. It just seems she has a contract with CoverGirl.” Natasha also noticed many of the lipstick products in the *Latina* cosmetic ads are red, but believes the color is not appealing on darker-skinned Latinas:

In specific to *Latina*, there should be more variety in skin tone and appropriate lipstick color. Red does not only have to be the choice of Latinas and lipstick. The ads that I do feel a connection to are the darker skinned models such as Queen Latifah, Dania Ramirez, and Halle Berry... Latinas are curvy and that's how most Latinas are.

CoverGirl spokesperson Queen Latifah is an African American actress and singer.

Revlon spokesperson Halle Berry is an African American actress. Dominican Dania Ramirez is an actress and CoverGirl spokesperson. Natasha's negative feelings toward the advertised bright red lip shades in *Latina* magazine reveal that perpetuating Latina stereotypes may not always be a successful approach. Researchers and marketers need to consider bright lip shades may not appeal to Latinas with darker skin.

Elizabeth pointed toward the cultural symbols in the *Latina* cosmetic ads. She said she saw things that might catch a Latina's attention, "like red roses and stuff with more vibrant colors and stuff like that you might think would associate with our culture." Elizabeth recognized the Lancôme L'Absolu Rouge Vintage Reds Collection cosmetic ad in *Latina* not only sells red lipstick for "exceptionally replumped lips," but also features a big red rose in the background. Two Maybelline ads also sell bright pink lip glosses and lip shades. One Maybelline ad has a ripe pink berry in the corner, and another ad has a big red rose in the background, as well. Elizabeth said, "I think like when you imagine the Latina culture in general, you think of flowers, fruits, colorful things. So I think that's what caught my eye."

Erica also recognized the cosmetic ads in *Latina* magazine were using stereotypical bright colors in connection with Latinas. She claims, "There is blush and lip gloss. Bright colors to enhance the lips, such as that brilliant red to sexualize the Latina." Through bright colors and enhancements of the lips, Erica's impressions of the cosmetic ads in *Latina* reveal typical stereotypes are still being used to represent the Latina image. She also expressed the differences she sees in *Cosmopolitan* ads, which do not use bright colors like *Latina*. "There are just ads that are for enhancing what you already have like mascara," she said. "*Cosmo* has more of the girl-next-door models and *Latina* are more sexualized women." Erica feels the women in *Latina* are more sexualized and wear more make-up, which perpetuates the Latina stereotype image. In addition, participants said they do want to see positive representations of the Latina image in cosmetic advertisements.

Participant Recommendations

One of the most important commonalities that emerged during the interview process included Latina participants' desire to see positive representations of Latinas. Seven participants strongly expressed changes they want to see in cosmetic advertisements printed in *Latina*, *Cosmopolitan*, and other female mainstream magazines. These changes the participants want to see in printed cosmetic ads are words of advice for Hispanic marketers and advertising companies wanting to successfully cater to U.S. Latinas. The participant voices are important to consider because these women want to identify with the models and cosmetic brand spokespeople. The participants want the full embodiments of diverse U.S. Latinas to be fairly represented.

The first advice Natasha extended for *Latina* magazine is to tap into the variety of different Latina representations to use in their magazine. Natasha said, "With *Latina*, they have a lot to explore because they still tend to use the generic CoverGirl." Sandra's advice for cosmetic companies when marketing to Latinas is to use "more realistic girls and more Latina girls." Yet, she thinks cosmetic companies have been successful marketing to Latinas with their wide variety of lipstick shades, eyeshadows, and eyeliners. *Cosmopolitan* has also been successful, in her view, for representing different races.

Rita wants more Latina representation in cosmetic advertisements, saying, "If it's going to be Latina then it needs to be about Latinas." She wanted more Latinas shown with the make-up instead of always using Caucasian models. Rita also recommends more Latina teenage celebrities, such as native Texan and Mexican American actress and singer Selena Gomez, so Latina teenagers can identify with the ads. This important strategy may have a positive impact on Latina teenagers, especially if they have more

positive Latina role models with which to identify in cosmetic advertisements.

However, Rebecca conveyed a different tone toward the approaches cosmetic companies use to cater to Latina consumers:

I feel upset because I really didn't feel a connection with the Latina cosmetic advertisements besides the Spanglish mixed in with the three issues. I don't feel my Latina community is being catered to through cosmetic representations. You would think Hispanic marketers would research more and want to cater to us successfully.

After reviewing the 22 cosmetic ads in *Latina*, Rebecca said her sense of pride as a Latina was at a low point. In the *Cosmopolitan* cosmetic ads, she was also upset to only see one Latina representation. Revlon spokesperson and actress Jessica Alba was the only Latina representation in *Cosmopolitan* and was advertising Revlon's Colorburst lip gloss. Alba is of Mexican American, Danish, and French Canadian descent. The advertisement features three brightly colored lip glosses and focuses on Alba's bright pink lips. The Revlon cosmetic advertisement also reads, "This weightless gloss makes lips pop with color and 5X more shine than patent leather." Not only is actress Alba the only Latina representation with whom Latina consumers may identify, the promotion of lip products emphasizes the sexual stereotype of Latinas having large lips (e.g. Merskin, 2007).

Elizabeth suggests that marketers use more Latinas and diversify by using more African American women and Asian women:

They should also continue to use vibrant colors because I think we are attracted to that...that was good. Maybe put a little more of a variety with facial creams and foundations because I think foundation is the hardest for us to match.

Elizabeth also emphasized consumers and magazine readers may not be full Latina and may be mixed with other races, so diverse women should be reflected. Elizabeth wants to have more Latina spokespeople for the Latina community to identify with, as well. "If

they get them on board with their advertising or get them to be spokespersons, that would probably catch our attention,” she said. Having a Latina representation for the Latina community continues to be a commonality among the participant’s comments.

Brenda wants marketers to change the way they think about what would sell, conduct more research on the U.S. Latina population, and learn about different Latino cultures. Brenda said the sexiness is enhanced in *Latina* magazine, but *Cosmopolitan* plays it safe. Brenda also feels *Cosmopolitan* is not a very diverse magazine, claiming, “It probably has two minorities and the rest would be predominately, you know, White women.” She believes you can only count a few minorities in *Cosmopolitan* and that it’s not diverse as the women of American society. In the *Cosmopolitan* content, Latina actress Jessica Alba, African American actress and singer Queen Latifah, and African American actress Halle Berry were the only representations as minority cosmetic spokespeople. Halle Berry represented Revlon foundation and Queen Latifah represented CoverGirl foundation. Brenda also noticed a great lack of diversity in *Latina*. “There wasn’t (sic) a lot of Latina actresses,” she said. “They just showed what the other magazine was showing, but it had little diversity.” She noticed more Caucasian women represented in *Latina* and said that magazines targeting Latinas need to feature more Latinas. Dominican actress and CoverGirl Dania Ramirez was the only Latina represented in the three *Latina* issues used in this study.

Catherine wants marketers to consider the variety of cosmetics available to them, especially with colors and tones. She doesn’t want marketers to forget there are Afro Latinas who need their own selections of cosmetics, as well. The term Afro Latino refers to a Latin American person of Black African ancestry and also refers to cultural or

historical elements in Latin America mixed with African cultural elements (Hernandez, 2003). The mixing of elements include religion, music, language, the arts and social class (Hernandez, 2003). Catherine also suggests marketers understand the Afro Latina target better and that Caucasian features should not be seen as a standard of beauty: “Yes, there are Latinas that are White and look White, but at the same time we have to be careful as advertisers and marketers.” Catherine noticed when there is a Latina model in magazines it’s an exotic-looking Latina model with colored eyes. She says it’s the same situation with African American representations and marketers need to have more variety of models in cosmetic advertisements.

The Latina participants extended their voices for advertisers and Hispanic marketers to consider when catering to the U.S. Latina population in magazine cosmetic advertisements. A strong commonality among the participants was the need to see more Latinas with whom they can identify. The participants want to connect with the Latina model or celebrity spokespeople representing the cosmetic brand in *Latina* and *Cosmopolitan*. They also want diverse skin tones featured in cosmetic advertisements to better represent the diverse U.S. Latina population. The advice the participants are giving to advertisers and marketers is beneficial in order to successfully cater to Latina audiences. The Latina participants do not want to be defined as a homogenous population and want their diversity to be fairly represented.

Summary and Reflections

The emergent themes discovered through the individual semi-structured interviews provide understanding of what the Latina participants perceived and interpreted when analyzing *Latina* and *Cosmopolitan* cosmetic advertisements. Major

themes included fears of aging, perpetuating Latina stereotypes, and raising participant voices to advertisers and Hispanic marketers.

The fears of aging was a surprise, given one may not think to see a variety of anti-aging ads in a magazine geared toward a predominately young audience. Second, it still seems that Latina stereotypes persist after many decades of Latina representations in English-language and Spanish-language print and film media. In *Latina*, continual use of bright colors, emphasized lip size, bronzed skin tones, and sexualized appearances are what the participants discovered throughout the cosmetic advertisements (e.g. Merskin, 2007). The participants expressed negative reactions towards anti-aging advertisements and gave strong advice on particular approaches they believe advertisers and Hispanic marketers need to consider when catering to U.S. Latina audiences. The participants want to see a Latina with whom they can identify from light skin, bronzed skin, and black skin. They want positive representations of Mexican American, Puerto Rican, and Cuban spokeswomen. As part of the fastest-growing population in the United States (U.S. Census Bureau, 2011), it is obvious these participants feel Latinas are not represented nearly enough in *Latina* and *Cosmopolitan* advertisements.

Chapter Five

Discussion

Research Questions

As the 2010 United States Census data reveals continuing growth of the diverse Latino population, understanding female ethnic representations in advertisements is important for the Latino community. Marketers in English-language and Spanish-language media need to represent the diverse Latino population – from print, radio, and film. The popular print magazines, *Cosmopolitan* and *Latina*, provided a foundation to explore the over-arching research questions of the qualitative study. Individual Latina participants explained their perceptions and reactions while analyzing the cosmetic advertisements from the December 2010/January 2011 – March 2011 *Latina* issues and January 2011-March 2011 *Cosmopolitan* issues.

(RQ1) *What do the Latina participants see in the Cosmopolitan cosmetic advertisements?*

Through the qualitative interviews, participant reactions to *Cosmopolitan* were not as strong to their reactions toward the cosmetic ads in *Latina*. The participants made a negative discovery when they came across only one representation of a Latina spokesperson, actress Jessica Alba. Participants also reacted negatively toward anti-aging product advertisements targeting their young female age group. These negative reactions may signify the limitations placed on potential Latina spokespeople, models, and representations. The negative reactions may lead to negative perceptions of themselves of not being able to identify with the cosmetic celebrity endorsers in the U.S. mainstream magazine. *Cosmopolitan* caters to a majority of young U.S. females of different demographics and needs to represent women of diverse demographics.

Actress Jessica Alba (Mexican-American-Danish-French Canadian) was the only Latina represented throughout the cosmetic advertising content in *Cosmopolitan*. Alba is the Revlon cosmetic brand spokesperson for the new Colorburst lip gloss. Focus is on her lips, which are emphasized with bright pink lip gloss. There are also three lip glosses of bright pinks and reds in the ad content with Alba. Not only did the participants note that Alba was the only Latina representation, they said her brightly and enhanced lips signify sexual stereotypes placed on Latinas. The other *Cosmopolitan* cosmetic ads represent spokespeople and models in a more innocent and graceful pose with softer colors surrounding the ad content. For example, CoverGirl Drew Barrymore gives an innocent smile with nude lips, minimum make-up, and promotes no cosmetic product with white space in the background. There is a light iridescent feel to the ad while Alba is wearing all black to emphasize the bright colored lip glosses. It may seem as if Barrymore is selling the CoverGirl brand while Alba is selling Revlon's Colorburst lip gloss. The difference of the *Cosmopolitan* angelic cosmetic ad and brightly enhanced cosmetic ad sends a message that there are two different audience members being catered toward. CoverGirl's Barrymore may identify more strongly with Caucasian consumers and Revlon's Alba may identify with more Latina consumers.

The Latina participants perceive themselves as having limiting roles to be without having some stereotypical aspects also included, such as the emphasized bright colored lips. Just as Dávila (2001) and Levine (2001) recognized a *commodified Latinidad*, representations of Latina spokespeople and models are constructed into a monolithic framework to sell to the "Hispanic market." This *commodified Latinidad* limits empowering roles for the ways Latinas can be represented in the media. The participants

perceive themselves as not being able to identify with a Latina role model who is a spokesperson for major cosmetic brands within English-language print media, such as *Cosmopolitan*.

The Latina participants reacted by not embracing the idea of aging at such a young age. Various anti-aging products from Olay and Lancôme were advertised in *Cosmopolitan*. This sparked an instant fear of aging and the perception that they will soon need to use these products to prevent signs of aging. This also caused a perception that perhaps they will have to alter their appearance as well and having younger-looking skin is the ideal in U.S. society. The participants perceived themselves as feeling older after reviewing the anti-aging advertisements. The magazine targets a young audience and reading anti-aging advertisements may alter a female's perception about youth and believing they may have to use these products in order to look young like the cosmetic models and spokespeople. However, the Latina participants displayed stronger negative reactions when examining ads in *Latina*.

(RQ2) What do the Latina participants see in the Latina cosmetic advertisements?

As a Latina, I also couldn't help but change the way I perceived myself during the qualitative investigation. Despite different cultural backgrounds, they said they were constructed in a monolithic Latina group. Not only did they perceive their identity to having limiting roles in *Cosmopolitan*, the same perception crossed over to *Latina*. The cover of every *Latina* magazine reads, "Stay Connected to Your Culture." However, how can a Latina stay connected to their culture when there is one single representation of a Latina spokesperson? The marketers may have assumed the one Latina representation,

Dominican actress and CoverGirl Dania Ramirez, was the embodiment of the entire diverse U.S. Latina population and *Latina* magazine consumers.

The limiting roles or *commodified Latinidad* caused the Latina participants to perceive themselves as being represented with stereotypes and negative depictions. Although there was only one Latina spokesperson, CoverGirl Dominican Dania Ramirez, there are still Latina stereotypes conveyed within other cosmetic advertisements in *Latina*. Guzman and Valdivia (2004) described the ideologies of the Latina image. The physical stereotypical characteristics include the female body, sexual promiscuity, and fashion extremes. Mastro and Behm-Morawtiz (2005) describe Latina characteristics as sexual and exotically dangerous. However, the Latina participants perceived themselves more under Keller's (1994) tripartite typology of Latina stereotypes. They include the Cantina Girl, the Faithful Self-Sacrificing Senorita, and the vamp. Merskin (2007) suggested Keller's (1994) tripartite typology stereotypes appear normal to audiences when witnessing Latina characters in entertainment media. The stereotypes Latina participants noticed were bright colors, emphasis of lips, tanned skin, and sexual depictions – all found among the tripartite typology. The participants perceived themselves as only being identified in a homogenized Latina group and defined by stereotypical roles.

It's interesting to note Latina celebrities have had to emphasize their Latina image with some negative depictions and some positive in order to be successful in English-language and Spanish-language media. For example, successful U.S. born Puerto Rican actress, dancer, and singer Jennifer Lopez often appears with nude lips in her L' Oreal endorsement ads. Lopez's lips are not emphasized with bright lipstick colors, which are

symbols often used in cosmetic ads targeting Latina audiences. However, her L'Oreal endorsement ads do focus on Lopez's popular curvaceous body. Lopez's success in English-language and Spanish-language media has included the topic of her body shape, which is also a negative depiction of a Latina.

The participants also perceived themselves as not having enough representation as a diverse population. A magazine catering to the U.S. Latina population placed one Latina celebrity and advertisers may believe this was a strategic marketing approach to connect with all Latinas. The overall reactions of the Latina participants toward *Cosmopolitan* and *Latina* conveyed disappointment because of the lack of Latina spokespeople. The participants made sure to make their voices heard in giving advice to advertisers and Hispanic marketers when catering to U.S. Latinas.

(RQ3) What messages do the Latina participants have for marketers about the ways women are represented in Cosmopolitan and Latina?

There is no doubt there is a lack of Latina celebrity spokespeople and models in *Cosmopolitan* and *Latina*. The Latina participants were disappointed to find they had no female spokesperson or model in both magazines to specifically connect to as a woman of color besides Revlon's Alba and CoverGirl's Ramirez. However, the participants were pleased to see CoverGirl African American actress Queen Latifah and Revlon's African American actress Halle Berry. Yet as women of color, these minimal diverse female representations were not strong marketing approaches to satisfy and connect with the Latina participants. The commonality the participants shared were strong opinions and advice for Hispanic marketers and advertisers.

I noticed that the levels of education among the Latina participants created some differences in how they responded to this question. The participants are in their twenties and critical thinking and media literacy comes with experience and age. There were two participants who had some college and were the less vocal when expressing their reactions and giving advice. The participants who have graduated with a bachelor's degree, professional degree, or enrolled in graduate school expressed their reactions with more detail. They were more vocal in providing messages to marketers about the ways women are represented in *Cosmopolitan* and *Latina*.

The emerging suggestions participants expressed are intended for marketers to obtain success when reaching to diverse U.S. Latina audiences. The harmful stereotypes discovered in the cosmetic advertisements may continue to contribute to the homogenization of Latinas. Their reactions toward the lack of Latina representations and negative stereotypes in *Cosmopolitan* and *Latina* created important suggestions that marketers need to consider for future research. Not only do these negative reactions emphasize the need for positive change in cosmetic ads when marketing to U.S. Latina consumers, researchers could examine the negative impact and consequences of placing anti-aging ads in mainstream magazines aimed at young women.

Future Research on Perceptions of Anti-Aging Product Ads

As the qualitative interviews took place I immediately assumed the majority of the Latina participants were going to have negative reactions and perceptions toward body image. Goodman's (2002) and Duke's (2000) studies revealed that young females did react negatively toward body image in mainstream female magazines. However, a new emergent theme and commonality of fear against aging developed throughout the

investigation's qualitative responses. This discovery was a surprise because *Latina* and *Cosmopolitan* consumers are predominately young females.

One may question on why Lancôme anti-aging ads and Olay Regenerist ads are targeting young female consumers. What are the negative implications when young consumers see these ads? Will they have the need to purchase these anti-aging products? Will young female consumers want to alter their images in the future?

Just as interviews were conducted in this qualitative research, investigators should seek answers from young female audiences on how they perceive themselves and what reactions are generated after reviewing anti-aging ads because the participants had strong reactions of their own. Primary investigators should use popular U.S. mainstream magazines, such as *Cosmopolitan*, *Glamour*, *InStyle*, *Vogue* and other similar magazines in future studies. These particular female-targeted magazines share lifestyle and entertainment content similar to *Cosmopolitan*. More qualitative studies could focus on young female audiences that account for *Cosmopolitan's* highest readership age ranges to investigate responses to anti-aging ads. *Cosmopolitan's* highest group of readers are females between 18 and 24 years old and the second highest group of readers are females between 25 and 34 years old (MRI Audience Study, 2011). Similar U.S. mainstream magazines may also target the same age group. And, as noted earlier Rojas (2004) concluded that researchers rarely consider Latinos/as as participants or investigate the media representations. Qualitative studies should also investigate further perceptions from U.S. Latinas because their reactions were extremely strong when viewing the Lancôme anti-aging ads and Olay Regenerist ads

Conclusion

As a primary investigator and as a Mexican American, understanding the perceptions of other diverse U.S. Latina participants was important for me because there is a lack of academic research using Latino participants (DiSipio, 1998, 1999; Rodriguez, 1999a; Valdivia, 1998). Just as the literature review indicated, there is little information that investigates the responses and opinions of Latinas and how they are perceived in popular culture. The thematic analysis helped me to understand the thoughts and emotions of the diverse Latina participants and to define them as a heterogeneous group. The emergent themes include fears of aging; stereotypes of the Latina image; and important advice for Hispanic marketers and advertisers when catering to the diverse U.S. Latina audiences. The ten diverse Latina participants broadened my perceptions on what changes are needed in cosmetic advertisements to successfully represent the rapidly growing U.S. Latina populations.

Interviews were answered in the investigator's over-arching research questions. The participants perceived themselves as not having a Latina spokesperson or model to identify with in the *Latina* and *Cosmopolitan* cosmetic advertisements. There was disappointment in the fact there was lack of diversity in the cosmetic advertisements. The stereotypical Latina roles continue to take place in English-language and Spanish-language media. Rojas' (2004) study revealed U.S. Latinas reacted negatively toward the portrayals of Latinas on the Spanish-language talk shows *Laura en América* and *El Show de Cristina*. Rojas' (2004) participants also criticized the female guests dressed in provocative clothing and the lack of positive Latina representation on both shows. These stereotypical roles create barriers and limit empowering roles for Latinas. A constructed frame or *commodified Latinidad* places Latinas into a monolithic group without

representing the diverse cultures and ethnicities of the U.S. Latina population.

As a population that needs more inclusion in research, these Latina participants want advertisers and Hispanic marketers to know their reactions to the lack of Latinas in advertisements. The Latina participants want advertisers and Hispanic marketers to learn about the diverse Latino culture that is taking place in the United States. If marketers do not make an effort to acknowledge the diversity of the U.S. Latina population, then stereotypes are barriers that will continue to hinder the Latina image and limit opportunities for female-empowered roles. Without diverse U.S. Latina representations, then the Latina image will continue to be perceived as a homogenous group.

APPENDIX A

Recruitment Script

Hello and thank you for your interest to participate in my qualitative research project for the Department of Communication at the University of Houston. I will be conducting a semi-structured interview about the interpretations of cosmetic advertisements. This research is focused on Latinas between the ages of 21 to 28 years old, and who reside in the United States. There is a demographic pre-screening questionnaire to determine your eligibility. The two magazines I will focus on is *Latina*, which targets Latinas in the United States and the American mainstream magazine *Cosmopolitan*. The magazine advertisements we will look at were published in the months of January 2011, February 2011, and March 2011. There are three issues for *Latina* and three for *Cosmopolitan*. There will be two separate binders – one binder will hold the *Cosmopolitan* cosmetic advertisements and the other binder will hold the *Latina* cosmetic advertisements. I want to understand the thoughts and emotions as I reveal cosmetic advertisements to you in these two magazines. If you feel uncomfortable at any time, we may stop the interview. The interview should be approximately one hour.

APPENDIX B

Pre-screening Demographic Questionnaire (in-person or via e-mail)

Thank you for your interest in my research project for the Department of Communication at the University of Houston. I am interested in exploring how two print magazines, *Cosmopolitan* and *Latina*, represent and accurately serve Latinos living in the United States. Second, this research brings Latinas in the conversation of how the Latino identity is defined in contemporary U.S. society. I would like to ask you a few questions to determine your eligibility in meeting my research objectives. Feel free to ask for clarification if you do not fully understand any of the questions or if you would simply like more information.

Are you a resident of the United States?

1. Yes
2. No

Were you born in the United States?

1. Yes
2. No

(If no, please answer the following open-ended question below and proceed with the questionnaire)

If you were not born in the United States, where were you born?

Do any of the following identifiers pertain to you? Which of the following groups do you most closely identify with? Please tell me as many as apply.

1. Latino/Hispanic
2. Central American (or of Central American descent)
3. Chicano/a (U.S.-born, of Mexican, mestizo descent)
4. Cuban (or of Cuban descent)
5. Dominican (or of Dominican descent)
6. Mexican American (or of Mexican descent)
7. Native American Indian (or of N.A. Indian descent)
8. Puerto Rican (or of Puerto Rican descent)
9. South American (or of South American descent)
10. Spanish (or of Spanish descent)
11. Other Caribbean descendent
12. Other _____

Please describe your cultural background, ethnicity, and/ or race in your own words. How do you identify yourself?

What is your age? _____

(If between the age of 21 to 28 years old, please proceed with questionnaire.)

IF THE INDIVIDUAL FAILS TO MEET ONE OF THE ABOVE CRITERIA, I will respond, politely: "It was a pleasure briefly talking to you, and I appreciate your interest in my research project. However, I am specifically seeking female interviewees who are 21 to 28 years of age, residing in the U.S., and of Latino decent. Again, I appreciate your interest in my research and thank you for taking the time to contact me."

POTENTIAL PARTICIPANT MEETS ABOVE CRITERIA --- PROCEED WITH THE QUESTIONNAIRE:

For how many generations has your family resided in the U.S.?

What language(s) is/are spoken in your home? _____

What is your primary language? _____

Are you:

1. Married
2. Divorced
3. Separated
4. Single
5. Partner
6. Other _____

Level of Education:

1. Some schooling – Number of years attended _____
2. Schooling less than high school
3. High school graduate or equivalent (GED)
4. Some college
5. College graduate
6. Associate's degree
7. Graduate school
8. Graduate/professional degree

What is your major? _____

APPENDIX C

Participant Consent Form

UNIVERSITY OF HOUSTON CONSENT TO PARTICIPATE IN RESEARCH

PROJECT TITLE

Female ethnic representations in cosmetic advertisements: How do Latinas interpret and receive the messages?

You are being invited to participate in a research project conducted by Lisa Hernandez from the Valenti School of Communication at the University of Houston. This project is part of a Master's degree thesis being conducted under the supervision of Dr. Beth Olson.

NON-PARTICIPATION STATEMENT

Your participation is voluntary, and you may refuse to participate or withdraw at any time without penalty or loss of benefits to which you are otherwise entitled. You may also refuse to answer any question.

PURPOSE OF THE STUDY

The purpose of this study is to understand the thoughts and emotions when interpreting the messages of cosmetic advertisements in *Latina* and *Cosmopolitan* magazines.

PROCEDURES

You will be one of approximately 20 participants asked to participate in this project. If you agree, you will be asked to talk about your work experiences with the principal investigator in a one-on-one interview lasting approximately one hour. With your permission, the interview will be audio recorded and later transcribed.

CONFIDENTIALITY

Every effort will be made to maintain the confidentiality of your participation in this project. Pseudonyms will be used in place of your name.

RISKS/DISCOMFORTS

There are no foreseeable risks to your participation.

BENEFITS

While you will not directly benefit from participation, your participation may help investigators better understand how Latinas interpret ethnic representations in cosmetic advertisements of *Latina* and *Cosmopolitan* magazines.

ALTERNATIVES

Participation in this project is voluntary, and the only alternative is non-participation.

PUBLICATION STATEMENT

The results of this study may be published in professional journals. It may also be used for educational purposes or for professional presentations; however, no participant will be identified.

AGREEMENT FOR THE USE OF AUDIO TAPES

If you consent to participate in this study, please indicate whether you agree to be audiotape recorded during the study by checking the appropriate box below. If you agree, please also indicate whether the audio recordings can be used for publication/presentations.

- ☐ I agree to be audiotape recorded during the interview.
- ☐ I agree that the audiotape recording(s) can be used in publication/presentations.
- ☐ I do not agree that the audiotape recordings(s) can be used in publication/presentations.
- ☐ I do not agree to be audiotape recorded during the interview.

PARTICIPANT RIGHTS

1. I understand that informed consent is required of all persons participating in this project.
2. All procedures have been explained to me and all my questions have been answered to my satisfaction.
3. Any risks and/or discomforts have been explained to me.
4. Any benefits have been explained to me.
5. I understand that, if I have any questions, I may contact Lisa Hernandez by email (lisa.y.hernandez@gmail.com). I may also contact Dr. Beth Olson, faculty sponsor, by email (bolson@uh.edu) or by phone (713-743-7881).
6. I have been told that I may refuse to participate or to stop my participation in this project at any time before or during the project. I may also refuse to answer any question.
7. ANY QUESTIONS REGARDING MY RIGHTS AS A RESEARCH SUBJECT MAY BE ADDRESSED TO THE UNIVERSITY OF HOUSTON COMMITTEE FOR THE PROTECTION OF HUMAN SUBJECTS (713-743-9204). ALL RESEARCH PROJECTS THAT ARE CARRIED OUT BY INVESTIGATORS AT THE UNIVERSITY OF HOUSTON ARE GOVERNED BY REQUIREMENTS OF THE UNIVERSITY AND THE FEDERAL GOVERNMENT.
8. All information that is obtained in connection with this project and that can be identified with me will remain confidential as far as possible within legal limits. Information gained from this study that can be identified with me may be released to no one other than the principal investigator, or her faculty sponsor Dr. Beth Olson. The results may be published in professional publications or educational presentations without identifying me by name.

I HAVE READ (OR HAVE HAD READ TO ME) THE CONTENTS OF THIS CONSENT FORM AND HAVE BEEN ENCOURAGED TO ASK QUESTIONS. I HAVE RECEIVED ANSWERS TO MY QUESTIONS. I GIVE MY CONSENT TO PARTICIPATE IN THIS STUDY. I HAVE RECEIVED (OR WILL RECEIVE) A COPY OF THIS FORM FOR MY RECORDS AND FUTURE REFERENCE.

Study Participant (print name):

Signature of Study Participant:

Date:

I HAVE READ THIS FORM TO THE PARTICIPANT AND/OR THE PARTICIPANT HAS READ THIS FORM. AN EXPLANATION OF THE RESEARCH WAS GIVEN AND QUESTIONS FROM THE PARTICIPANT WERE ANSWERED TO THE PARTICIPANT'S SATISFACTION. IN MY JUDGMENT, THE PARTICIPANT DEMONSTRATED COMPREHENSION OF THE INFORMATION.

Principal Investigator (print name and title):

Signature of Principal Investigator:

Date:

APPENDIX D

Interview Guide

1. Tell me which female magazine you prefer to read.
 - a. Why is this magazine your preferred choice?
 - b. Which articles, celebrities, or public figures come to your mind when thinking about this magazine?
 - c. What other magazines do you prefer? Why?
2. Tell me which magazine you choose not to read.
 - a. Why is this magazine not your preferred choice?
 - b. Which articles, celebrities, or public figures come to your mind when thinking about this magazine?
 - c. What other magazines do you not prefer to read?
3. Describe your impressions of the collected cosmetic magazine advertisements from *Latina*.
 - a. How do these cosmetic advertisements make you feel? Why?
 - b. What positive feelings/impressions do you gain/receive from seeing these cosmetic advertisements? Why?
 - c. What negative feelings/impressions do you gain/receive from seeing these cosmetic advertisements? Why?
 - d. the positive and negative advertisements that stand out to you. Explain why.
4. Describe your impressions of the collected cosmetic magazine advertisements from *Cosmopolitan*.
 - a. How do these cosmetic advertisements make you feel? Why?
 - b. What positive feelings/impressions do you gain/receive from seeing these cosmetic advertisements? Why?
 - c. What negative feelings/impressions do you gain/receive from seeing these cosmetic advertisements? Why?
 - d. Select the positive and negative advertisements that stand out to you. Explain why.
5. What advice would you give to cosmetic companies when marketing to Latinas?
 - a. What changes, if any, do cosmetic companies need to consider? Explain.
 - b. In what ways do you feel cosmetic companies have been successful when marketing to the Latinas? Explain.
 - c. Tell me which magazine, *Cosmopolitan* or *Latina*, has more of a positive or negative impact on you as a woman of color. Why?

Closing Question: Is there anything else you would like to tell me?

APPENDIX E

Cosmetic Advertisements

COVERGIRL[®]

QUEEN LATIFAH



Queen Latifah is wearing
Clean oil control in Classic Tan.

It's the most important thing
you'll put on today.

New. DayWear SPF 15

Now with the most effective anti-oxidant power ever.*

Anti-oxidants. What's good for your body can also be good for your skin. That's why it's important to wear DayWear. Our proprietary Super Anti-Oxidant Complex is so powerful, no anti-oxidant we've researched comes close—plus it defends against every key type of skin-aging free radical. This advanced moisturizer visibly diminishes first signs of aging like fine, dry lines and dullness. In fact, 96% of women said their skin felt smoother, fresher and healthier instantly.

Wear DayWear and feel confident in your beautiful skin.

*In vitro testing, comparing the proprietary Super Anti-Oxidant Complex with widely used anti-oxidants such as Alpha-lipoic acid, Kinetin, Vitamin C, Vitamin E, Coenzyme Q10 and Ideferrone

 Like us on [facebook.com/esteelauder](https://www.facebook.com/esteelauder)

The exclusive
Sheer Tint lotion
enhances any
skintone
with a healthy,
even-toned glow.

ESTÉE LAUDER

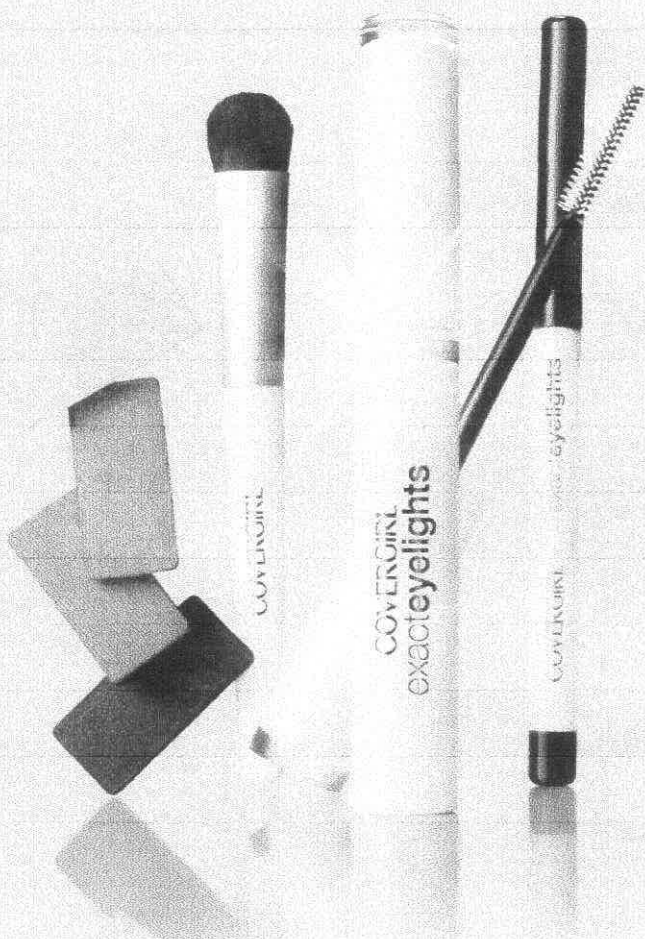
DayWear
Sheer Tint Release
Advanced Multi-Protection
Anti-Oxidant Moisturizer
Soin teinté expert
multi-protection
SPF 15

ESTÉE LAUDER

DayWear

ESTÉE LAUDER

COVERGIRL



individualEYES!



exact eyelights mascara • liner • shadow

In 4 collections customized to brighten eyes.

Light-reflecting metallics and customized tints bring out your baby blues, browns, greens and hazels in an instant.

www.covergirl.com

©2005 P&G

OLAY

REGENERIST

anti-aging
eye roller

Massage, de-puff and
PERK UP TIRED EYES.
In the blink of an eye.

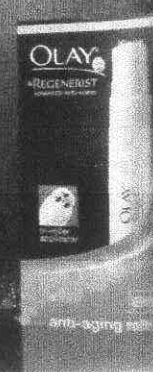
REGENERIST ANTI-AGING EYE ROLLER

Our unique roller-ball delivery system delivers a myriad of benefits for tired-looking eyes. It's the caffeine conditioning complex that helps perk them up.* It also helps reduce the look of lines and wrinkles.**

And immediately begins to awaken and refresh. And wow—what fun, too.

*Massage helps reduce excess under-eye fluid. **Hydrates to reduce the look of wrinkles.

OLAY. CHALLENGE WHAT'S POSSIBLE.™



OLAY

REGENERIST

For firmer skin in 5 days.*



this lightweight...IS NO LIGHTWEIGHT.

NEW REGENERIST MICRO-SCULPTING SERUM

For firmer, lifted skin, challenge the need for heavy creams with this lightweight serum from Olay. It goes on surprisingly light yet gives you significantly firmer skin in just 5 days. Pretty heavy lifting for such a lightweight. With plumping hydration.

OLAY CHALLENGE WHAT'S POSSIBLE.™

OLAY

REGENERIST

Not drastic.

JUST FANTASTIC,
younger-looking skin.



OLAY IS #1 IN ANTI-AGING

Women everywhere have made Regenerist a favorite. It's the number-one anti-aging serum and the number-one anti-aging moisturizer.* And our eye roller has been awarded an Allure Readers' Choice Award for best eye cream.

*Based on U.S. unit sales information, 52 weeks ending 6/12/10.

OLAY. CHALLENGE WHAT'S POSSIBLE.™

NEW
REVLON
CUSTOMEYES™
Mascara

Use *Look 1* to amp up
your lash length and drama.
Switch to *Look 2* for all-out
length and definition.



2 GORGEOUS
LOOKS.
1 GENIUS
BRUSH.

Look 2
LENGTH & DEFINITION

REVLON®

Get dramatic lashes like *Jessica Biel* from *Look 1*. Find your lash look at revlon.com

OLAY
REGENERIST

FOR SMOOTH SKIN WITHOUT
A HARSH CHEMICAL PEEL,

SLEEP TAUT.



NEW REGENERIST NIGHT RESURFACING ELIXIR

By this hydrating formula and challenge the need for harsh chemical peels. This lightweight glycolic elixir gently exfoliates for the smoothing results of a light chemical peel in 7 nights.* For skin that's smooth and taut without drastic measures,** sleep tight.

*Exfoliation vs. a 30% glycolic acid light peel. **Results not equivalent to cosmetic procedures.

OLAY CHALLENGE WHAT'S POSSIBLE.™



Meet DVal, a blogger with beauty on the brain! This 30-something sportswear store diva is willing to dish out cash for quality, but she knows she doesn't always have to. Read on to find out about her beauty expertise, and Olay's newest Regenerist product designed to give a fresh-faced look in just 7 nights. After all, healthy skin is essential for any diva's success.

THE DIVA'S CHOICE

DVal chooses Olay's new Regenerist Night Resurfacing Elixir to super hydrate and nourish her skin. It hydrates and soothes, while other night creams that feel thick and heavy on the skin. **Olay Regenerist Night Resurfacing Elixir** completely absorbs in a few minutes so she can sleep peacefully while her skin transforms.

Nighttime is the right time for skin renewal. NEW Regenerist Night Resurfacing Elixir's lightweight glycolic formula gently exfoliates for smooth skin ready to absorb the light chemical peel in just 7 nights.* The end result: skin that's smooth and bright without significant exfoliation.**

*Based on clinical research. DVal's skin is smoother and brighter after 7 nights of use.

**Based on clinical research. DVal's skin is smoother and brighter after 7 nights of use.



I was practically born in high heels wearing stretch. While other girls were playing with their dolls, I was begging for pink leggings. Years later when they were playing sports after school, I was tearing out magazine pages and trying to recreate looks on paper. In my mind, I was already a diva. In college, my passion for fashion and makeup artistry and beauty blogging grew. The best beauty advice I've made: Wake up every morning happy and glowing.

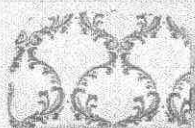
Every woman can feel like a model walking the concrete runway of life. There is no need to look in the mirror and love what you see. Find your unique beauty. Then work it.

Although I'm very dependent on my readers, I don't forget to work on me. I want chemical-free skin.

When I find a product I love for myself, I don't share it. Because I know you'll love it too. How can I keep it to myself? Readers who come to my blog share the same love of beauty, style, femininity, creativity, and self-expression. And the payoff is not only in, for example, getting great skin or a perfect smoky eye, but more in the confidence it exudes. That transformation is what it's about. It's beyond the physical. That's why I named the blog Divalicious. Because when you know you're looking good, you start like a diva.

DVal's blog: dvalicious.com Twitter: twitter.com/DValiciousBlog YouTube: youtube.com/dvaliciousblog

free gift!



Purchase an Olay product and receive a limited-edition cosmetic case from Olay and L'Oréal. Send your receipt name and return address to: Olay QWP Offer, c/o Cosmopolitan, 300 West 57th Street, Room 37, New York, NY 10019.

Regenerist Night Resurfacing Elixir is a prescription-strength glycolic acid peel. Use only as directed. Do not use if you are pregnant or nursing. Do not use if you have a history of skin cancer or are taking retinoids. Do not use if you have a history of skin cancer or are taking retinoids. Do not use if you have a history of skin cancer or are taking retinoids. Do not use if you have a history of skin cancer or are taking retinoids.

Olay

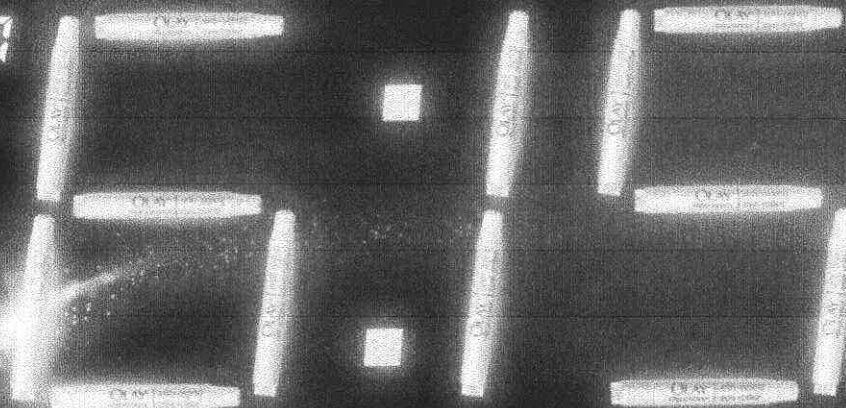
OLAY

REGENERIST

DO YOUR EYES NEED MORE SLEEP?

Wake them up with Regenerist Anti-Aging Eye Roller.

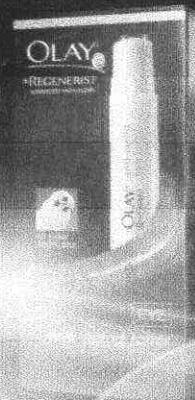
AM



REGENERIST ANTI-AGING EYE ROLLER

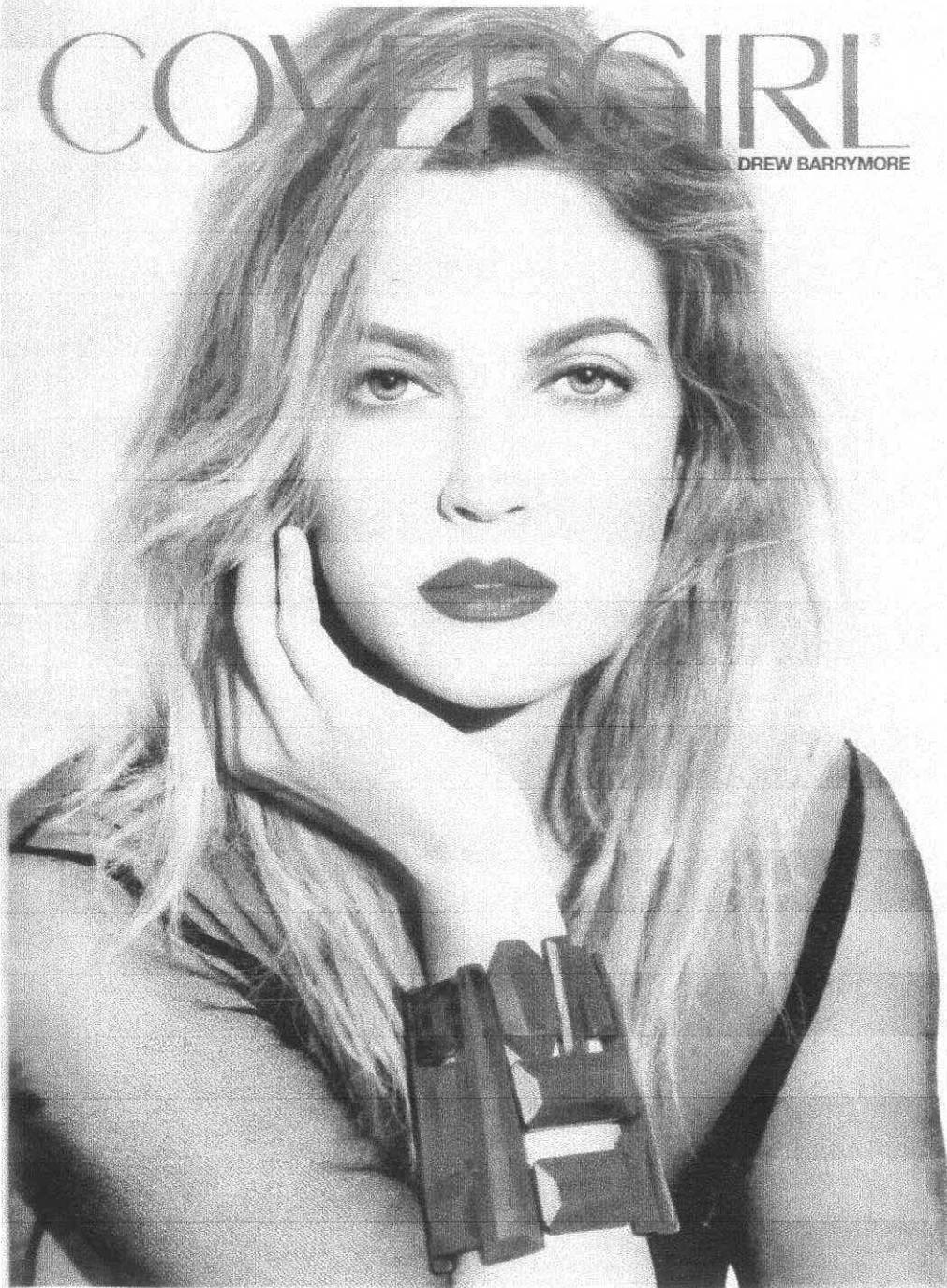
Give tired eyes an instantly refreshing wake-up call. This perky roller with its caffeine-conditioning complex massages, de-puffs* and helps reduce the appearance of lines and wrinkles for a wide awake look you never thought possible. *As tested by dermatologists.

OLAY. CHALLENGE WHAT'S POSSIBLE.™



COVERGIRL

DREW BARRYMORE



COVERGIRL





THE NEWEST DREAM SENSATION
NOW MAKEUP IS CREAM-WHIPPED
FOR 100% BABY-SMOOTH PERFECT SKIN

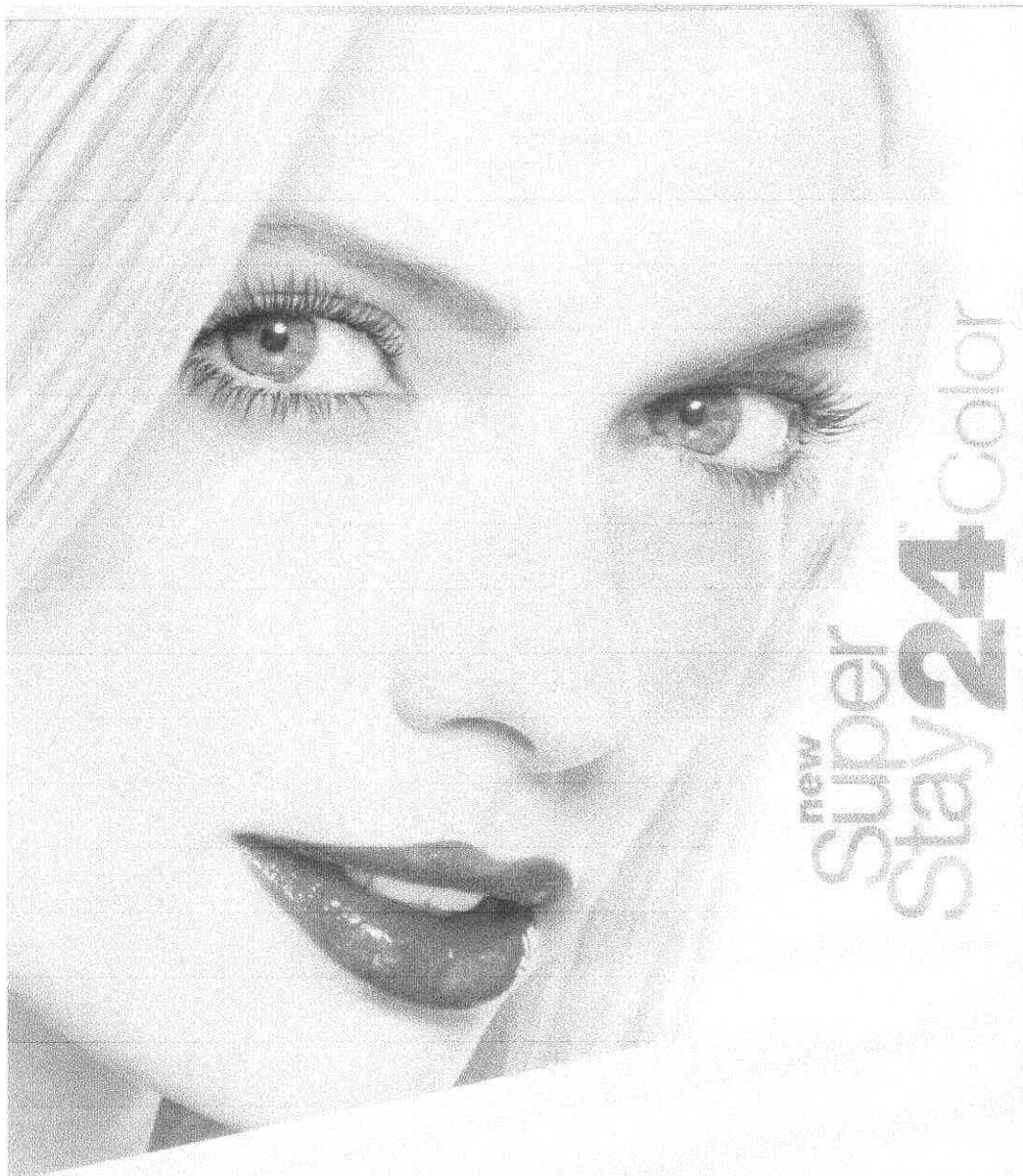
DREAM SKIN

SMOOTH MOIST

14hr

MAYBELLINE
NEW YORK

MAKE IT YOURS. MAKE IT'S MINE.



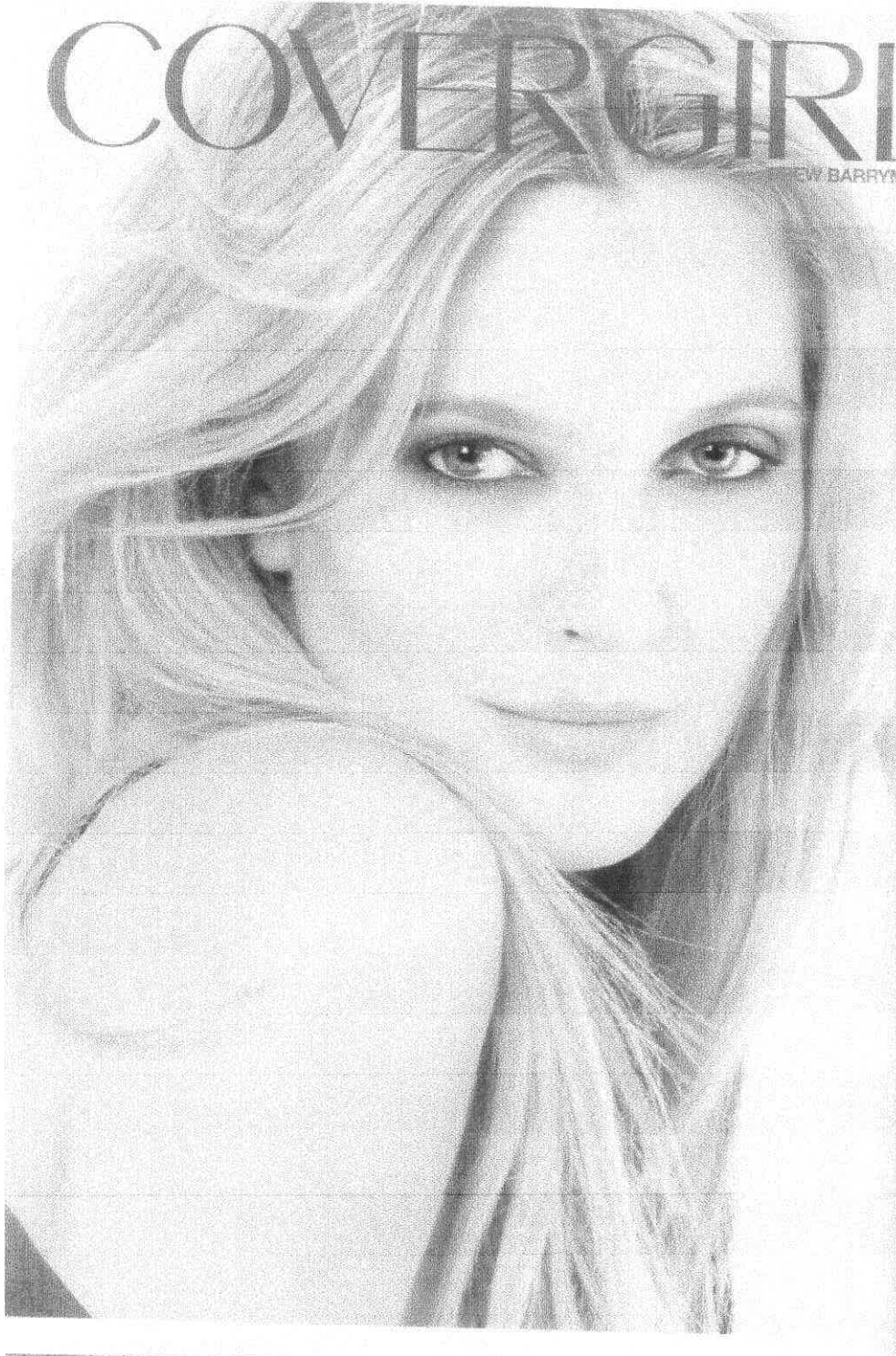
new
Super
Stay²⁴ Color

MAYB

© 2007 Maybelline New York, Inc. All rights reserved. Maybelline is a registered trademark of Maybelline New York, Inc. Stay²⁴ is a registered trademark of Maybelline New York, Inc.

COVERGIRL

NEW BARRYM



N°1 COLOUR RICHE

Richness beyond compare.

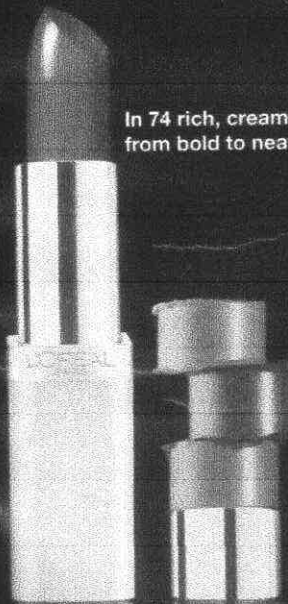
Experience the richest indulgence for your lips.

Our most luxuriously rich color.

Our most intensely rich hydration.

Of course it's the #1 lipstick in the world.*

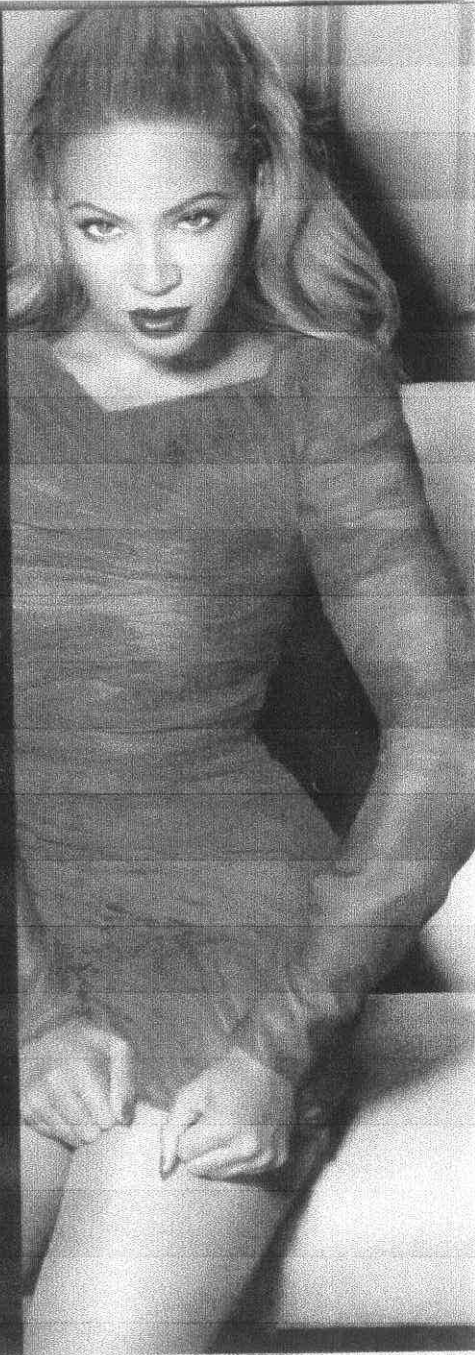
In 74 rich, creamy shades,
from bold to nearly nude.

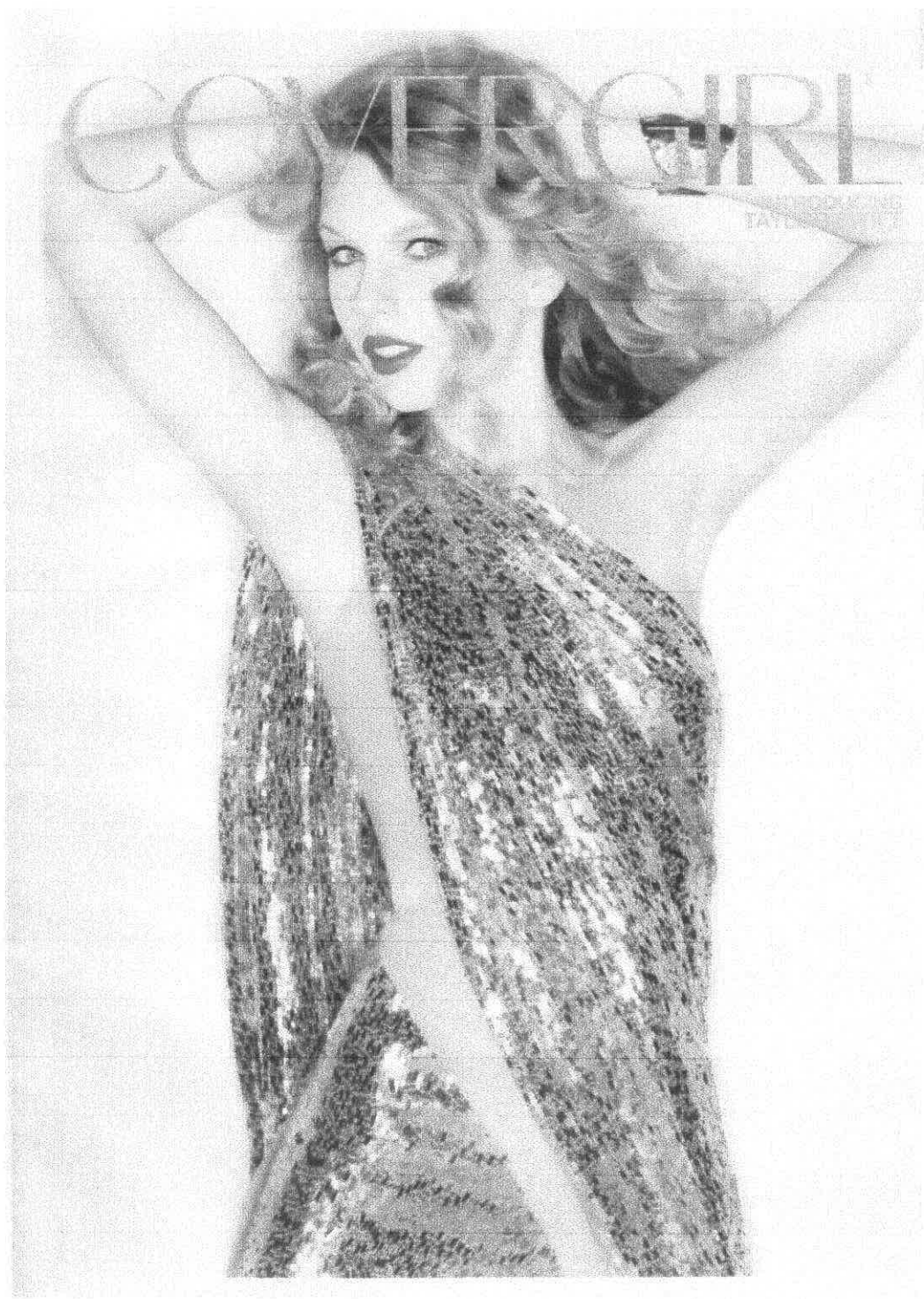


Because you're worth it.™

L'ORÉAL®
PARIS

MY
LIPSTICK





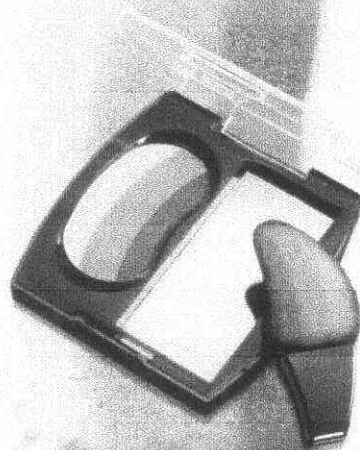


NEW

THE ONE SWEEP[™] EYE SHADOW

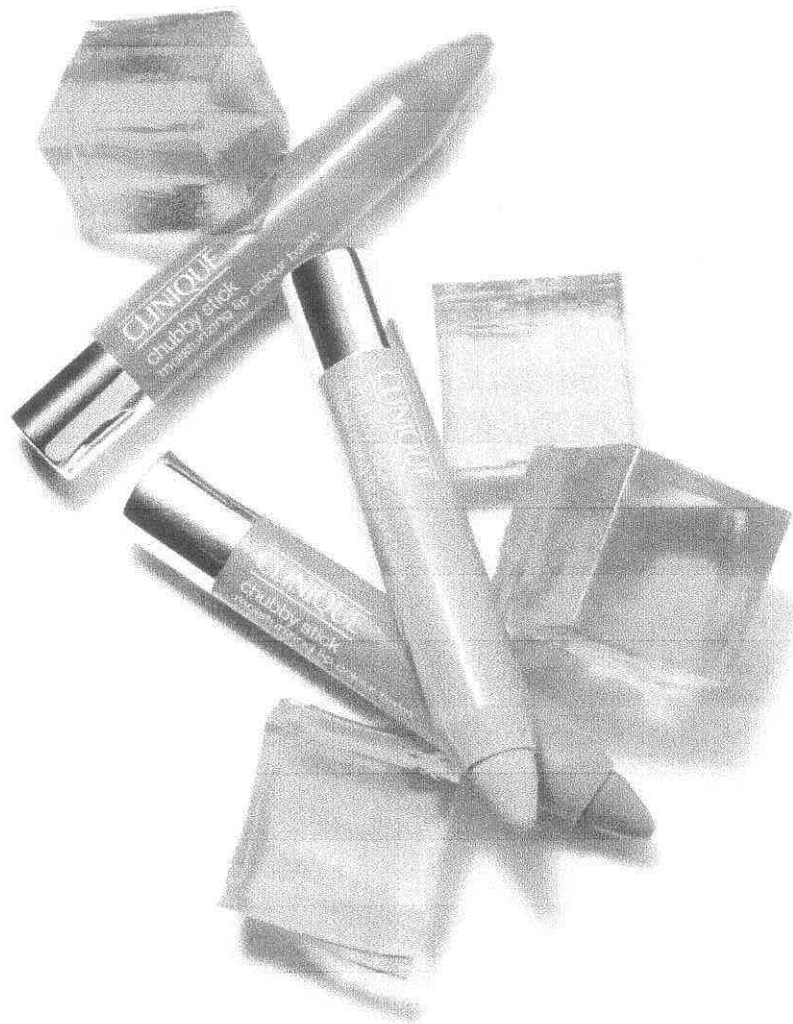
Now, define, color
and highlight in
just one sweep.

Now, a beautiful, professional look
from our one-of-a-kind applicator.
8 expertly coordinated palettes enhance
eye color like no other shadows can.



Because you're worth it.™

L'ORÉAL[®] PARIS



Mouth-watering moisture, a hint of soft shine. Sweet.

New Chubby Stick Moisturizing Lip Colour Balm is loaded with do-gooders like mango and shea butters. Eight natural-looking rich-in-moisture shades with a subtle sheen. But heavy? Fat chance.

Sometimes it's good to be chubby. See why at clinique.com/chubbystick

CLINIQUE

Allergy Tested. 100% Fragrance Free.

OLAY
TOTAL EFFECTS

dark circle minimizing
eye brush

HOW CAN I GET RID OF DARK CIRCLES AWAY?

OLAY TOTAL EFFECTS
DARK CIRCLE MINIMIZING EYE BRUSH

A sweep of color helps conceal dark circles. 7 anti-aging therapies revitalize beautiful skin. So challenge all that dabbing and dotting, smudging and smearing. For **YOUNGER-LOOKING EYES**, it's a clean sweep.

*Massage reduces excess under-eye fluid. **With plumping hydration.

OLAY. CHALLENGE WHAT'S POSSIBLE.™



...POLISHED PINK
...lips in just 5 days:

COLOR *sensational*
LIPCOLOR

...FORMULA with nourishing honey nectar
...beyond perfection. Pinks have never been
...icious

In 10 sensational shades,
including 5 elegant pinks.

maybelline.com

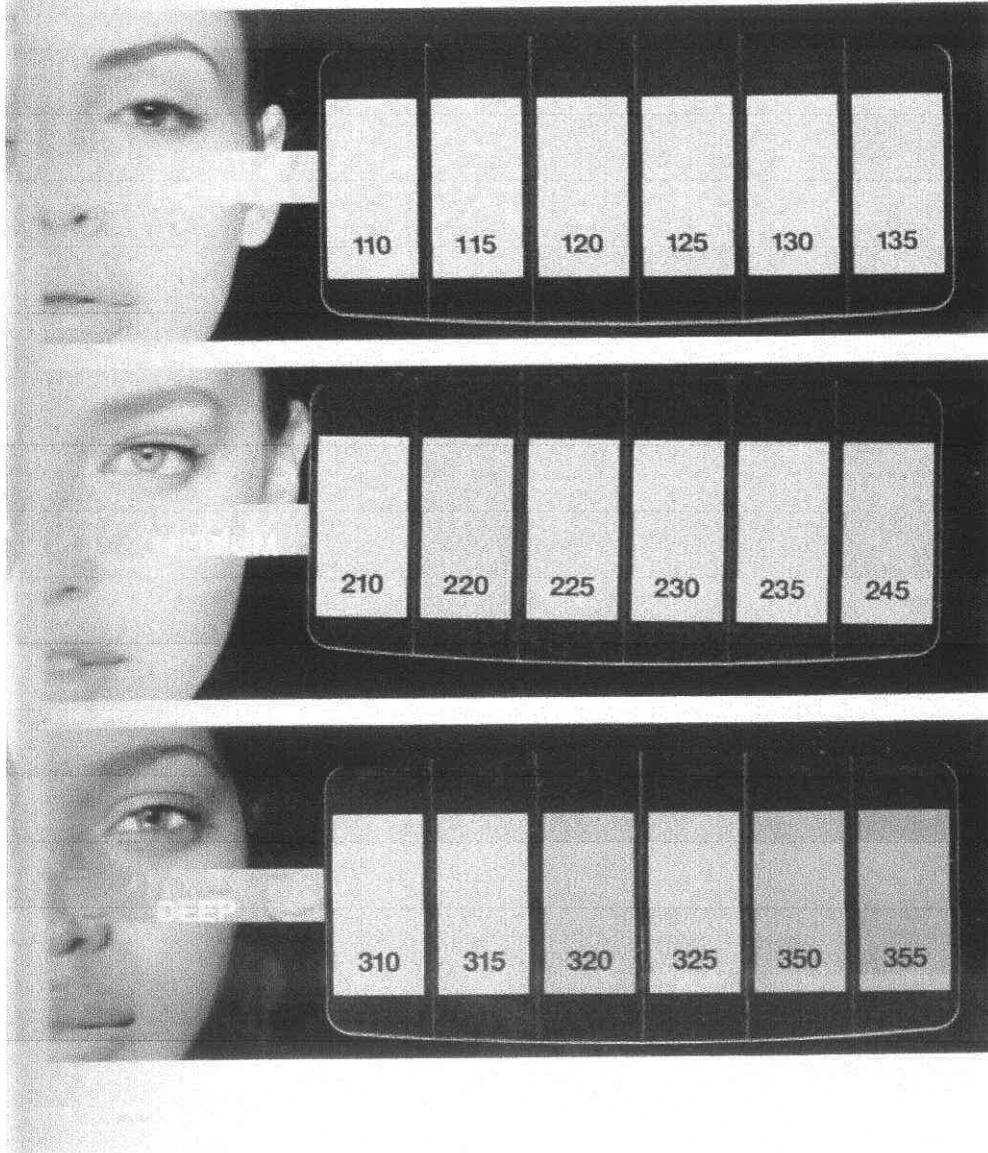
MAYBELLINE
NEW YORK

MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE.
Stay Put is winning Color Sensational® Lipcolor in Pink & Frost. ©2011 Maybelline LLC. Based on a clinical study.

FIND YOUR NUMBER. FIND YOUR FIT.

\$
SAVE
NOW 3

MAYBELLINE
NEW YORK



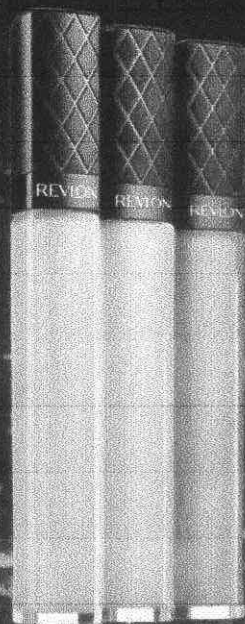
The attached Brown Touch® Sampling System contains a variety of shades of FIT ME® foundation.

NEW

**REVLON
COLORBURST™**
lipgloss

This weightless gloss
makes lips pop with color
and 5X more shine than
patent leather.

LIPS THAT
shine
WITH KILLER
color.



REVLON

Jessica Alba's lips in Hot Pink. See all 14 glossy shades at revlon.com

rimmelondon.com

ZOOEY DESCHANEL WEARS

LASH ACCELERATOR

MASCARA WITH GROW-LASH COMPLEX


LASHES LOOK UP TO 117% LONGER IN 60 DAYS
LASHES LOOK UP TO 80% LONGER INSTANTLY
BEAUTIFULLY LONG, REMARKABLY STRONG LASHES
CLINICALLY TESTED

© 2009 Rimmel Ltd.

GET THE LONDON LOOK

Based on a product test among consumers.
Rimmel is a cosmetic brand based on sales in the UK.




RIMMEL
LONDON

HOT LOOKS
UK'S #1
COOL PRICES

pharmacy • WALGREENS • KMART • TARGET • WALMART • FRED MEYER • H-E-B • MEIJER • WEEMANS

NEW

REVLON
ColorStay
Aqua

Mineral Makeup

This lightweight powder
with hydrating coconut
water feels cool on your
skin. Get a luminous look
that lasts all day.

YOU'VE NEVER

felt cooling
like this
BEFORE.



REVLON®

Halle Berry looks flawless in Medium Deep. Find your mineral look at revlon.com

Makeup that virtually erases the need for makeup.

Clinically proven on Latina skins.

Wear dermatologist-developed Even Better Makeup SPF 15 and something amazing happens: Without any makeup, you'll see improved clarity, a more even skin tone, visibly diminished age spots. All in just 4 to 6 weeks.

For continued benefits partner with new Even Better Clinical Dark Spot Corrector.

Clinique is the #1 premium foundation brand in the world.

We'd love to show you why.

Listen and learn: Our guiding dermatologist talks about uneven skin tone at clinique.com

Source: According to research conducted by Euromonitor International, Clinique is the leading premium foundation brand in the world based on unit sales calendar year 2009.

CLINIQUE

Allergy Tested. 100% Fragrance Free.

Exceptionally replumped lips.

NEW
L'ABSOLU ROUGE
VINTAGE REDS COLLECTION

View the collection at lancome.com



Kate V



LANCÔME
PARIS

LA ÚLTIMA SENSACIÓN DE LAS BASES DREAM
AHORA UNA BASE EN CREMA ESPUMOSA QUE TE DA UN
100% PERFECTO Y SUAVE COMO DE BEBE.

nueva
DREAM
SMOOTH MOUSSE
ULTRA-HYDRATING FOUNDATION

Protege, hidrata y base en crema espumosa
extremadamente suave y ligera que se aplica
fácilmente sobre la piel para dar un acabado
perfecto y suave como de bebé. La base
cremosa se absorbe rápidamente y no
deja residuos en la piel.

Disponible en 10 tonos cremosos.



MAYBELLINE
NEW YORK

TAL VEZ ES ELLA TAL VEZ ES MAYA

Emily Rios. Maybelline Dream Smooth Mousse. ©2011 V. Maybelline LLC

DANIA RAMIREZ



nuevo liquiline blast + smoky shadowblast

nuevo liquiline blast + smoky shadowblast

Primero, para vestir tus ojos tienes seis aplicadores dobles con una sombra en cada extremo. Después, agrega intensidad con el nuevo liquiline blast waterproof: consigue el poder de pintar del lápiz y la facilidad de difusión del lápiz. Pruébalo las seis combinaciones creadas por los maquilladores profesionales. La belleza en tus manos. Encuentra el equivalente de los tonos de tienda por departamento más cerca de tu casa.

Encontrar los productos Shiseido Cosmetics Store Day & Express Station Visit Us Large
para obtener información CATR web



COVERGIRL
& OLAY

¿Qué haces cuando tienes la base
antienvejecimiento #1?*

¡Construir una familia!

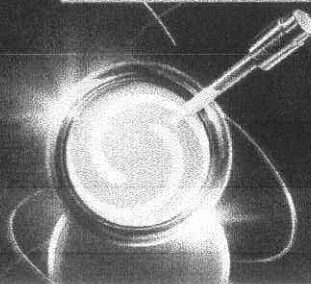
SIMPLY AGELESS CON OLAY REGENERIST SERUM

La fórmula bellísima - que simplemente no nació para estar sola. Así que ahora hemos utilizado sus propiedades embellecedoras y suavizantes para iluminar tus ojos y tus mejillas. Es toda una familia Simply Ageless. Ya verás que, ¡la familia que juega unida, luce joven unida!

La belleza en tus manos. Encuentra el equivalente de tus tonos de tienda por departamento por menos en covergirl.com. bella, libre, natural... COVERGIRL.

Ellen DeGeneres luce simplemente espectacular usando base en tono Ivory, el rubor Plush Peach, antiopacas ligero y corrector.

*Porcentaje de volumen de los últimos 6 meses basado en un estudio independiente.



MAKE UP FOR EVER

PROFESSIONAL PARIS

3N MAKE UP FOR EVER PROFESSIONAL MADE IN FRANCE



Introducing
**ROUGE
ARTIST**

VIVID COLORS, AMAZING COVERAGE

CREATED FOR PROS, PERFECT FOR YOU

Available at
SEPHORA
sephora.com

Tan iridiscente. Tan saturada.
Ahora los ojos
desafían los límites
de la luminosidad.



PRESENTAMOS
EYESTUDIO®
COLOR GLEAM™
CREAM EYESHADOW

Nuestra fórmula cremosa contiene mineral mica ultra-reflexiva que atrae y refracta la luz. Crea la saturación más intensa de color con un brillo deslumbrante. Y se desliza suavemente sin cuartearse.

En 6 paletas lustrosas.

MAYBELLINE
NEW YORK

Explora. Crea. Visita Maybelline.com/EyeStudio

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NUEVO
COLOR*sensational*
LIPSTAIN

SENSACIÓN EN COLOR
MÁS SUAVE, MÁS LIGERO, TAN INOCENTE

COBERTURA TRANSLÚCIDA DE COLOR
por sus pigmentos a base de agua.
SENSACIÓN MÁS FRESCA QUE
APENAS SE SIENTE
por su néctar de bayas enriquecido con vitaminas.

En 10 tonos
tentadores.

MAYBELLINE
NEW YORK
AL VECES ES ELA TAL VECES ES MAYBELLINE
© 2004 Maybelline LLC



TAL VEZ PASIÓN CON EL ROJO
TAN SENSUAL, TAN LUJOSO...TAN IRRESISTIBLE.

COLORSensation
LIPCOLOR

COLOR MÁS VIVO E IMPACTANTE gracias a nuestros pigmentos puros.
SENSACIÓN MÁS CREMOSA gracias a nuestro nutriente de miel.

Es el rojo que reinventó el rojo.

8 rojos sensacionales.
Un total de 56 tonos
Color Sensational®
disponibles.

maybelline.com

MAYBELLINE
NEW YORK

TAL VEZ ES ELLA. TAL VEZ ES MAYBELLINE.

Lisalla luce el lápiz labial Color Sensational® Lipcolor. ©2011 Maybelline LLC.
*Basado en las ventas por unidad y dólar de lápices labiales en el periodo 9/09-1/10, según datos reportados por IRI InfoScan.

COVERGIRL

REW BARRYMORE

AHORA,
disponible
RESISTENTE
AL AGUA

¿Tus pestañas piden más? ¡Dáselo todo!

lashblastfusion Una fusión explosiva de volumen y longitud.

COVERGIRL ha creado su primera máscara que te da volumen + longitud. Su fórmula fiberstretch y su gigantesco cepillo hacen cada pestaña **más grande, más gruesa, más larga y más impactante**.
Lleva tus pestañas a niveles increíbles de volumen y longitud, con LashBlast Fusion.

*con pestañas naturales

Over Barrymore (con LashBlast Fusion en el ojo izquierdo)

lashblastfusion

COVERGIRL®

DREW BARRYMORE



**consigue un color hermoso ahora
y unos labios espectaculares en 7 días.***

nuevo pintalabios lip perfection
con una suave terapia hidratante

Es una fusión perfecta de color e hidratación. En una sola pasada, resalta tus labios con un color vibrante y lleno de vida. En una sola semana, una suave terapia hidratante ayuda a suavizarlos. ¡Qué perfecto!

Dinos por qué eres una chica COVERGIRL® facebook.com/covergirl

Drew Barrymore pintalabios lip perfection en Hot y pintalabios lip perfection en Passion
y otros colores

44 tonos que perfeccionan tus labios



Makeup that virtually erases the need for makeup.

Clinically proven on Latina skins.

Wear dermatologist-developed Even Better Makeup SPF 15 and something amazing happens: Without any makeup, you'll see improved clarity, a more even skin tone, visibly diminished age spots. All in just 4 to 6 weeks.

For continued benefits partner with new Even Better Clinical Dark Spot Corrector.

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CLINIQUE

Allergy Tested. 100% Fragrance Free.

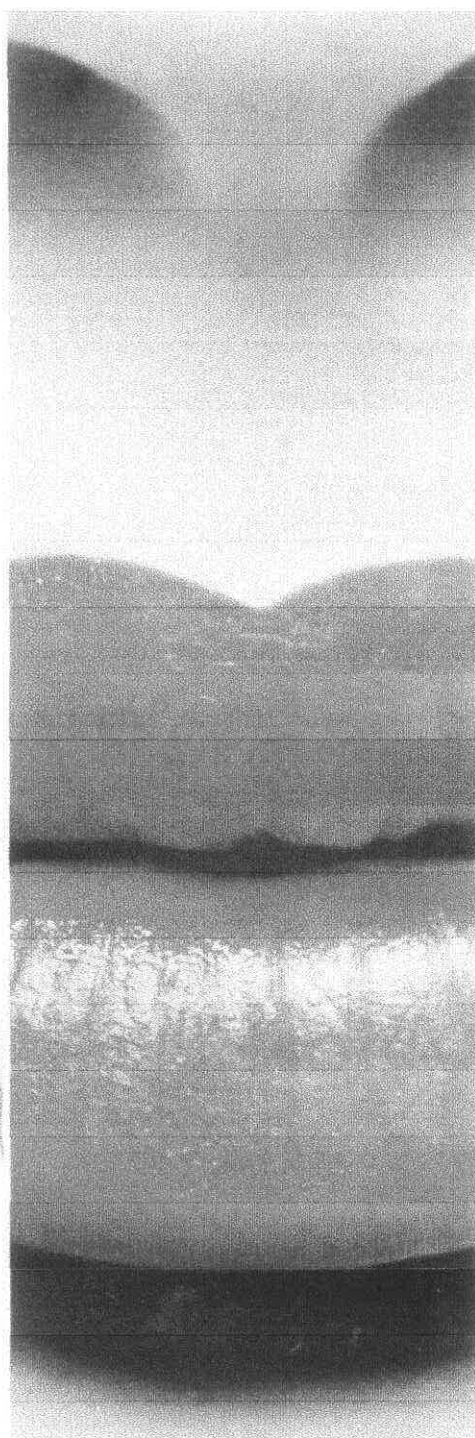
NUEVO

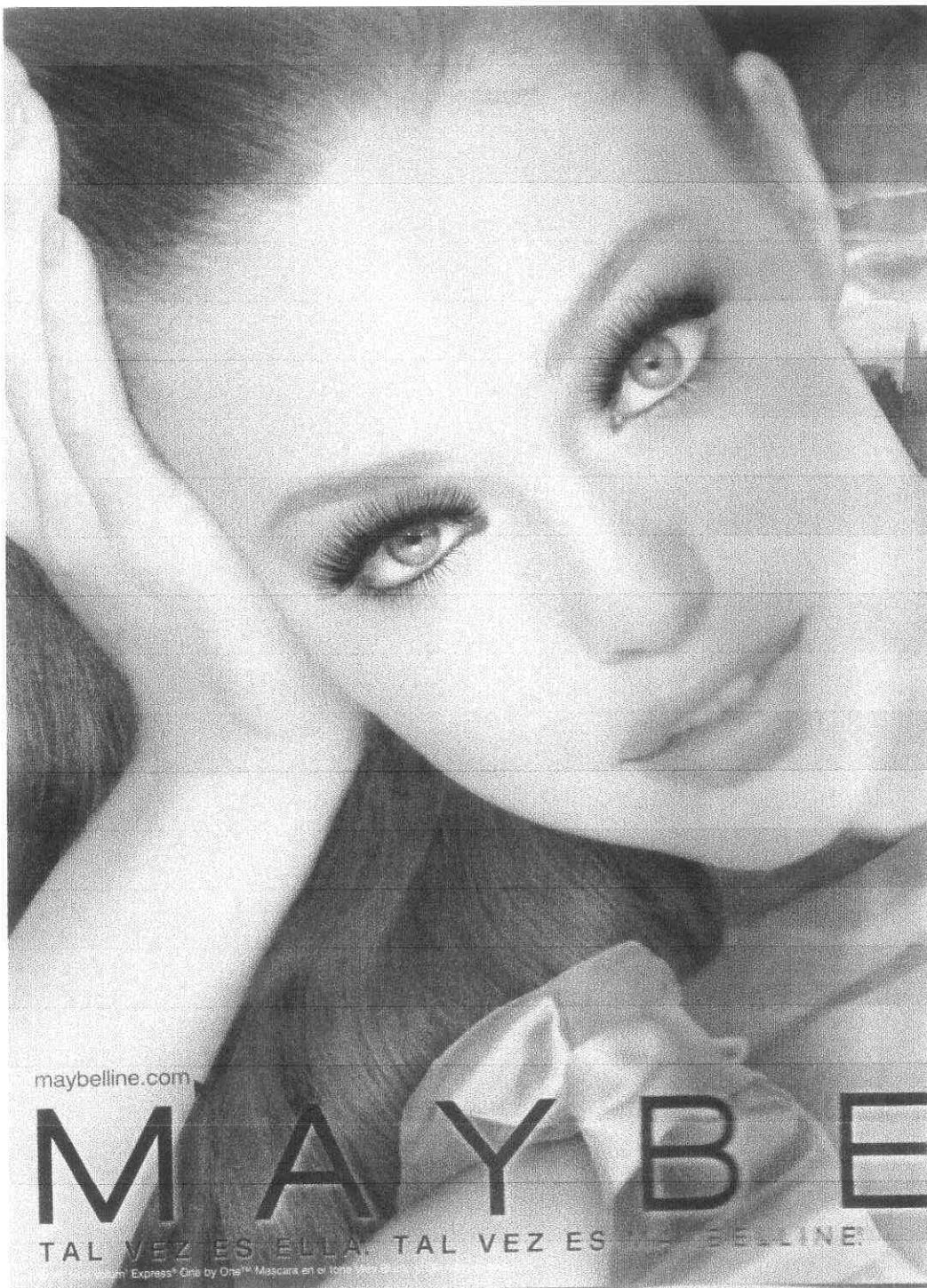
Le Rouge^{infallible™} 10HR

Descubre la fijación del
labial de larga duración
en un lujoso lápiz labial.



Porque tú lo vales.™
L'ORÉAL®
PARIS





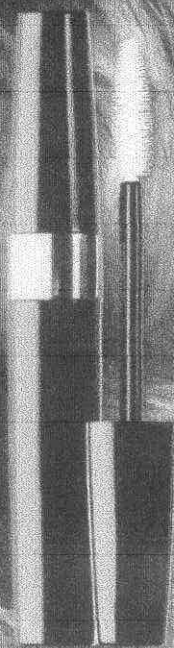
maybelline.com

MAYBE

TAL VEZ ES ELLA. TAL VEZ ES MAYBELLINE.

Maybelline Express® One by One™ Mascara en el tono Negro.

BOOMINGDALE'S
CHANEL.COM



INIMITABLE INTENSE
VOLUME. LENGTH. CURL. HAVE IT ALL. INTENSELY.

CHANEL

Youth is in your genes. *Reactivate it.*
See visibly younger skin in just 7 days.

GÉNIFIQUE

YOUTH ACTIVATING CONCENTRATE



10 YEARS OF RESEARCH - 7 INTERNATIONAL PATENTS

At the very origin of your skin's youth: your genes. Genes produce specific proteins. With age, their presence diminishes.

Today, for every woman, Lancôme creates our 1st Youth Activating Concentrate - GÉNIFIQUE. Now, "boost genes" activity and stimulate the production of youth proteins.

Discover the skin you were born to have. Vibrant with youth, skin looks as if lit from within - breathtakingly radiant. Its youthful quality returns: cushiony soft and velvety to the touch. Skin's tone is astonishingly even, its texture dramatically refined.

Learn more at lancome.com

Reveals skin's youthful look. In-vitro test on genes.
Reveals youth in skin proteins, associated with young skin - France.

LANCÔME

PARIS

COMP GIRL

AHORA CON
TAYLOR SWIFT



LISA YVETTE HERNANDEZ

¿ESTÁS LISTA PARA

**ENCONTRAR
TU TONO**

FIT ?

110

115

120

125

130

135

140

145

150

230

235

245

310

315

320

325

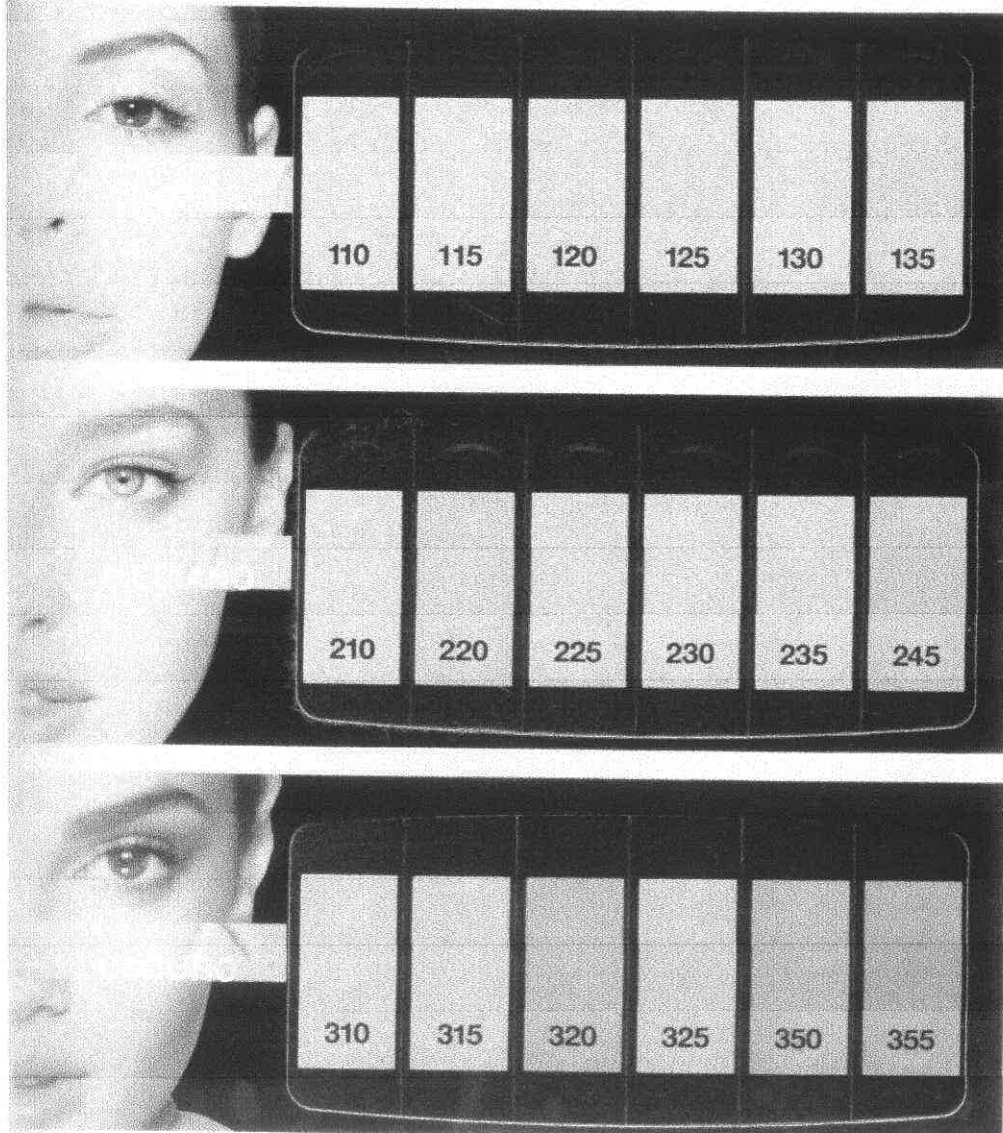
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