

YOUNG TAIWANESE WOMEN'S EMOTIONAL RESPONSES TO DIFFERENT TYPES
OF BEAUTY

By

CAROL WU

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To my family

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Abstract of Thesis Presented to the Graduate School
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Carol Wu

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International brands often use the same commercial, model, or spokesperson in different countries to save budgets. However, studies have pointed out that different cultures define ideal beauty in different ways. Moreover, although studies on beauty types in the United States are abundant, little research exists regarding beauty type frameworks and perceptions in Asian cultures. Thus, this study aims to reduce the risk of using the unsuitable models in cross-cultural advertising by investigating how Taiwanese women perceive different types of beauty.

The present study built a beauty type framework based on Taiwanese culture and tests the emotional responses of Taiwanese females toward each beauty type. Moreover, the present study also tested how beauty types related to a Taiwanese cultural-specific term (*qizhi*) that describes females. By understanding how Taiwanese perceive different types of beauty, the problems that the cross-cultural advertisers might encounter could be solved.

The present study used survey as the research method and AdSAM[®] as the emotional response measurement tool to explore how Taiwanese women react to the photographs of different types of beauty.

The results indicated that Taiwanese participants perceived three types of beauty, that is—Cute, Classic-Intellectual Beauty (CIB), and Wild, which differed from how American participants perceived beauty (on two dimensions). In addition, it was found that the high Wild model (high sexy model) elicited less pleasurable feelings among Taiwanese participants compared to high CIB and high Cute models (low sexy models). This finding indicates that Taiwanese female participants considered high sexy models as a negative image.

Moreover, high Cute model provided significantly lower arousal and higher dominance than did high Wild and high CIB models while high Wild and high CIB models were not different from each other. This indicates that Taiwanese women do not consider sexiness or sexual maturity as a dominant factor when comparing themselves with the models. In addition, low arousal toward high Cute models may imply that the overuse of cute, infantile-looking model has made Taiwanese young women start to feel bored about them.

The present study also found that *qizhi* is correlated with CIB beauty. Also, result revealed that high and middle *qizhi* models produced significantly higher pleasure and arousal compared to low *qizhi* model, while low *qizhi* model produced significantly higher dominance compared to high and middle *qizhi* models. This indicates that Taiwanese women consider *qizhi*, a cultural-specific concept, as an important positive factor when comparing themselves with the models.

CHAPTER 1 INTRODUCTION

From time to time, advertising companies use attractive models to gain attention from consumers. Previous studies have shown that using physically attractive models as communicators in advertising can positively influence marketing outcomes (Patzner, 1985). For example, several studies have indicated that a physically attractive person will be assumed by others to possess more positive personality traits, such as being sociable, happier, and more trustworthy than a physically unattractive person (Shinners, 2009; Dion, Berscheid, & Walster, 1972). Thus, attractive communicators may also mediate consumers' perceptions of a product they endorse.

International brands that sell products across various countries are common. To economize during advertising production, corporations often use the same commercial, model, or spokesperson in different countries. For example, the Chanel commercial that cast Nicole Kidman was broadcast in both the United States and Taiwan. However, several studies have pointed out that different cultures define *beauty* and *attractive* in different ways (Chung, and Takabe, 2006; Pu, 2003; Cunningham, Wu, Roberts, Barbee, and Druen, 1995; Dobke, Wagatsuma and Kleinke, 1979). For example, Asian countries such as Taiwan consider pale skin more attractive than Western countries such as United States (Pu, 2003). Thus, using the same models, advertisements, and spokespersons in different cultures to promote products might trigger negative effects.

To understand how beauty is perceived in American culture, researchers built a framework that represents how Americans perceive female beauty. Solomon, Ashmore, and Longo (1992) suggested that in American culture, six beauty types can be identified: Classic Beauty, Girl-Next-Door, Cute, Sex Kitten, Trendy, and

Sensual/Exotic. Furthermore, they proposed and subsequently tested the beauty match-up hypothesis, which suggests matching beauty types with products that are depicted as having the same traits to avoid cognitive dissonance and negative effects. Thus, the beauty match-up hypothesis can be used as a framework for the advertising industry in the United States to search for appropriate models and spokespersons.

Continuing the research into the beauty match-up hypothesis, Goodman, Morris, and Sutherland (2008) conducted a study to explore the emotional responses of young females to the six beauty types. They discovered that beauty types are not mutually exclusive. In fact, beauty types can be categorized into two dimensions: the Classic Beauty/Cute/Girl-Next-Door (CCG) dimension, which has fewer sexual traits, and the Sexual/Sensual (SS) dimension, which has more sexual traits. The results also showed that women reported fewer pleasurable feelings toward SS than CCG models, indicating that American women have become bored with sexy models.

Although studies on beauty types in the United States are abundant, little research exists regarding beauty types in Asian cultures. A few studies have used the Solomon et al. (1992) six beauty types to determine beauty type preference in Asian cultures (Frith, Shaw, & Cheng, 2005; Lin, 2008; Lin & Yeh, 2009). For example, Frith, Shaw, and Cheng (2005) suggested that Taiwanese media prefer using models that are considered Classic Beauty or Girl-Next-Door. Although these studies gave us an idea of the types of beauty Asian cultures tend to like, these studies still did not explain how Asian cultures see themselves because it uses a Western beauty type framework. Moreover, the Solomon et al. (1992) six beauty types might not represent all the beauty types that a culture other than United States has; neither could they explain how other

cultures perceive beauty types. Thus, if a cross-cultural advertiser uses American culture-based advertising, models, or spokespersons in Asian countries, they might not be accepted by Asian viewers.

The present study is intended to resolve problems that a cross-cultural advertiser might encounter. In other words, by understanding how different countries perceive beauty, advertisers may reduce the risk of using the wrong type of model in their advertising in various countries.

The present study describes a beauty type framework based on Taiwanese culture and tests the emotional responses of Taiwanese females toward each beauty type. By reviewing relevant research articles and information from various media, the researcher identified seven beauty types frequently mentioned or discussed by Taiwanese people. The researcher used Goodman et al. (2008) study as a basis to test the emotional responses of female Taiwanese toward each pre-established beauty type.

AdSAM[®] was chosen to be the research tool used to measure the emotional responses of participants. The non-verbal measurement of AdSAM[®] reduces verbal bias that might be encountered when conducting research in different countries. Also, AdSAM[®] has a demonstrated history as a reliable research measurement to test emotional responses across cultures (Morris & Pai, 1997). Thus, AdSAM[®] was the most suitable research tool to use in testing the emotional responses of Taiwanese participants in the present study.

The theoretical frameworks used in this study are social comparison and social cognitive theory. Social comparison theory argues that individuals evaluate themselves by comparing themselves to others. Social cognitive theory suggests that humans learn

behaviors from observing the behavior of others. These two theories give the researcher a framework to explain how and why emotional responses of participants differed after they viewed various beauty types.

CHAPTER 2 LITERATURE REVIEW

This chapter contains a review of the relevant literature on how different cultures perceive physical attractiveness and why attractive models are used as communicators in advertising. It discusses how the beauty type hypothesis has been used empirically. It also explains how the Taiwanese developed their perception of female ideal beauty by reviewing the three cultures (Confucianism, *Kawaii*, and Western cultures) that influence Taiwanese culture. Moreover, it reviews how research articles and different media portray different types of beauty in Taiwan. In addition, definitions of different types of Taiwanese beauty are also discussed in this section. The purpose of this review is to explain how Taiwanese beauty types were built and where the present study fits in this field.

Universality of Physical Attractiveness

The universality of physical attractiveness has been investigated and discussed in numerous studies and articles. Some researchers have indicated that various cultures perceive physical attractiveness in different ways. For example, in China, ideal female beauty is defined as “white skin, round moonlike face, wing-shaped eyebrows, large eyes shaped like peach stones, small mouth, black hair, narrow waist, rounded hips, and tiny feet” (Vormese, 2000, p. 252). In contrast, Indian culture defines beauty as “light complexions, slender yet round figures, long dark hair, doe eyes, and smooth chin” (p. 268).

On the other hand, some studies have pointed out that the universality of physical attractiveness does exist across cultures; that is, some cultures appreciate the same physical traits, including averageness (e.g., Langlois & Roggman, 1994; Rubenstein,

Langlois, & Roggman, 2002; Valentine, Darling & Donnelly, 2004; Rhodes, Sumich & Byatt, 1999; Langlois, Ritter, Roggman, & Vaughn, 1991) and infantile traits of facial features (e.g., Luo, Lu & Lee, 2011; Glocker et al., 2009; Berry and Mearthur, 1985; Sternglanz, Gray, & Murakani, 1977).

Sternglanz et al. (1977) discovered that faces with infantile looks such as high forehead, small nose, small mouth, round face, and large eyes are preferred by most viewers. In this study, researchers asked American participants from different ethnic groups to rate the attractiveness of facial features such as eye height and eye width. The results showed a particular preference for babyish facial features that was highly significant. Moreover, the preference for these traits was consistent among different ethnic groups.

Similarly, Luo et al., (2011) found that Chinese adults considered faces of infants more attractive than older children. In this study, researchers recruited 60 male and female adults from Southwest University in China and showed them 148 children images from age 0.08 to 6.42. The results showed that participants felt more positive toward infantile faces. In other words, adults showed preferences toward faces less than 4.5 years of age.

Moreover, Glocker et al. (2009) conducted an experiment to see how American undergraduate students react to high infantile faces (e.g., round face and high forehead) and low infantile faces (e.g., narrow face and low forehead). The results showed that infantile facial features were positively perceived as cute by American participants.

Further, Berry et al. (1985) conducted a study with 80 American undergraduates to evaluate different faces. The results indicated that participants considered babyish facial

appearance, such as big round eyes, high eyebrow and small chin as having more positive personalities such as naïve, honest, kind and warm.

Another “universal” beauty hypothesis suggested by researchers is averageness, which refers to the face that has the configuration that is close to the mean facial configuration of the population (e.g., Langlois et al., 1994; Cunningham et al., 1991; Valentine et al., 2004; Rhodes et al., 1999; Langlois et al., 1991). Langlois and Roggman (1994) conducted a study to evaluate viewers’ preferences for averaged faces. In this study, researchers digitalized sample faces and mathematically averaged the values of their features (p. 115). That is, these digitalized faces were created by mathematically averaging the features of several individual faces. After that, the researchers asked American participants to judge different kinds of faces. The results demonstrated that mathematical averageness of facial features is a key point in positive aesthetic judgment. Faces that are closest to the population mean are preferred by others.

Similarly, Valentine et al., (2004) conducted a study by having 48 British students evaluate digital photographs of 16 White females. The results showed that faces that were morphed by the computer to be closer to average facial shapes were perceived as more attractive than others.

Moreover, Rhodes et al., (1999) discovered that the attractiveness of average faces was not only due to symmetrical facial configuration. In this study, researchers conducted experiments to see how Australian participants evaluate different faces. The results showed that average configuration of faces remains attractive when the effect of

symmetry was partialled out, which indicated that average faces were attractive but symmetrical configuration was not the only reason attribute to the attractiveness.

Furthermore, Langlois et al., (1991) conducted a study in which 52 six-month-old American infants looked at different faces (e.g., white, black, male, and female) to see how they reacted to them. The results showed that the infants looked longer at the attractive faces (average faces) regardless of race, age, and sex. In other words, infants were more interested in prototypical faces (average faces).

However, some studies do not support the averageness hypothesis (Perrett, May, & Yoshikiwa, 1994; Alley and Cunningham, 1991; Cunningham, Barbee, and Pike, 1990; DeBruine, Jones, Unger, Little, & Feinberg, 2007). These studies pointed out that “attractive faces are not always average” (DeBruine et al., 2007, p. 1420). From the perspective of evolutionary theory, faces that have extreme features might be more attractive than average faces (Rubenstein et al., 2002). For example, humans may prefer the ones that have extreme characteristics from the aspect of optimal outbreeding (Perrett et al., 1994).

Perrett, May, and Yoshikiwa (1994) showed composite faces to Japanese and British participants and asked them to rate the attractiveness of each face. Although participants from different cultures (Japan and United Kingdom) showed the same preference for the facial composites, the face they preferred was not always the average face.

Similarly, DeBruine et al. (2007) conducted experiments to see whether averageness is the key point in influencing facial attractiveness. In this study, researchers recruited participants from different countries to see how they react to

different faces. These participants were mostly from the United States, Great Britain, Germany, France, and Canada (Mostly Europeans). The results indicated that there were non-average facial characteristics, such as femininity, that were considered attractive by participants. Thus, the researcher suggested that under some specific conditions, averageness and attractiveness can be distinguished by participants.

Furthermore, Cunningham et al. (1990) conducted a study to find out how women perceive facial attractiveness in men. The researcher recruited 100 American undergraduate White women to evaluate the photographs of White men. The results showed that participants considered several traits, such as exceptionally large eyes, cheek bones and chins, to be more attractive. Nose was the only facial feature that was considered attractive when average-sized.

Other studies have investigated how people from different ethnic-cultural backgrounds perceive facial attractiveness in different ways (Wagatsuma and Kleinke, 1979; Cunningham, Wu, Roberts, Barbee, & Druen, 1995; Dobke, Chung, & Takabe, 2006). Wagatsuma and Kleinke (1979) found that Asian Americans and Caucasian Americans judge facial attractiveness slightly differently. For example, Asian participants preferred black and dark-brown hair more than Caucasian participants. On the other hand, Caucasian participants preferred Roman noses more than Asian participants.

Furthermore, Cunningham et al. (1995) asked participants from different ethnic groups to rate photographs of women who were Asian, Hispanic, black, and white. The results showed that even though Asians, Hispanics, and whites consider many facial

features to be on the same level of attractiveness, Asians find sexual maturity and expressive features less attractive than the others.

On the other hand, Dobke et al. (2006) conducted a survey study of 50 Japanese and 50 Korean females to rate their preferences for various facial aesthetics. This study discovered that the two cultures do not have the same preferences toward beauty. For example, Japanese women preferred thinner lips and “lateral peak of the eyebrow arch (p.343),” while Korean women favored larger forehead, longer nose, and “larger fold paralleling the [eye] lid margin” (p. 342).

Physically Attractive Communicators and Persuasion

This section reviews the literatures relevant to the relationship between physical attractiveness and effectiveness of persuasion. The beauty-is-good stereotype and the criticism of it are discussed.

Previous studies have pointed out that whether communicators are attractive or not will influence the effectiveness of their persuasion on viewers (Dion, Berscheid, & Walster, 1972; Shinnars, 2009; Caballero and Pride 1984; Halliwell and Dittmar, 2004; Hahle and Homer, 1985). In other words, attractive communicators are more persuasive than unattractive ones when in the same condition. Part of this process may be because a physically attractive person is often assumed by others to possess a more positive personality (Dion et al., 1972; Shinnars, 2009), which then transfers to the product. For example, Dion et al., (1972) conducted an experiment to explore whether a physically attractive person is assumed to have a better personality and a more successful life. The results showed that physically attractive people are considered to possess positive personalities, such as being sociable and happier, compared to unattractive people. The beauty-is-good stereotype was thus demonstrated in this study.

Related to the beauty-is-good studies are advertising and marketing studies that have found physically attractive communicators in advertising may influence marketing outcomes, because attractive models influence message receivers to form a more “favorable evaluation” of the ads and products (Caballero and Pride 1984; Halliwell and Dittmar, 2004; Hahle and Homer, 1985).

Caballero and Pride (1984) conducted an experiment to see whether attractiveness and sex of models that were used in direct mail advertisements would influence receivers’ intentions in purchasing products. The results showed that advertisements featuring highly attractive female models or no models at all triggered the receivers’ intentions of purchasing more than medium and low attractive models.

Similarly, Kahle and Homer (1985) conducted an experiment by recruiting American undergraduates to evaluate disposable razor ads. The results showed that the purchase intention changed when the attractiveness of celebrity endorser varied. The purchase intention got higher when using a highly attractive endorser.

Further, Halliwell and Dittmar (2004), who conducted an experiment in United Kingdom, found that the size of a model (thin and average-sized) did not influence the effectiveness of the advertisements and one’s purchase intention as long as the model was highly attractive.

However, some studies pointed out that HAMs work only when the product is attractive-related (Kamins, 1990; Bower and Landreth, 2001). Kamins (1990) conducted a study asking participants to rate the appropriateness between product and model match-up. Kamins found that using physically attractive communicators as spokespersons for attractiveness-related products can enhance an advertisement’s

level of persuasion. Alternatively, the level of persuasion will not be enhanced when using a physically attractive spokesperson for attractiveness-unrelated products.

Similarly, Bower and Landreth (2001) investigated the effectiveness of highly attractive models (HAMs) and normally attractive models (NAMs) pairing with different attractive-relevant products such as lipsticks, ear rings, acne cover and acne treatment. The participants were Americans undergraduates. The results indicated that highly attractive model were not suitable for all products. In other words, HAMs were the same effective as NAMs when it came to problem-solving products such as acne treatment.

Although the attractiveness bias has been supported, the beauty-is-good stereotype was not fully demonstrated in all studies. Some studies pointed out that attractiveness bias is not as strong as has been suggested (Brumbaugh 1993; Eagly, Ashmore, Makhijani & Longo, 1991; Bower, 2001; Cash and Smith, 1982).

Brumbaugh (1993) conducted an experiment to see how attractiveness affects advertising effectiveness. The results showed that having physically attractive models as spokespersons in advertisements is not the only element that influences viewers' perceptions. How viewers make personality inferences toward models is another dominant factor that affects viewers' opinions.

In addition, a study by Eagly et al. (1991) pointed out that although the beauty-is-good stereotype does exist, audiences will not always infer positive personalities from physically attractive communicators. That is, the perceivers decide their inferences about physically attractive communicators instead of directly endowing positive personalities on them. Also, although perceivers mostly assumed that the physical

attractiveness of communicators means stronger social competence, perceivers did not assumed that physically attractive persons were stronger in intellectual competence.

A study conducted by Bower (2001) demonstrated that using highly attractive models (HAMs) will sometimes even decrease the effectiveness of persuasion in advertisements. This negative impact occurs when viewers perceive themselves to have strong negative experiences and lower self-esteem when comparing themselves with HAMs.

Furthermore, since it has been argued that people's self-perception of physical attractiveness could shape the behaviors and personalities of themselves, Cash and Smith (1982) conducted a study investigating how male and female American college students react to the self-perceived physical attractiveness and how this influenced their behaviors and personalities. The results showed that self-perception of physical attractiveness did not have a significant influence on personality as the social stereotype has suggested. Moreover, the attractiveness effect was stronger for men than women. For example, among males, attractiveness provided more success expectancies and lower anxiety.

The Beauty Match-Up Hypothesis and the Six Beauty Types

In "The Beauty Type Match-up Hypothesis: Congruence between Types of Beauty and Product Images in Advertising," Soloman et al. (1992) suggested that instead of viewing beauty as two dimensions (attractive and unattractive), perceivers can "distinguish multiple types of good looks (e.g., cute, elegant, sexy)" (p. 24). Thus, Soloman et al. (1992) argued that perceivers have "implicit theories of beauty" (p. 25) that helps them associate different personalities and lifestyles with specific types of beauty. Moreover, Soloman et al. (1992) took a step forward in proposing that "certain

types of beauty...are more congruent with or are a better match with certain products than are other types of good looks” (p. 24). In other words, spokespersons with a specific type of beauty will be more suitable for some particular products in advertisements.

In their study, Solomon et al. (1992) collected a set of model photographs and asked American fashion and beauty magazine editors to categorize them by beauty type. The editors were asked to use words to describe each type of beauty. Six beauty types were distinguished in this part of study. The six beauty types were Classic Beauty/Feminine (as perfect physical features, especially facial features/ a soft and/or romantic look), Cute (as child-like physical features and/or attire), Sensual/Exotic (sexual looks/non-Caucasian), Girl-Next-Door (denoting a natural, unmade-up appearance and simple attire), Sex Kitten (sexual looks but more overt and youthful than Sensual), and Trendy (an off-beat look, perhaps flawed or asymmetrical, in contrast to a Classic Beauty type)” (p. 25).

In the second part of the study, the editors were asked to evaluate the suitability of models' pairing with different brands of perfume and magazines. The results showed that participants consider match-ups such as *Cosmopolitan*/Sex Kitten, *Chanel*/Classic Beauty, and *White Linen*/Girl-Next-Door to be most effective.

Taking the study of Solomon et al. (1992) as a base, Goodman, Morris, and Sutherland (2008) conducted a survey study to further investigate young females' emotional responses toward the six beauty types. Two hundred and fifty-eight female college undergraduates were recruited as participants. Researchers followed the Solomon et al. (1992) pre-established definitions of six beauty types and selected 42

photographs that represented the six beauty types (7 photographs for each beauty type).

The survey was divided into two sections. First, participants were asked to use a 5-point Likert scale ranging from *completely agree* to *completely disagree* to rate each photograph on the six beauty types (p. 152). In this part of study, the survey results showed that the six beauty types could be combined into two dimensions:

“Sexual/Sensual (SS) and Classic Beauty/Cute/Girl-Next-Door (CCG)” (p. 147).

In the second part of the survey, participants were asked to use AdSAM[®] to measure their emotional responses (pleasure, arousal, dominance) toward each photograph. The results showed that emotional responses of young females toward the SS and CCG beauty types differed significantly. Participants felt greater pleasure, arousal, and dominance toward CCG models than SS models (p. 147).

Taking the six beauty types as a base, Martin and Peters (2005) conducted interviews to discover how adolescent girls perceive the six beauty types. Eighty participants were recruited for this study. The participants were females aged 7 to 13. In the interview, participants were asked to categorize 47 photographs as sexy/not sexy, trendy/not trendy, and cute/not cute. Also, the participants were asked to pick out the photographs that they want or don't want to look like when they grow up. The results showed that preferences for beauty types among young girls varied by age. The youngest group tended to like the models who showed they were being normal or being like mom. However, they were inconsistent in choosing beauty types they preferred. The medium age group showed preference toward models that were Cute, Trendy, and Girl-Next-Door. The oldest group liked the models who were “pretty” and “social” (p.

398). In other words, most of the older participants chose Cute and Trendy models. The sexy models and the models who looked like boys were least desired among all the age groups (e.g., sexy and exotic models).

Some studies have explored the most prevalent types of beauty in the media. For example, Englis, Solomon, and Ashmore (1994) conducted a content analysis of fashion magazines and television music videos to explore how different beauty ideas were distributed across different media (print vs. television) and formats (advertising vs. music video). The results showed that music videos emphasize the Sensual/Exotic beauty type. The Exotic/Sensual, Trendy, and Classic Beauty are the three beauty types that appeared most frequently in magazine advertising.

Other studies have continued the investigation of Solomon et al. (1992) and looked at how product traits match up with beauty types. Barulich (2006) conducted an experiment to explore the preferences for beauty type among young females. This experiment investigated how different brands of products are matched up with cute or sexy models. The results showed that college-aged females preferred models that have a cute beauty image rather than a sexy image. Furthermore, both sexy and cute models were matched up with products that have traits similar to the models. In other words, high cute/low sexy models fit with a cute brand image better than high sexy/low cute models; high sexy/low cute models fit with a sexy brand image better than high cute/low sexy models.

Some studies took the six beauty types as a framework to look into the beauty ideas of cultures other than the United States. Lin (2008) conducted a content analysis to explore the beauty type preferences in Taiwanese print ads. The results indicated

that Taiwanese ads tended to have female models that looked conservative (i.e., not sexy or sensual). Thus, the Classic Beauty and the Girl-Next-Door were the two beauty types most frequently used in Taiwanese ads.

Similarly, Frith, Shaw, and Cheng (2005) took the six beauty types as a base and conducted a content analysis of the ads from women's fashion and beauty magazines from Singapore, Taiwan, and the United States. The results showed that the three cultures tended to portray women as Classic Beauty the most. However, the United States had a higher percentage of portraying female models as Sex Kittens and Sensual. Taiwan had a higher percentage of portraying the Girl-Next-Door. Singapore had a higher percentage of the Classic Beauty.

Media Portrayal of Female Beauty Images in Different Cultures

In this section, studies that compared how female images are being portrayed in Eastern and Western media are discussed.

By content analyzing information from the media, researchers have discovered how different cultures focus on female beauty images in different ways. For example, Frith et al., (2005) discovered that the ads in Singapore and Taiwan emphasized cosmetics and facial beauty products, whereas U.S. ads focused more on clothing. In addition, "beauty in the U.S. may be constructed in terms of 'the body,' whereas in Singapore and Taiwan the defining factor may be more related to a pretty face" (p. 56).

Also, other studies have investigated how different countries emphasize the presentation of sexuality in advertising (Hsiung, 1995; Nelson and Paek, 2005). Nelson and Paek (2005) content analyzed magazine ads from seven countries (Brazil, China, France, India, South Korea, Thailand, and the U.S.) and found that China had the lowest degree of sexuality in magazine ads, while France and Thailand have the

highest. In addition, a content analysis conducted by Hsiung (1995) discovered that female models in Taiwanese advertisements wore more seductive clothing than models in the United States.

The kind of female image different countries prefer to present in the media has also been investigated. Jung and Lee (2008) compared female images in the U.S. media with South Korean media. They found that U.S. models tended to emphasize sexiness compared to Korean models. On the other hand, Korean female models were more likely to emphasize passivity and submissiveness.

Similarly, Maynard and Taylor (1999) content analyzed Japanese and U.S. *Seventeen* ads. They discovered that Japanese *Seventeen* showed a “higher frequency of verbal and visual girlish image” (p. 39). Maynard and Taylor suggested that the U.S. and Japanese magazines portrayed teenage girls in different ways because these two countries perceive the relationship between “self” and “society” differently (p. 46). For instance, American culture celebrates being independent, while the Japanese tend to form their identity through a group or community.

Furthermore, Hung, Li, and Belk (2007) focused on how women are presented in Chinese media. They categorized four types of female images that appeared most often in Chinese ads: cultured nurturer, strong woman, flower vase, and urban sophisticate. According to their definitions, the cultured nurturer represented women who are dependent on men. The strong woman stood for women who were smart, confident, and self-reliant. The flower vase indicated women who were physically beautiful and concerned about their appearance. The urban sophisticate stood for women who were obsessed with material goods and concerned with luxury leisure. The results suggested

that Chinese readers embraced the image of Western femininity, such as independence (urban sophisticate and strong woman). However, Chinese readers rejected the overly sexy. Chinese readers tended to like a female image that combined the traits of women in a collective society (e.g. softness, chastity, hard work) with Western femininity (e.g. self-sufficiency) (p. 1048).

The Perception of Female Beauty Image in Taiwan

Taiwan is a multi-cultural society composed of various ethnic groups, including Taiwanese aborigines and immigrants from China, Vietnam, and other East Asian countries. Moreover, Taiwan has been under the influence of three different cultures—Chinese, Japanese, and Western. Confucianism, which originated in China, has shaped the traditional values (e.g., submissive image for females) that dominated Taiwanese society for years (Lin, 2008). On the other hand, 50 years of Japanese colonization (1895-1945) also influenced the lifestyle and values of Taiwanese people. For example, in recent years, it has become fashionable to be “cute (*kawaii*)” among Japanese females. Taiwanese females have also followed this cuteness trend in past years (Chuang, 2005). Finally, as Western culture has been introduced to Taiwan, the definition of Taiwanese cultural values has started to shift once more. Taiwanese females have embraced Western ideas of femininity, such as being independent and strong. Taiwanese society has blended these three cultures into its own unique new Taiwanese culture, which influences many aspects and values of the society. The perceptions of female roles, ideal beauty, aesthetics, and beauty types in Taiwan have also been under the influence of this new Taiwanese culture. In this section, the ways in which Confucianism, Japanese culture, and Western culture influence the perception of

beauty in Taiwan will be discussed. Also, other elements that influence Taiwanese perceptions of beauty, such as skin color and *qizhi*, will also be examined.

Confucianism and Female Beauty Image

Confucian values established the idea that women should be perceived as conservative in Taiwanese culture. In Confucian concepts, women should follow the “three obediences” in their lives. The three obediences indicate that women should “obey the father before marriage, the husband after marriage and the eldest son in widowhood” (Lin, 2008, p. 411). Thus, “the Confucian concept set the ideal of female behaviors as being pure, docile, gentle, decorous, and quiet” (Lin, 2008, p. 411). In other words, the woman who follows Confucian values shows a submissive image instead of a strong or sensual image.

Lin (2008) further argued that by looking through the scope of the six beauty types, Taiwanese media tend to have more Classic Beauty and Girl-Next-Door models compared to other types of beauty in domestic magazines, which might “contribute to conservative Confucian beliefs” (p. 409).

Likewise, another content analysis conducted by Lin and Yeh (2009) indicated that domestic magazines in Taiwan tend to have models showing “classic and friendly female qualities” (p. 74), which exemplifies how Confucian values are deeply rooted in Taiwanese culture.

Furthermore, other studies have also indicated how Confucian ideas influence Taiwanese females. Tai and Tam (1997) stated that “Taiwanese customs and social practices emphasized the Confucian principles of familial loyalty, obedience, and respect” (p. 290). They also indicated that “contemporary Taiwanese female consumers

were searching for the equivalent of traditional Confucian status symbols in modern-day goods (p. 290).”

Kawaii Culture and Female Beauty Image

Although Japan ended its colonization 65 years ago, Taiwan has been under the influence of Japan culturally and economically throughout the years. Japanese culture has influenced how Taiwanese people perceive female beauty images in many ways. *Kawaii* culture is one of the Japanese aesthetics that most strongly influences how Taiwanese perceive female beauty images in recent years. It should be noted that “*Kawaii* (or cute) culture” in Japan has been widely discussed in many studies (Allison, 2004; Kinsella, 1995; Yano, 2009). The word *kawaii* can be translated into English as “cute”; however, Yano (2009) called this kind of cute “Japanese cute” to separate the idea of *kawaii* from the idea of cute in United States. Yano suggested that the *kawaii* style of the Tokyo woman is “not passively sweet, but assertively in-your-face *kawaii* (cute)” (2009, p. 681). Several words are associated with the meaning of *kawaii*, including “*sunaoni* (obedient or docile), *enryogachi* (reserved), *kodomoppoi* (childish), *mujaki* (innocent or without evil intent), and *musekinin* (irresponsible)” (Madge, 1997, p. 158). In other words, “Japanese cute” is related to ideas of “cute-acting” or “cute-performing.”

Kawaii culture not only has become a popular beauty trend in Japan but also has spread to other East Asian countries. For instance, in Taiwan and Singapore, being *kawaii* or buying *kawaii* products has become part of popular culture (Chuang, 2005; Ng, 2001).

Western Culture and Female Beauty Image

According to Lin and Yeh (2009), “the import of foreign information, such as movies, TV shows, magazines, and advertisements, educated women about a different perspective on feminine values, visual communication and aesthetics” (p. 411). This Western media culture has influenced Taiwanese perceptions of female beauty in two ways. First, the wave of feminism from the U.S. has influenced the women’s movement in Taiwan. Because they have acquired Western female values, such as being independent and expressing their own thoughts, and more opportunities in education and work, females in Taiwan have tended to abandon traditional Confucian values (the three obediences). Instead, Taiwanese females have started to focus on having knowledge, being confident, and pursuing physical attractiveness. The image of an independent and smart woman has been established gradually in Taiwanese society.

Second, as martial law ended in 1987, the Taiwanese government gradually opened up to the import of foreign goods and foreign-owned advertising companies (Yang, 2007). Women’s magazines from the West, such as *Cosmopolitan*, *Elle*, *Marie Claire*, and *Bazaar*, have appeared in the Taiwanese magazine market. These magazines have introduced Taiwanese women to Westernized images of females, such as being sexy. For example, Taiwanese women have started to focus on their body shape and to embrace the idea of having a sexy curvy body shape (Wang, 2009).

It should be noted that the embracing of Western culture by Taiwanese females does not mean their total Westernization. Instead, modern Taiwanese womanhood can be described as “weaving global values and local values together into a tapestry of ‘modern womanhood’ that can dwell within, and yet extend, the local culture” (Chang, 2004, p. 361). For example, although the Taiwanese version of *Cosmopolitan* magazine

uses images from the Western version, the articles in the Taiwanese version are written by Taiwanese writers, which embed new meanings into the original images and weaves out the new values (Chang, 2004).

Qizhi (氣質) and Female Beauty Image

In “What Does It Mean to Be a Girl with *Qizhi*?: Refinement, Gender and Language Ideologies in Contemporary Taiwan,” Su (2008) argued that *qizhi* is one of the most important elements for Taiwanese people in evaluating whether a female will be liked by others or not. A search through Google (traditional Mandarin version) reveals that many people have asked questions such as, “What is *qizhi*?” or “How to be a girl with *qizhi*?” Furthermore, a search of a Taiwanese online bookstore revealed thousands of books with *qizhi* in the title. For example, some of these books are “*Qizhi Influences a Woman’s Life*” (氣質之美，決定女人一生) (李津, 2010), “*Ways of Being a Qizhi Beauty*” (氣質美女養成術) (林慶昭, 2010), and “*Besides Qizhi, You Need Confidence*” (除了氣質，還要有自信) (靜水, 2010).

Taiwanese females care about their own *qizhi*; Su (2008) indicated that as a girl growing up in Taiwan, she encountered many occasions in which people comment on her *qizhi* (p. 334). So what is *qizhi*? Su concluded that *qizhi* can be explained as “a term roughly equivalent in meaning to ‘a refined disposition,’ often used when evaluating a woman’s degree of refinement as measured by convention of appropriate conduct” and is “a quality one has or does not have”(p. 335). Most of the time, it is seen negatively when a female is described as not having *qizhi*.

An equivalent word for *qizhi* is not found in dictionaries. Although many dictionaries indicate that “temperament” or “proclivity” have meanings similar to *qizhi*,

these two words cannot fully translate the original meaning of *qizhi*. On the other hand, Su (2004) stated that after gathering a huge amount of *qizhi* translations online, he could conclude that there are six ways to translate *qizhi* into English: an aura of elegance, with class, character and temperament, chic, debonair, and charisma. However, he also stated that these translations are not totally equivalent to *qizhi*, and thus, they should be used carefully in different contexts.

The Ideal of Pale Skin

Traditionally, pale skin has been considered a beautiful physical trait in Taiwanese society. In Asian cultures, white skin is perceived as a sign of luxury and prestige (Li, Min, Belk, Kimura, & Bahl, 2008). There is an old saying in Taiwan that having pale skin can overcome any three ugly physical traits (一白遮三醜). Sometimes Taiwanese females carry umbrellas in the sun just to prevent their skin from getting darker. Female consumers in Taiwan prefer skin-whitening products, such as whitening night creams, more than females in Western countries. Also, sunscreen-related products are favored by Taiwanese female consumers (Pu, 2003).

Building Up a Framework of Female Beauty Types in Taiwan

Although different beauty types have been mentioned by Taiwanese media, a framework of Taiwanese beauty types has still not been constructed. Previous studies of Taiwanese beauty types used the U.S. framework (e.g., the six beauty types). However, these studies didn't question whether Taiwanese audiences perceive beauty the same way audiences that the United States does. Thus, a framework of beauty types from a Taiwanese perspective is needed. By reviewing the academic literatures, magazine and website articles (see References) and information from the media, it can

be seen that seven female beauty types are perceived by the Taiwanese audience: Classic Beauty, Cute-Acting, Wildness, Edgy, Girl-Next-Door, Intellectual Beauty, and Sexy Little Woman.

Classic Beauty (名媛淑女/大家閨秀型)

The idea of the Taiwanese female Classic Beauty type was influenced by Confucian concepts; that is, the ideal female should be “pure, docile, gentle, decorous, and quiet” (Lin, 2008, p. 411). This type of female is frequently portrayed in Chinese classic opera and literature (e.g., “A Dream of Red Mansions”) as the leading character, which has influenced how people perceive beauty in Taiwan. The term “lady-like” (da-jia-gui-xiu) is commonly used in Taiwan to indicate this type of beauty. According to the Ministry of Education Mandarin Dictionary, the term “lady-like” (da-jia-gui-xiu; 大家閨秀) describes “an unmarried woman who is ‘aristocratic, well-educated, and well mannered’” (Ministry of Education, 1994). This type of beauty is similar to the Classic Beauty of the Solomon et al. (1992) six beauty types. The appearance of this beauty type includes perfectly symmetrical physical features, a soft romantic look, classic or classy attire, and soft makeup (Goodman et al. 2008, p. 152).

Girl-Next-Door (鄰家女孩型)

The concept of the Girl-Next-Door (lin-gia-nu-hi; 鄰家女孩) in Taiwan is similar to the concept of the Girl-Next-Door in the United States. Fashion magazines in Taiwan often use this term to describe celebrities or models that are pure, fresh, wear less makeup, and are easygoing, approachable, and pretty without pretension. For example, *Taiwan Panorama* magazine (2009) used “girl-next-door” to describe Singapore singer Stefanie Sun. *Vita* magazine (2009) used a similar term, “sweetheart-next-door,” to

describe Taiwanese actress Lin, Yi-Chen. The appearance of this beauty type is a “natural appearance (doesn’t look like they are wearing makeup), simple attire, athletic looking” (Goodman, Morris, & Sutherland, 2008, p. 152), cute, child-like, youthful physically, and pretty without pretension. It should be noted that this beauty type can be explained as a combination of the Girl-Next-Door and Cute from the Solomon et al. (1992) six beauty types.

Cute-Acting Beauty (裝/扮可愛型)

The concept of this beauty type is deeply influenced by Japanese *kawaii* culture. Generally speaking, *kawaii* means child-like and cute; “it celebrates sweet, adorable, innocent, pure, simple, genuine, gentle, vulnerable, weak, and inexperienced social behavior and physical appearance” (Kinsella, 1995, p. 220). Kinsella (1995) also pointed out that “*kawaii* is a derivation of a term whose principle meaning was ‘shy’ or ‘embarrassed’ and secondary meanings were ‘pathetic,’ ‘vulnerable,’ ‘darling,’ ‘loveable’ and ‘small’” (pp. 221-222). Others have noted that “being cute” or “being like an infant” (here *cute* refers to a *kawaii*-style cute instead of an American-style cute) has become a “performance” among Taiwanese females in terms of behavior and way of talking (Chuang, 2005). In other words, “cuteness” in Taiwan sometimes indicates a woman being cute in an unnatural way or acting cute.

It should be noted that the *kawaii*-style cute is not the same as the Cute in the Solomon et al. (1992) six beauty types. Although both styles celebrate being youthful and child-like, the *kawaii*-style of cute is more “unnatural” (cute-acting), while the American-style of cute is more natural. The appearance of this type of beauty is delicate

and round in facial features (e.g., round eyes), youthful physical features, child-like, and unnatural facial expressions (e.g. winking eyes).

Wildness (野性火辣型)

Western magazines have been widely circulated in the Taiwanese magazine market for a long time. Wildness is a type of beauty originating in Western culture. It is akin to the concept of being mature and sexy. From the perspective of Taiwanese females, the female models who appear in Western magazines are glamorous and sexy (Yang, 2004). These models often have Western-like (mostly Caucasian) facial features and a sensual, sexy look. *Chinatimes* magazine used the word “wild” to define this type of beauty (The Evolution of Taiwanese Beauty). Also, the magazine indicated that when referring to this type of beauty, an image of a sexy girl wearing a swimsuit pops into people’s mind (related to nudity). The appearance of this type of beauty is an expressive sexual look, mature, and strong facial features.

Intellectual Beauty (知性成熟型)

The intellectual Beauty is not usually mentioned in the U.S. society, but it is often referred to in Taiwanese culture. The concept of intellectual (*zhi-xing*; 知性) beauty is widespread in many Mandarin-speaking countries, including China, Taiwan, and Singapore. According to Xinhuanet, Intellectual Beauty usually refers to a woman who is:

Mature, rational, wise, and generous...women who are *zhi-xing* usually have a very good career, but they are different from the so-called “tough women;” they think independently, and they pursue what they want by themselves...they are de-gendered while working; but they are feminine while in a relationship. (Xinhua, 2009, “Wear Like an Intellectual Woman,” para. 1)

In other words, this kind of beauty means a woman who is experienced, knowledgeable, has *qizhi*, and is calm and elegant. Intellectual Beauty is the type of beauty that emphasizes confidence, independent, and intellectual ability. The appearance of an Intellectual Beauty might not always have symmetrical physical features or a romantic look. This type of beauty will have a mature and confident look.

Edgy (前衛型)

The idea of Edgy mostly comes from popular culture or the fashion industry. “Edgy” indicates a woman who has a strong or extreme personality, appearance, or behavior. For example, Taiwanese singer Mavis Fan’s new look has been labeled by the media as “edgy,” for she has “strong make-up, purple hair, and tattoos” (Liang, 2010). Chinese singer Faye Wang, who is famous in Taiwan, Hong Kong, China, and Japan, is also famous for being an “edgy” female in terms of her special makeup and unusual outfits. The appearance of this type of beauty is similar to the appearance of Trendy in six beauty types, which is an “offbeat look and attire, perhaps flawed or asymmetrical in contrast to the Classic Beauty” (Goodman, Morris, & Sutherland, 2008, p. 152).

Sexy Little Woman (性感小女人型)

Sexy Little Woman combines the traits of the Classic Beauty, Girl-Next-Door and Wildness. It usually refers to a young girl who is on the way to turning into a mature and feminine woman. A woman of this beauty type is pure and fresh as a girl, but at the same time, she is also sexy and feminine as an adult. In other words, women who are categorized into this beauty type are “naturally sexy” or “sexy without pretension.” For example, the media portrayed famous singers BY2 as this type of beauty on their

eighteenth birthday; they were girl-next-door before, but they are “as sexy as a female adult” now (Sinchew-I, 2010). The appearance of this type of beauty is similar to the Sex Kitten. The Sexy Little Woman is youthful, sexy, and has soft facial features.

Using AdSAM[®] to Measure Emotional Responses

This section discusses two aspects of the research. First, it discusses the relationship between advertising and emotional response. Second, it explains the reason why the researcher chose AdSAM[®] as a method to measure emotional responses.

Emotional Response and Advertising

Studies have demonstrated that emotion is an important element in monitoring consumers' responses toward advertising. For example, Zajonc (1980) conducted an experiment to test whether cognitive or affective reactions were stronger on remembering. In this study, participants were shown different polygons in a very short time and asked to rate them on a *like* to *dislike* scale afterward. At the end, the participants were tested for recognition memory. The results showed that the participants found it easier to distinguish the stimuli by using *liking* as the response instead of cognitively identifying them as *old* or *new*. Zajonc concluded that affective reactions can occur sooner than cognitive judgments. Moreover, he concluded that affective reactions can be reliable in discriminating the differences even if recognition memory is absent.

Other studies have also demonstrated that emotional response is a mediator for the effect of advertising and brand attitude. For instance, Holbrook and Batra (1987) proposed a new approach to examine how emotional response mediates the attitude toward ads and brand attitudes. They used 72 television ads and asked adult female

participants to answer three sections of questions after they saw each ad. In the first section, participants had to rate each ad on seven bipolar adjectives. In the second section, participants were asked to rate 24 advertising appeals from *weakly* to *strongly* on a 7-Likert scale. Finally, in the third section, participants were asked to rate their degree of agreement with 18 statements, such as “the ad tried to create a mood” or “the ad suggested a solution to a problem” (p. 409). Participants were also asked to answer questions related to the attitude measure of the ads and brands both before and after the analysis.

The results showed that the responses of participants could be divided into six factors: emotional, threatening, mundane, sexy, cerebral, and personal. In the end, Holbrook and Batra (1987) concluded that the six factors indicated that three dimensions of emotions (pleasure, arousal, and dominance) were the mediators of ad content and brand attitudes.

By continuing the research about how affect is related to intention, Morris, Woo, Geason, and Kim (2002) used AdSAM[®], a non-verbal research tool, to measure emotional response to ads. In this study, the researchers intended to determine the relationship among cognitive, affective, and conative attitudes. The researchers recruited 23,168 non-student participants to evaluate 230 advertisements. In addition to using AdSAM[®] to rate their emotions toward the stimuli, participants were also asked to answer questions about whether they were likely to buy the product or visit the store. The results showed that affect predicted cognitive attitude and action better than cognition. Moreover, the results also showed that affect was not mediated by cognition.

Measuring Emotions

Researchers have developed and tested many approaches to measuring emotional response (e.g., verbal self-report by using adjectives check list); however, the complexity of emotion itself sometimes make it difficult for researchers to find the most efficient and accurate way to measure emotion (Morris, 1995). Recent studies suggested that a dimensional approach can assess emotional responses most accurately (Russel, 1989; Mehrabian and Russell, 1977; Havlena and Holbrook, 1986). For example, the research of Mehrabian and Russell (1977) provided strong evidence in demonstrating that different emotional responses can be combined into three bipolar dimensions. These three dimensions of emotions include the pleasure-displeasure dimension, the level of arousal, and the dominance-submissiveness dimension. In this study, researchers asked participants to use verbal-report emotion scales (Semantic Differential scale) in evaluating their feelings after reading paragraphs about emotional-eliciting situations. The results not only showed that the basic emotions are three dimensions but also showed that these three dimensions can appear without influencing one another.

As previously mentioned, some approaches used adjectives to describe emotions. On the other hand, some researchers have looked at measuring emotion through visual stimuli. For example, SAM (Self-Assessment Manikin) is considered a useful, practical and easy way to measure emotional responses (Lang, 1985). Bradley and Lang (1994) conducted an experiment to compare the effectiveness of measuring emotion between visual and verbal approaches (i.e., SAM and Semantic Differential Scale). The results showed that the correlation across the two measurement tools is high, which indicated that SAM is also an effective tool in measuring emotion.

SAM depicts three dimensions of emotion (PAD) with three rows of graphic manikins. Each row has graphic manikins on a nine-point scale as representative of the three dimensions of emotion (Figure 2-1). Row one is the pleasure scale, which has characters ranging from smiling/happy to frowning/unhappy. Row two is the arousal scale, ranging from a sleeping character with eyes closed to an excited character with eyes wide open. The last row is the dominance scale, ranging from a small submissive character to a large powerful character (Morris & Pei, 1997). Participants circle on each row the figure that best represents their feelings after seeing the stimuli.

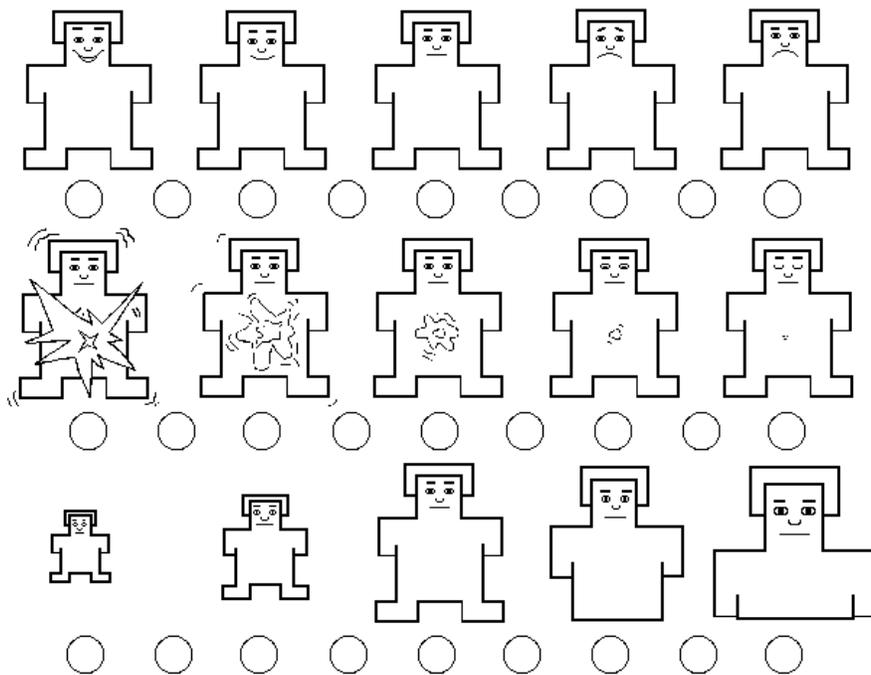


Figure 2-1. Self-assessment manikin

SAM has been transformed into AdSAM[®] in order to be more suitable for testing emotion in marketing context (Morris, 1995). In fact, AdSAM[®] has been used as an emotion measurement tool for advertising strategy applications (Morris and Pai, 1997; Morris, Straubaugh & Nthangeni, 1996; Morris, Woo, Geason & Kim, 2002). For

example, Morris et al. (2002) used AdSAM[®] to examine the effectiveness in conducting internet surveys compared to traditional paper test to examine emotional response toward brands. The results showed that the internet is a reliable medium for distributing advertising questionnaires.

The results of AdSAM[®] can be translated into PAD scores and graphed on the AdSAM[®] perceptual map (Figure 2-2). By evaluating the map using the standard pleasure and arousal scale (Figure 2-3), researchers and advertising practitioners can compare each tested item in an effective way. For example, the emotional response of viewers toward different commercials and products may be compared and examined by using the AdSAM[®] perceptual map. In this way, the advertisers will be able to decide product placement or creative strategy. Moreover, the PAD scores can also be evaluated through a database that includes emotional adjectives (similar to the verbal analysis of Mehrabian and Russell, 1977) to obtain insight into participants' emotional responses toward the stimuli.

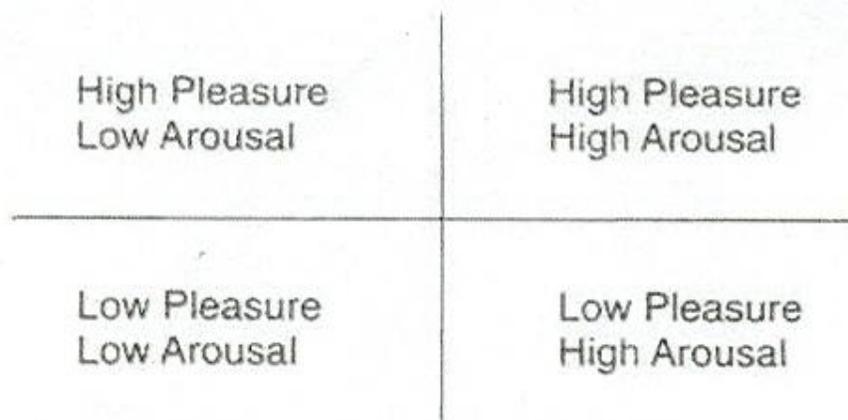


Figure 2-2. Pleasure and arousal scale for the AdSAM[®] perceptual map

This thesis used AdSAM[®] to measure emotion for two reasons. First, AdSAM[®] was specifically designed to use in a marketing context as compared to other methods to

American participants to measure their emotional responses toward 12 commercials. The results showed that AdSAM[®] effectively measured the emotional responses of the participants from Taiwan and from United States. One ad evoked a different pleasure score and one ad evoked a different arousal score in the two cultures. Morris and Pai (1997) concluded that by unifying the advertising message of international brand images, commercial production costs can be resolved (1997, p. 15).

Theoretical Framework

This section reviews the literature relevant to two theories: social comparison theory and social cognitive theory. These two theories provide the researcher with a framework to examine this study.

Social Comparison Theory

According to Festinger (1954), humans are driven to compare themselves with others so they can evaluate their own abilities and opinions. In other words, humans' cognition of what they are like and what they are capable of doing depends on how they compare their situation, opinions, and abilities with images of others. Moreover, social comparison theory also states that when individuals consider certain abilities or opinions important to them, their drive to reduce any discrepancy related to the abilities and opinions will also be stronger (Festinger, 1954). For example, when a girl sees a highly attractive, cute model in the ads, she might evaluate herself as "not being cute enough" or "not being attractive enough." Furthermore, the more the girl considers "being attractive and cute" important, the more she will try to be like the cute model.

There are two kinds of comparisons in social comparison theory—upward and downward. Individuals choose an upward comparison or downward comparison

depending on their motive. In the process of self-evaluation with advertising models, females tend to compare themselves upward most of the time because advertising models are mostly attractive females. That is, females are comparing themselves with someone who has more desirable attributes than they do. This kind of upward comparison sometimes results in negative effects, such as having lower satisfaction with oneself or creating a negative mood (Richins, 1991; Tiggemann & McGill, 2004). For example, female viewers that often make upward self-evaluation comparison with highly attractive models might feel more depressed than others because they might be less satisfied with their own appearance.

Tiggemann and McGill (2004) conducted a study that related to upward comparison that caused negative effects. This study explored women's responses after they saw thin-idealized female models. The researchers recruited 126 female undergraduate students as participants. The researchers measured participants' responses before and after exposure to the thin-idealized models in the advertising. The results showed that participants had an increased negative mood and increased body dissatisfaction after seeing either a models' body part or her full body image, thus representing the upward comparison.

However, self-evaluation is not the only comparison motive. Other researchers have explored two other comparison motives—self-enhancement and self-improvement. In the process of self-enhancement, individuals tend to compare themselves downward. By comparing themselves with others who are worse off or less fortunate, individuals can boost their subjective well-being and protect their self-perceptions (Suls, Martin, & Wheeler, 2002). In this way, an individual's self-esteem can be maintained and the

individual can feel better about himself or herself. For example, when a female viewer sees a highly sexy model that is negatively labeled as “dumb” by the ads, she might make self-enhancement comparison with the highly sexy model to boost her subjective well-being. In other words, by downward comparing with the sexy model, the female viewer can feel better about herself.

On the other hand, self-improvement is used by individuals who tend to improve by learning from others’ attributes that the individual does not possess or possesses much of (Wood, 1989). In other words, individuals compare themselves upward hoping to learn from someone who has better attributes than they. For instance, when a female viewer sees a highly attractive model in the ads, she might make a self-improvement comparison with the model. In other words, the female viewer hopes to learn positive attributes from the highly attractive model such as wearing trendy clothes and makeup as the model.

Martin and Gentry (1997) conducted a study that tested the different motives of comparison, including self-evaluation, self-enhancement, and self-improvement. This experiment explored how pre-adolescents’ and adolescents’ self-esteem and self-perception were affected when they held different motives while seeing highly attractive models. In this study, Martin and Gentry recruited 268 participants from grades four, six, and eight. The results showed that motives are influential elements in perceiving oneself. When self-enhancement was triggered as the motive, a positive effect occurred on participants through downward comparison. That is, the participants maintained their self-esteem by downward comparison.

Social Cognitive Theory

Social cognitive theory states that individuals are not only shaped by inner forces and their environment, but they also develop and adapt to different situations by learning from observing others (Bandura, 1978; Bandura, 2002). Observation of the behaviors of others and others' consequences enables individuals to survive in society. Moreover, humans' capacity to learn behaviors from observing direct experiences helps them acquire and form behavioral patterns without "tedious trial and error" (Bandura, 1978, p. 14). By observing the behaviors of others, individuals can "extract general tactics and strategies of behavior that enable them to go beyond what they have seen or heard" (Bandura, 1978, p. 14). For example, if a girl sees an attractive female model in the media being praised for her thin body type, the girl will be likely learn the behavior (getting a thinner body) of the attractive model to achieve her goal—being liked by others.

Social cognitive theory uses a triadic reciprocal model to explain the process of learning behaviors by observing others (Bandura, 2002). This model is composed of three factors: personal, behavioral, and environmental factors. Personal factors (cognitive, affective, and biological events), behavior patterns, and environmental events influence and bi-direct each other (Bandura, 2002, p. 121).

By learning from observation, individuals have the capacity to self-regulate and self-direct to evaluate their own performances. "Self-regulation relies on discrepancy production and discrepancy reduction"(Bandura, 2002, p. 123). That is, individuals set goals to motivate themselves to achieve their goals by using their resources and skills. After the goal has been achieved, individuals will set other higher goals for themselves

(Bandura, 2002, p. 123). In this way, individuals' self-satisfaction will be strengthened by meeting the standards they anticipated.

In the process of observational learning, individuals have the capability to reflect on their own observations. In other words, to make sure whether the cognitive function is accurate, individuals self-reflect by generating ideas, acting on them, or predicting occurrences based on them (Bandura, 2002, p. 124).

Need for Present Research

Although several studies have explored viewers' emotional responses and perceptions toward physical attractiveness and different beauty types, these studies have mostly focused on Western cultures and ideals. Even though some studies have explored the aesthetic of East Asian cultures toward female beauty types, East Asian cultures' perceptions of and emotional response to each beauty type have not been investigated. Some studies have used Western beauty types (e.g., the six beauty types) as a basis to investigate Asian beauty cultures. However, using a Western framework to examine other cultures might not be able to provide a complete explanation of non-Western cultures. Thus, the present research was intended to build a beauty type framework for an Asian culture and explore how the viewers of the culture perceive each beauty type.

Conclusion

This study took the research of Goodman et al. (2008) as a basis to further investigate Taiwanese females' perceptions of and emotional responses toward different types of Taiwanese beauty. Based on the literature, the following hypotheses and research questions were suggested:

RQ1: How many dimensions of beauty are presented in the data?

RQ2: What are the strongest examples of each beauty type?

Researchers have found that Western females tend to combine six beauty types into two dimensions (Goodman et al., 2008)—those that are strongly associated with sexiness and those that are not. According to the previous research, there is a possibility that Taiwanese beauty types might be combined because some of the Taiwanese beauty types are not mutually exclusive. Thus, RQ1 and RQ2 address this problem.

Cunningham et al. (1995) found that Taiwanese participants responded less positively (showed less interest) toward sexual maturity compared to Western participants because sexual maturity conveyed the ideas of strength, dominance, and competence. However, Taiwanese culture emphasized female submissiveness. Thus, Taiwanese participants preferred (and were interested in) female looks that had less sexual maturity. In other words, Taiwanese participants preferred immature-looking females.

On the other hand, Goodman et al. (2008) demonstrated that females have less pleasurable feelings, less arousal, and less dominance toward sexy models; in other words, women are not attracted to and hold negative attitudes toward highly sexual females. Thus,

H1: Beauty types associated with sexiness and/or sexual maturity (i.e., Wildness and Sexy Little Woman) will produce less pleasurable feelings compared to beauty types not associated with sexiness and/or sexual maturity (i.e., Girl-Next-Door, Cute-Acting, Edgy, Classic Beauty, and Intellectual Beauty).

H2: Beauty types associated with sexiness and/or sexual maturity (i.e., Wildness and Sexy Little Woman) will produce less arousal compared to beauty types not associated with sexiness and/or sexual maturity (i.e., Girl-Next-Door, Cute-Acting, Edgy, Classic Beauty, and Intellectual Beauty).

H3: Beauty types associated with sexiness and/or sexual maturity (i.e., Wildness and Sexy Little Woman) will produce less dominance compared to beauty types not associated with sexiness and/or sexual maturity (i.e., Girl-Next-Door, Cute-Acting, Edgy, Classic Beauty, and Intellectual Beauty).

Researchers have found that *qizhi* is one of the most important elements in Taiwanese people's evaluation of whether to like a female or not. Taiwanese like (e.g., have positive emotional responses to) females who have *qizhi* (Su, 2008). Thus,

RQ3: What beauty types are highly associated with *qizhi*?

H4: Models that are highly associated with *qizhi* will produce more pleasurable feelings than models that are not associated with *qizhi*.

Also, given the positive association toward having *qizhi*, females are likely to be attracted to models that have higher *qizhi*. According to social cognitive theory and social comparison theory, people learn their behaviors from others who possess better traits. Thus, participants will be aroused by upward comparisons to these models for social-improvement purposes.

H5: Models that are highly associated with *qizhi* will produce more arousal than models that are not associated with *qizhi*.

Qizhi is regarded as a “refined disposition” that a female is expected to have in Taiwanese society (Su, 2008). Thus, H6 suggested that females who “have *qizhi*” are controllable, for they meet Taiwanese people’s cultural expectations.

H6: Models that are associated with *qizhi* will produce more dominance than models that are not associated with *qizhi*.

CHAPTER 3 METHOD AND PROCEDURE

This chapter explains the survey conducted to answer the research questions and address the hypotheses. This includes the selection of participants, selection of pictures, and pretest/main study procedures. Since present study takes the research of Goodman et al. (2008) as a basis to further explore the dimensions of beauty and the emotional responses of viewers, the same method (survey) was chosen in this study.

Pretest

To pretest the 7 Taiwanese beauty types (i.e., Cute-Acting, Classic Beauty, Intellectual Beauty, Girl-Next-Door, Wildness, Sexy Little Woman, and Edgy), six photographs for each type were selected based on the definitions presented in chapter two for a total of 42 photographs. These photographs were gathered from Asian websites and magazines from the past five years. Photographs of each Taiwanese beauty type were selected by following the criteria of the six beauty types study done by Soloman et al. (1992). The criteria included “above-the-waist shots, no visible product logos or brand names, the models are pictured alone without other people or animals, no pictures deviate markedly from the model size, no color photos, and only clothed models (p. 26).” The models that were chosen in this study were all Asian-looking models in order to exclude model’s race as a potential confounding variable.

Selection of Pretest Participants

The participants in the pretest were students from a university Taiwanese Student Association and alumnae from a Taiwanese university. A total of 30 participants were recruited for the pretest. To ensure the participants were primarily socialized in Taiwanese culture, a screening question was asked to ensure all participants had not

lived outside of Taiwan for more than six years. Only females who were age 21 to 30 were allowed to participate in the study because recruiting participants from a similar age group reduces the possibility that age is a confounding variable. Additionally, women in this age group are highly sought after for advertising purposes. Thus, gender and age screening questions were included in the questionnaire. The questionnaires were put on Qualtrics and distributed by email. All of the questions were asked in Mandarin so as to choose specific terms suitable to the Taiwanese culture.

Pretest Questionnaire

Forty-two photographs were presented in the pretest questionnaire. Each beauty type had six representative photographs. There were three versions of the questionnaire to avoid having the participants get tired of answering the same questions and perhaps influencing the validity of the study. Each participant only needed to answer one version of the questionnaire so each version had approximately 10 participants rate it. Each version contained 14 photographs (2 for each beauty type), and each version contained different sets of photographs. Questionnaires were presented online and randomly assigned to the participants by email.

Questionnaire 1 consisted of photographs e1, i1, g1, w1, ca1, cb1, s1, e2, i2, s2, cb2, w2, ca2, g2. Version two consisted of e3, g3, w3, s3, cb3, ca3, i3, e4, g4, w4, s4, cb4, ca4, i4. Version three questionnaire consisted of e5, cb5, g5, w5, ca5, i5, s5, ca6, cb6, g6, w6, e6, i6, s6.

In the pretest, participants were shown a photograph and immediately asked to rate how much the photograph represented each of the seven beauty types on a 5-point Likert scale ranging from *completely agree* to *completely disagree*. Participants were asked to evaluate the model *as pictured* to avoid anything they may have known about

the model (Goodman et al., 2008, p. 152). After examining the results of the pretest, the researcher selected two photographs for each beauty type based on the highest means and lowest standard deviations. Thus, 14 photographs were chosen in the pretest (Table 4-1).

Main Study Procedure

Selection of Participants

The participants were students from a university Taiwanese Student Association and alumnae from a Taiwanese university. A total of 301 valid participants were recruited in the main study. The same screening question was asked as in the pretest to ensure the participants were primarily socialized in Taiwanese culture. Again only females who were age 21 to 30 were allowed to participate in the study. Questionnaires were put on Qualtrics and distributed by email, and all of the questions were asked in Mandarin.

Questionnaire

The main study was divided into two sections. The goal of section one was to determine the emotional responses of Taiwanese females toward the 14 photographs. AdSAM[®] was used as a tool to measure the emotional responses of participants. The 14 photographs selected from the pretest were used in section one. Participants were shown a photograph and immediately asked to use AdSAM[®] to evaluate their emotional response to the photograph.

The goal of section two was to discover how participants categorized the 14 photographs into beauty types, thereby verifying the results from the pretest. Moreover, it also was intended to explore how participants rated the *qizhi* of each model.

Section two used procedures similar to those used in the pretest. That is, participants were asked to use a 5-point Likert scale, which ranged from *completely agree* to *completely disagree*, to rate each of 14 photographs on each of the seven beauty types. Participants were also asked to use the 5-point Likert scale, which also ranged from *completely agree* to *completely disagree*, to rate each of the 14 photographs on having *qizhi* or not.

Two versions of the questionnaire were created with each version containing all 14 photographs. The only difference between the two versions was order of the 14 photographs, which were randomly assigned by the researcher. The researcher created two versions of the questionnaire to eliminate bias and to avoid having the participants get tired of answering the same questions and perhaps influencing the validity of the study. Each participant was randomly assigned only one version of the questionnaire. Because AdSAM[®] tended to measure the emotional response of the participants, which need the instant reaction of participants. Thus, the AdSAM[®] questions were asked first in both versions of questionnaires to avoid participants getting tired in answering the questions which influencing the results.

CHAPTER 4 FINDING

This chapter provides an overview of the statistical methods and the results of each research question and hypothesis. SPSS 16.0 was used for the data analysis. Factor analysis was used to answer RQ1 and RQ2 (beauty dimensions). Pearson correlation was employed to determine RQ3 (beauty type that related to *qizhi*). Repeated measures analysis of variance (ANOVA) was conducted to measure H1, H2, H3 (compared PAD to each new beauty type), H4, H5, and H6 (compared PAD of high, middle and low *qizhi* models). Finally, PAD scores were transferred into AdSAM[®] perceptual map to help researcher compare and examine data effectively.

Pretest

The pretest was conducted to select the two best examples for each beauty type. Following this pretest, the researcher selected the photographs with the highest means and lowest standard deviations for each beauty type (Appendix A for statistics of all beauty types). Thus, 14 photographs were selected for the main study (Table 4-1).

Table 4-1. Fourteen photographs that were selected out from pretest

Beauty type	Photograph numbers	Mean	Standard deviation
Classic Beauty	Cb1	4.60	0.52
	Cb3	4.40	0.70
Cute-Acting	Ca3	4.70	0.48
	Ca5	4.70	0.48
Girl-Next-Door	G3	5.00	0.00
	G5	4.80	0.42
Sexy Little Women	S1	4.40	0.52
	S2	4.10	0.57
Intellectual	I3	4.70	0.48
	I5	4.80	0.42
Wildness	W1	4.80	0.42
	W2	4.80	0.42
Edgy	E3	4.90	0.32
	E5	4.70	0.48

These photographs are cb1 and cb3 (Classic Beauty); ca3 and ca5 (Cute-Acting); g3 and g5 (Girl-Next-Door); s1 and s2 (Sexy Little Women); i3 and i5 (Intellectual Beauty); w1 and w2 (Wildness); and e3 and e5 (Edgy).

Main Study Demographics

The participants in the main study were students from a Taiwanese Student Association at a major university and alumnae from a Taiwanese university. There were 301 participants. Around 53% of participants were 21 to 25-years-old; 47% of participants were 26 to 30-years-old.

Research Questions and Hypothesis

RQ1: How Many Dimensions of Beauty are Present in the Data?

A factor analysis was conducted using Varimax rotation to check whether each type of model was mutually exclusive. A three-factor Varimax solution best explained the research question (Table 4-3). It was found that Girl-Next-Door (.871) and Cute-Acting (.841) factored together while Classic Beauty (.829) and Intellectual Beauty (.804) factored together. On the other hand, Wildness (.847) comprised in factor 3. Sexy Little Women and Edgy factored close to Wildness, but did not meet the breakdown (.721) of the factors.

Table 4-2. Rotated component matrix for 7 beauty types

Beauty types	Factor1	Factor2	Factor3
Classic Beauty	.187	.829	-.115
Girl-Next-Door	.841	.171	-.121
Cute-Acting	.871	-.176	-.105
Wildness	-.186	-.072	.847
Intellectual	-.382	.804	.178
Sexy Little Women	.265	.473	.625
Edgy	-.487	-.020	.633

The three factors provided evidence that the seven types of beauty were not mutually exclusive. In fact, they could be combined into three new beauty types. These three new beauty types were renamed as Classic-Intellectual Beauty (CIB) (formally Classic Beauty and Intellectual Beauty), Cute (formally Girl-Next-Door and Cute-Acting), and Wild (Wildness).

RQ2: What Are the Strongest, Weakest, and Middle Examples of Each New Beauty Types?

Because the beauty types did not match with the original grouping, the researcher examined the means of each model to find the strongest, weakest, and middle examples of each new beauty type. Tables 4-4, 4-5, and 4-6 show the two strongest, middle, and weakest examples of Cute ($M=2.6541$), CIB ($M=2.9843$) and Wild ($M=2.8716$) groups. The two strongest exemplars of each new beauty type were the ones that had the highest means, while the weakest exemplars of each new beauty type were the ones that had the lowest means. The two models that were closest to the grand means were used as the middle examples. It should be noted that there was only one middle example for Cute, for there was only one model (cb1; $M=2.5444$) that was close to the Cute grand mean (Appendix B for detail).

Table 4-3. Strongest, weakest, and middle examples of Wild

Wild	Model	Wild mean	Cute mean	CIB mean	Wild rank (N=14)	Cute rank (N=14)	CIB rank (N=14)
Strong	W2	4.3446	1.8814	2.7119	1	11	7
	W1	4.3277	1.7542	2.4633	2	12	10
Middle	E5	2.7910	1.6102	2.6751	6	13	8
	Cb1	2.5968	2.5444	3.7863	7	7	4
Weak	Ca5	1.9492	3.8362	1.9124	13	3	13
	G5	1.8065	4.1089	2.4113	14	1	11
Grand Mean		2.8716	2.6541	2.9843			

Table 4-4. Strongest, weakest, and middle examples of Classic-Intellectual Beauty (CIB)

Classic-Intellectual Beauty (CIB)	Model	CIB mean	Cute mean	Wild mean	CIB rank (N=14)	Cute rank (N=14)	Wild rank (N=14)
Strong	I3	4.3145	1.9556	2.4194	1	10	8
	I5	4.2258	2.0685	1.9516	2	8	12
Middle	S1	3.2500	3.2097	3.5000	6	5	5
	W2	2.7119	1.8814	4.3446	7	11	1
Weak	Ca5	1.9124	3.8362	1.9492	13	3	13
	Ca3	1.8145	3.4798	2.1371	14	4	10
Grand Mean		2.9843	2.6541	2.8716			

Table 4-5. Strongest, weakest, and middle examples of Cute

Cute	Model	Cute mean	CIB mean	Wildness mean	Cute rank (N=14)	CIB rank (N=14)	Wild rank (N=14)
Strong	G5	4.1089	2.4113	1.8065	1	11	14
	G3	4.0367	2.226	1.9548	2	12	11
Middle	Cb1	2.5444	3.7863	2.5968	7	4	7
	--	--	--	--	--	--	--
Weak	E5	1.6102	2.6751	2.7910	13	8	6
	E3	1.5726	2.5282	4.1694	14	9	3
Grand Mean		2.6541	2.9843	2.8716			

RQ2 listed out the strongest and weakest examples of each new beauty types.

These “pure” exemplars were chosen in order to maximize the differences or the similarities among each new beauty type, which helped the researcher to clearly and effectively examine H1, H2, and H3.

H1: Beauty Types Associated with Sexiness and/or Sexual Maturity (i.e., Wildness and Sexy Little Women) Will Produce Less Pleasurable Feelings Compared to Beauty Types Not Associated with Sexiness and/or Sexual Maturity (i.e., Girl-Next-Door, Cute-Acting, Classic Beauty, Intellectual Beauty, and Edgy).

A repeated measures analysis of variance (within group $F=135.44$, $df=5$, $sig.=.000$ and Between group $F=5261.28$, $df=1$, $sig. = .000$) revealed significant differences in

pleasure among high and low beauty types. This includes high Wild (W2), low Wild (G5), high CIB (I3), low CIB (Ca3), high Cute (G5), and low Cute (E3). A post hoc comparison of means at a 95% confidence interval was used to determine significant differences between means as shown in Table 4-6.

Table 4-6. Comparison of pleasure scores among high and low beauty types

Group	Model	Pleasure mean	Std. error	95% confidence interval	
				Lower bound	Upper bound
High CIB	I3	7.194 ¹	.117	6.963	7.424
High Cute	G5 (same as Low Wild)	7.000 ¹	.172	6.660	7.340
Low Wild	G5 (same as High Cute)	7.000 ¹	.172	6.660	7.340
Low Cute	E3	5.847 ²	.140	5.570	6.124
High Wild	W2	5.105 ³	.153	4.802	5.408
Low CIB	Ca3	2.952 ⁴	.150	2.655	3.248

¹I3 and G5 had significantly greater Pleasure scores than all others.

²E3's Pleasure score was significantly lower than I3 and G5, and significantly greater than W2 and Ca3.

³W2's Pleasure score was significantly lower than Pleasure scores for I3, G5, and E3 and significantly greater than Ca3.

⁴Ca3's Pleasure score was significantly lower than all others.

High CIB ($M=7.194$) and high Cute (same as low Wild) ($M=7.000$) had significantly greater pleasure means than other models, but were not different from each other. On the other hand, low Cute's pleasure score ($M=5.847$) was significantly lower than high CIB and high Cute, but significantly greater than high Wild ($M=5.105$) and low CIB ($M=2.952$). Furthermore, high Wild's pleasure score was significantly lower than high CIB, high Cute (low Wild), and low Cute, but significantly greater than low CIB. Finally, low CIB's pleasure score was significantly lower than all others. Thus, hypothesis 1 is supported (Appendix B, C and D for AdSAM[®] Perceptual Map and detail statistic numbers of each model).

H2: Beauty Types Associated with Sexiness and/or Sexual Maturity (Wildness and Sexy Little Women) Will Produce Less Arousal Compared to Beauty Types Not Associated with Sexiness and/or Sexual Maturity (Girl-Next-Door, Cute-Acting, Classic Beauty, Intellectual Beauty, and Edgy).

A repeated measures analysis of variance (within group $F=14.52$, $df=5$, $sig.=.000$ and between group $F=2001.28$, $df=1$, $sig. = .000$) revealed significant differences in arousal among high and low beauty types. A post hoc comparison of means at a 95% confidence interval was used to determine significant differences between means as shown in Table 4-7.

Table 4-7. Comparison of arousal scores among high and low beauty types

Group	Model	Arousal mean	Std. error	95% confidence interval	
				Lower bound	Upper bound
Low Cute	E3	5.290 ¹	.174	4.945	5.635
High CIB	I3	5.113 ¹	.190	4.737	5.489
High Wild	W2	5.016 ¹	.196	4.629	5.403
High Cute	G5 (same as Low Wild)	4.097 ²	.189	3.723	4.470
Low Wild	G5(same as High Cute)	4.097 ²	.189	3.723	4.470
Low CIB	Ca3	3.653 ²	.210	3.237	4.069

¹W2, I3 and E3 had significantly greater Arousal scores, but were not different from each other.

²G5 and Ca3's Arousal scores were significantly lower than W2, I3 and E3, but not significantly different from each other.

Low Cute ($M=5.290$), high CIB ($M=5.113$), and high Wild ($M=5.016$) had significantly greater arousal scores than others, but were not different from each other. On the other hand, high Cute (same as low Wild) ($M=4.097$) and low CIB ($M=3.653$)'s arousal scores were significantly lower than high Wild, high CIB, and low Cute, but not significantly different from each other. Thus, hypothesis 2 is not supported.

H3: Beauty Types Associated with Sexiness and/or Sexual Maturity (i.e. Wildness and Sexy Little Women) Will Produce Less Dominance Compared to Beauty Types Not Associated with Sexiness and/or Sexual Maturity (i.e. Girl-Next-Door, Cute-Acting, Classic Beauty, Intellectual Beauty, and Edgy).

A repeated measures analysis of variance (within group $F=12.21$, $df=5$, $sig.=.000$ and between group $F=2417.05$., $df=1$, $sig. = .000$) revealed significant differences in dominance among high and low beauty types. A post hoc comparison of means with a 95% confidence interval was used to determine significant differences between means as shown in Table 4-8.

Table 4-8. Comparison of dominance scores among high and low beauty types.

Group	Model	Dominance mean	Std. error	95% confidence interval	
				Lower bound	Upper bound
Low CIB	Ca3	6.121 ¹	.238	5.650	6.592
High Cute	G5 (same as Low Wild)	5.935 ¹	.189	5.561	6.310
Low Wild	G5 (same as High Cute)	5.935 ¹	.189	5.561	6.310
High Wild	W2	5.137 ²	.192	4.757	5.517
High CIB	I3	5.113 ²	.181	4.754	5.472
Low Cute	E3	4.573 ²	.178	4.220	4.925

¹Ca3 and G5 had significantly greater Dominance scores but were not different from each other.

²W2, I3 and E3 were significantly lower than Ca3 and G5 but not significantly different from each other.

Low CIB ($M=6.121$) and high Cute (low Wild) ($M=5.935$) had significantly greater dominance scores than others but were not different from each other. On the other hand, high Wild ($M=5.137$), high CIB ($M=5.113$) and low Cute ($M=4.573$) were significantly lower than low CIB and high Cute (low Wild) but not significantly different from each other. Thus, hypothesis 3 is partially supported.

RQ3: Is *Qizhi* Associated with Specific Beauty Types?

A Pearson correlation was conducted to see whether *qizhi* was correlated with the three beauty types. The correlation between *qizhi* and CIB was positive ($r=.915$) and significant ($p<.000$). On the other hand, both Cute ($r=-.122$) and Wild ($r=-.221$) were not correlated with *qizhi*.

H4: Models That Are Highly Associated with *Qizhi* Will Produce More Pleasurable Feelings than Models Not Associated with *Qizhi*.

A repeated measures analysis of variance (within group $F=64.19$, $df=5$, $sig.=.000$ and among group $F=8440.94$, $df=1$, $sig. = .000$) revealed significant differences in pleasure scores among the high *qizhi* model (I3), medium *qizhi* model (G3) and low *qizhi* model (Ca3). A post hoc analysis at a 95% confidence interval provided evidence that both the high *qizhi* model ($M=7.19$) and medium *qizhi* model ($M=7.18$) were not significantly different from each other for pleasure score. However, both the high *qizhi* model and the medium *qizhi* model had significantly higher pleasure score than the low *qizhi* model ($M=2.95$). Thus, hypothesis 4 is partially supported.

H5: Models That Are Highly Associated with *Qizhi* Will Produce More Arousal than Models Not Associated with *Qizhi*.

A repeated measures analysis of variance (within group $F=64.19$, $df=5$, $sig.=.000$ and between group $F=8440.94$, $df=1$, $sig. = .000$) revealed significant differences in arousal scores among the high *qizhi* model (I3), the medium *qizhi* model (G3), and the low *qizhi* model (Ca3). A post hoc analysis at a 95% confidence interval showed that the high *qizhi* model ($M=5.11$) and the medium *qizhi* model ($M=5.10$) were not significantly different from each other. However, it showed that the high *qizhi* model and the medium *qizhi* model both had significantly higher arousal scores than the low *qizhi* model ($M=2.95$). Thus, hypothesis 5 is partially supported.

H6: Models that Are Highly Associated with *Qizhi* Will Produce More Dominance than Models Not Associated with *Qizhi*.

A repeated measures analysis of variance (Within group $F=64.19$, $df=5$, $sig.=.000$ and between group $F=8440.94$, $df=1$, $sig. = .000$) revealed significant differences in dominance scores among the high *qizhi* model (I3), the medium *qizhi* model (G3), and the low *qizhi* model (Ca3). The post hoc analysis provided evidence that the high *qizhi* model ($M=5.11$) and the medium *qizhi* model ($M=5.26$) were not significantly different from each other for dominance scores. The low *qizhi* model ($M=6.12$) had a significantly higher dominance score than the high and the medium *qizhi* models. Thus, hypothesis 6 is not supported.

CHAPTER 5 DISCUSSION AND CONCLUSION

This chapter discusses the possible reasons that contribute to the results and the implication for advertising practitioners and future research. The discussion takes place by comparing present results with previous studies to see how different cultures perceive beauty differently and how Taiwanese cultural perception toward female beauty altered over time.

Results revealed that pre-established beauty types were not mutually exclusive and instead were three beauty types. The new beauty types included Cute (formally Girl-Next-Door /Cute-Acting), CIB (formally Classic Beauty/Intellectual Beauty), and Wild (Wildness). Thus, the Cute dimension had youthful and infantile qualities that were considered girlish and immature (Chuang, 2005; Kinsella, 1995). The Classic-Intellectual Beauty (CIB) dimension had qualities of a more mature and romantic look than did the Cute dimension (Goodman, et al., 2008). The Wild dimension featured a mature and a more sexual look than the other two dimensions (Goodman, et al., 2008; Soloman, et al., 1992).

The factor analysis indicated that Sexy Little Woman and Edgy did not group with any of the new beauty types. Sexy Little Women loaded on three factors; however, it did not meet the breakdown in any of the factors, indicating that it was difficult for participants to distinguish this beauty type from the other types. According to the pre-established definition of Sexy Little Woman, this type of beauty is “youthful, sexy, and has soft facial features.” In other words, this type of beauty combined the characteristic of the Girl-Next-Door, Classic Beauty, and Wildness. This might be the reason why it

was difficult for participants to distinguish Sexy Little Woman from the other beauty types.

On the other hand, Edgy factored higher on factor 3; however, it did not meet the breakdown of the factor analysis. This indicated that participants consider this type of beauty as being similar to Wild, although it did not meet all of the characteristics of a “pure” type of Wild. According to the pre-established definition of Edgy, the idea of this type of beauty emerged from the beauty industry, which is similar to other studies’ Trendy beauty type (Goodman, et al., 2008; Soloman, et. al, 1992). It is possible that the definition of Edgy was only relevant to beauty professionals and beauty magazine’s editors. Perceivers that are not in the beauty industry cannot clearly define this category (Goodman, et al., 2008).

Furthermore, Goodman et al., (2008) found that participants in the U.S. perceived beauty on two dimensions (SS and CCG), while the present study indicated that Taiwanese participants perceived and categorized dimensions of beauty in a different way than the U.S. participants. This finding is significant because it suggests that cross-cultural advertisers should be cautious when using the same advertisement, model, or spokespersons in the U.S and Taiwan because people from different cultures may hold different perspectives on beauty.

Results concerning the strongest examples of each new Taiwanese beauty types can be explained as “stereotypes.” In other words, the strongest example of each beauty type represents the “pure look” of each beauty type. For example, W2 was the strongest example of Wild, which indicated that W2 has a more “pure” look of Wild (e.g., mature and sensual looks) compared to the other models. The strongest examples

provide advertisers in Taiwan a beauty type framework to refer to when looking for models and spokesperson for advertising.

Results also found that *qizhi* is positively correlated with CIB but not correlated with Cute and Wild beauty types. It has been pointed out that *qizhi* is one of the most important elements for Taiwanese to evaluate whether a woman has a “refined disposition (Su, 2008).” In other words, a woman who is considered as “having *qizhi*” indicates that her look and her personality follows the expectations of what a woman should be like in mainstream Taiwanese culture. Thus, this finding indicated that CIB has a refined disposition that Taiwanese women favored. *Qizhi* can be translated into English as classy, elegant and charismatic (Su, 2004). In other words, classy, elegant, and charismatic might be considered positive characteristics (refined positions) that a CIB possesses from Taiwanese women’s point of view. Moreover, since *qizhi* and CIB were correlated, it can also be said that having *qizhi* means having a mature and romantic look. This finding is significant because it provided cross-cultural advertisers a new aspect to understand this cultural-specific term in order to well-communicate with Taiwanese consumer and clients.

Hypothesis 1 predicted that models associated with sexiness will produce less pleasurable feelings. Findings revealed that H1 was supported. Indeed, model that had a higher degree of sexiness (high Wild model) tended to produce higher levels of negative reaction (lower pleasure) toward female participants. In other words, sexiness and sexual maturity were considered negative characteristics for Taiwanese women. The results supported the previous argument that Taiwanese people do not like sexual maturity because it conveys the ideas of strength, dominance, and competence, which

contradicts the female submissiveness and docility that Taiwanese culture emphasizes (Cunningham et al., 1995). In addition, some studies have discovered that sexy women are considered negatively and seen as promiscuous and having lower intellectual competence (Glick, Larsen, Johnson, and Branstiter, 2005; Lee, 1975). These negative characteristics might also be the reasons that sexy models are unappealing to Taiwanese women.

Furthermore, the findings of H1 also indicate that although Taiwanese women had previously considered sexy and glamorous models in Western magazines positively and saw it as fashionable trend when American fashion magazine came to Taiwan; their definitions of sexiness seem to have altered over time. Taiwanese women see sexiness as more of a negative trait than a favorable fashion style nowadays. This finding is similar to the study of Goodman et al. (2008). Goodman et al. (2008) pointed out that young American women consider sexy models unappealing because they were tired of being sexualized and objectified in advertisements. Since Taiwanese culture has been influenced by American (Western) culture through its various media (movies, TV show, magazine, advertisements, etc) from time to time, it is possible that Taiwanese women's negative feeling toward sexiness come from the same place as American women—they are tired of being sexualized and objectified. Therefore, advertisers should be cautious when using a sexy model in both Taiwanese and American advertisements, for it might cause negative reactions. However, cross-cultural advertisers can use the same low-sexy model in both Taiwan and U.S. to save on advertising budgets.

Hypothesis 2 and 3 predicted that sexy models will produce less arousal and less dominance. However, the findings indicated that sexy models actually produced *higher*

arousal and less dominance. One possible explanation is that Taiwanese women feel strongly influenced and intimidated by sexy models because sexy models convey the idea of “daring women (strength, dominance, and competence),” which is different from the Taiwanese cultural norm (Cunningham et al., 1995). One research article has pointed out that Taiwanese female have been influenced by Western magazines that imply that sex and sexiness is the path to liberation (Yang, 2004). Thus, Taiwanese women considered being sexy as a sign of gaining power, individuality, and independence (Yang, 2004). In other words, some Taiwanese women see sexiness as a tool to empower themselves and to share equal rights with men through sexual liberation (Yang, 2004). However, the mainstream Taiwanese culture still expects women to be submissive and docile (Lin, 2009; Cunningham et al., 1995). Thus, it is possible that most Taiwanese women still consider “daring women” arousing and intimidating because they rebel against Taiwanese cultural expectations, and because they are intimidated by these women, they don’t feel high pleasure toward them.

Another implication of the hypotheses’ result about sexy models is related to social comparison theory. When individuals make a self-evaluation by comparing upwards, they encounter negative effects and feelings (Richins, 1991; Tiggemann & McGill, 2004). Since the high Wild model (sexy model) produced little pleasure and dominance as well as feelings of apprehensive, indifferent, and ambivalence, it is likely that participants use models that have higher level of sexiness for self-evaluation comparisons to assess their own value and abilities (Goodman et al., 2008).

Hypotheses 2 and 3 also found that high CIB (I3), high Wild (W2), and low Cute (E3) models produced more arousal and less dominance than did high Cute (G5), low

Wild (G5), and low CIB (Ca3) models. In other words, finding revealed that H2 was not supported and H3 was partially supported. Since high CIB and high Wild model produced similar arousal and dominance, there is a possibility that Taiwanese participants did not consider sexiness as being as important factor as the researcher expected when comparing themselves with the models. In other words, since that high Cute model produced significantly different arousal and dominance than high CIB and high Wild model, it is likely that the high CIB and high Wild model both have attributes (mature-looking) that the high Cute model doesn't possess and this attribute influenced participants' emotional responses. Previous studies pointed out that many Asian countries such as Taiwan, Singapore and Japan consider being cute a fashion trend in recent years and the culture of cuteness appears everywhere in daily life (Chuang, 2005; Ng, 2001; Kinsella, 1995; Miller, 2004). Moreover, according to the definition of new beauty types, the appearance of both CIB and Wild are more mature than child-like. It is possible that more "grown up" appearance is more exciting to Taiwanese women. Thus, Taiwanese women evaluate models by whether they are mature or have "infantile looks," rather than whether they are sexy or not.

Indeed, high Cute model producing lower arousal can be contributed to the overuse of infantile-looking models (culture of cuteness) in Taiwan that studies from the mid 2000s found the Taiwanese to be highly interested in (Chuang, 2005; Hjorth, 2005). Because of their overuse, it is possible that Taiwanese females started to feel bored with this type of model. One study pointed out that although several years ago Japanese females considered cuteness (acting cute) a popular fashion trend, in recent years, Japanese women started to negatively perceive acting cute as boring and fake

because it displays overly childishness and femininity (Miller, 2004). Thus, it is possible that the low arousal toward the high Cute model means that the definition of cute and infantile-looking models changed in Taiwan because of the overuse, which is similar as what happened in Japan (Miller, 2004).

Although the current results indicated that Taiwanese women still consider cute as a positive trait (high pleasure), the low arousal score (which was unexpected by the researcher) implies that Taiwanese women have changed their perception and definitions toward infantile-looking models like Japan did. In other words, it is possible that Taiwanese will begin to gradually feel negatively toward cute models because Taiwanese culture is consistently influenced by Japanese cultural trends.

Furthermore, high Cute model producing higher dominance can be explained as the model has a strong quality of infantile traits that elicited participants' motivation in taking care of them (Glocker et al., 2009), which includes vulnerability, powerlessness, submissiveness, and fragility (Madge, 1997). Thus, it is reasonable that Taiwanese participants will naturally feel more powerful and more dominated over high Cute models.

Another implication of why high Cute models produced more dominance is related to social comparison theory that the participants made self-enhancement comparisons by comparing downward to high Cute models (Suls et al., 2002). Thus, models that possess infantile appearance produce an image of fragility and powerlessness (Madge, 1997) that boosts participants' subjective well-being, making participants felt more powerful than others.

Hypotheses 4, 5, and 6 predicted that models that have higher *qizhi* will produce more pleasure, arousal and dominance. The results revealed that H4 and H5 were partially supported and H6 was not supported. In fact, although the results indicated that *qizhi* is an important element in influencing pleasure, arousal and dominance, the scores were only influenced significantly under an extreme situation—that is, models with little to no *qizhi* at all) produced significantly lower pleasure, lower arousal, and higher dominance than high and average *qizhi* models. In Taiwanese culture, “having *qizhi*” is a positive characteristic for women, and “not having *qizhi*” is a negative characteristic (Su, 2008). Thus, all one needs to produce positive feelings is to show *at least* some characteristics associated with *qizhi*—classy, elegant, romantic-look, and classic. In other words, since *qizhi* correlated with CIB, all one needs to produce positive feelings is to show *at least* some characteristics associated with CIB.

Another implication of this finding is related to social comparison and social cognitive theory. Social cognitive theory indicates that participants learn from the behaviors and consequences of models (Bandura, 2002). Social comparison states that individuals compare themselves upward and learn from others for self-improvement (Wood, 1989). Therefore, it is possible that participants aspire to compare themselves with the models that possess positive traits favored by others. In other words, participants compared upward for self-improvement purposes and expected to learn positive attributes from high and middle *qizhi* (CIB) models. Thus, they were highly interested and excited by high and middle *qizhi* (CIB) models. On the other hand, given that not having *qizhi* (low CIB) is a negative characteristic under Taiwanese context (Su,

2008), the lack of arousal elicited by weak *qizhi* models can be explained as participants attempting to avoid negative images that make them feel uncomfortable.

Hypothesis 6 predicted that low *qizhi* (low CIB) model will produce less dominance because low *qizhi* model did not follow Taiwanese culture expectation—having a refined position (Su, 2008). In other words, low *qizhi* model will be more uncontrollable compared to other models because she rebels against Taiwanese culture norm. However, this argument was not supported by the results. Instead, low *qizhi* produced significantly *higher* dominance to Taiwanese women. The possible explanation for this result is that participants are making self-enhancement comparison by comparing themselves with someone that is worse off to boost their subjective well-being (Suls, et al., 2002). Thus, since low *qizhi* model possess negative traits that were not liked by others, Taiwanese females will consider themselves better than low *qizhi* models within a Taiwanese context. In this way, participants feel more powerful than the weak *qizhi* model, which is the reason why the weak *qizhi* model provides more dominance than do the high and middle *qizhi* models.

Finally, previous research has explored how Taiwanese women perceived and balanced between traditional (Confucianism) value and modern (Western) value (Lin, 2008; Yang, 2004; Chang, 2004). The current results provide a scope from the aspect of emotional responses to seek possible explanations of how Taiwanese women interweave and perceive traditional and modern values related to female status and female portrayals. In other words, having lower pleasure feelings toward high Wild and lower arousal/high dominance toward high Cute models indicated that Taiwanese women are not interested in extreme modern ideas (highly-competence, empowered by

sexual liberation or being sexual-objectified) and extreme traditional value (submissiveness and docility). Indeed, they showed higher pleasure and arousal toward the high CIB model who is neither submissive nor highly-competence. Thus, the high CIB model is appealing because she balanced between the traditional and modern values by possessing both positive cultural-specific traits (e.g., *qizhi*) and positive modern value (not submissive). Thus, it is possible that Taiwanese women expected to be independent and self-supported (not to rely on men), but at the same time they also tried to please mainstream Taiwanese culture so that they will not be disliked.

Implications for Advertisers

The present study provides new ways for advertisers to approach female consumers in Taiwanese culture. RQ1 and RQ2 not only indicate that Taiwanese participants perceive and categorize dimensions of beauty in a different way compared to participants in United States (Goodman, et al., 2008), but also provided a framework and examples for cross-cultural advertisers to follow and refer to.

Findings related to H1, H2, and H3 help cross-cultural advertisers in three aspects. First, by knowing Taiwanese female's emotional responses toward beauty types, advertisers will know what kind of model they should choose when trying to sell products in Taiwan. For example, according to H3, when advertisers want to trigger Taiwanese female viewers' level of dominance, using a high Cute, low CIB, and low Wild model will be much more suitable than other kinds of models.

Second, H1, H2, and H3 provide a framework for cross-cultural advertisers to choose suitable models and spokespersons for both Taiwanese and American female viewers. In this way, cross-cultural advertisers can use the same commercial, model, or spokesperson in two cultures for the same products as a means to save money. For

example, cross cultural advertisers can save money by using the same low sexy models both in Taiwan and the U.S. because female viewers from both cultures have positive feelings (higher pleasure scores) toward low-sexy models.

Third, the results also indicated that advertiser practitioners should be very cautious when using high Cute models in Taiwan. Although Taiwanese people showed strong interest in cute models before (Chuang, 2005), the current finding discovered that young Taiwanese women feel bored about the infantile-looking model now. Thus, it might not always be necessary to use high Cute model when targeting young Taiwanese women. Further, since Taiwanese advertising decision makers are mostly middle age men, they might perceive high Cute models differently from young Taiwanese women and make poor decisions when choosing the spokesperson or model for the product. In addition, advertisers should be critical of the current trend in Taiwan (or even in the East Asia) toward high Cute models in the future, for the definition and perception toward cute model may be changing. Just because something is trendy doesn't mean that it produces positive emotional responses.

On the other hand, RQ3, H4, H5, and H6 explored how Taiwanese participants perceive the relationship between beauty and *qizhi*. The findings provided a new aspect for cross-cultural advertisers to understand how Taiwanese participants perceive beauty from their cultural perspective. Findings also help cross-cultural advertisers and researchers in three ways. First, since *qizhi* is an important element in evaluating beauty and there is no equivalent translation in English for this concept, cross-cultural advertisers may encounter language and cultural barriers when trying to understand the

Taiwanese perspective on beauty. These studies' findings can help reduce this problem.

Second, the results indicated that all one needs to produce positive feelings is to show *at least* some characteristics associated with *qizhi* such as having an elegant and romantic look. In other words, as long as the advertisers make sure the model or spokesperson they use has *qizhi*, the young Taiwanese women will have very little chance to feeling negatively toward the model and spokesperson.

Third, previous research and newspaper articles that related to *qizhi* are mostly focused on the field of linguistics or translations (Su, 2004; Su, 2008). The present study provided a new aspect (emotional responses) that has never been discussed in previous research to explain how Taiwanese women perceive *qizhi*. As such, these findings can help other fields, such as the study of linguistics and cross-cultural studies in understanding *qizhi* and Taiwanese culture from different perspectives.

Limitation

Although this study revealed many important findings, there were some limitations. This study used a convenience sample from university student associations and university alumnae; therefore, participants' educational backgrounds and levels were very similar. Thus, the research results cannot be generalized beyond this sample. Another limitation is that the 42 models used in the pretest contained both celebrities and non-celebrities. It is possible that participants' ratings were influenced by their knowledge of the celebrity rather than their image alone.

Future Research

Future research should investigate how Taiwanese men perceive and categorize beauty types as well as their emotional responses toward different beauty dimensions.

Future research should also conduct experiments to determine how Taiwanese beauty types match up with different products. Moreover, future research should examine how people categorize male beauty types and determine whether people have different emotional responses toward each type. Furthermore, future research should also explore how other cultures, such as European or African cultures, perceive beauty types. Finally, future research should recruit participants from different age groups to explore whether they perceive beauty from different perspectives.

APPENDIX A PRETEST RESULTS

Photo Number	Statistic	Classic Beauty	Girl-Next-Door	Cute-Acting	Wildness	Intellectual	Sexy Little Women	Edgy
E1	Mean	1.60	1.50	2.00	3.20	2.20	3.00	4.40
	SD	0.52	0.53	1.15	1.23	1.03	1.05	0.97
E2	Mean	2.40	1.70	1.70	3.90	3.60	3.00	4.40
	SD	1.17	0.48	0.48	1.10	0.70	1.05	0.52
E3	Mean	1.40	1.30	1.70	4.70	2.90	3.10	4.90
	SD	0.52	0.48	0.67	0.48	1.20	1.37	0.32
E4	Mean	2.60	1.40	1.50	3.10	3.70	2.30	4.40
	SD	1.26	0.52	0.53	1.29	1.06	1.16	0.97
E5	Mean	1.40	1.30	1.30	3.50	3.20	1.70	4.70
	SD	0.52	0.48	0.48	1.18	1.23	0.82	0.48
E6	Mean	2.40	1.70	2.10	3.80	2.70	3.30	4.10
	SD	1.26	0.67	0.99	0.92	1.06	0.82	0.88
G1	Mean	3.60	4.40	3.60	1.70	2.50	2.60	1.50
	SD	0.84	0.52	0.84	0.67	0.97	0.84	0.71
G2	Mean	2.90	4.30	3.70	1.70	2.10	2.20	1.70
	SD	0.74	0.48	0.48	0.67	1.20	1.03	0.82
G3	Mean	2.90	5.00	3.70	1.20	1.70	1.70	1.10
	SD	0.99	0.00	1.25	0.42	0.95	0.82	0.32
G4	Mean	3.50	4.60	3.60	1.60	2.00	2.50	1.30
	SD	0.97	0.52	1.17	0.52	0.94	1.08	0.48
G5	Mean	2.80	4.80	3.80	1.70	2.30	2.80	1.60
	SD	0.63	0.42	1.14	0.82	0.82	1.23	0.84
G6	Mean	2.70	4.10	3.80	1.90	1.80	3.30	2.00
	SD	0.82	0.88	1.14	0.99	0.92	1.06	1.05
Ca1	Mean	2.00	3.60	4.60	1.90	1.50	2.80	1.50
	SD	0.82	0.97	0.52	0.88	0.71	1.03	0.71
Ca2	Mean	2.00	3.30	4.20	1.40	1.60	2.40	1.50
	SD	0.67	0.95	0.63	0.70	0.84	1.35	0.85

Ca3	Mean	1.80	3.40	4.70	1.60	1.30	2.40	1.30
	SD	0.79	1.07	0.48	0.97	0.48	1.35	0.48
Ca4	Mean	1.60	2.80	4.60	2.30	1.20	2.30	1.40
	SD	0.70	1.32	0.52	1.34	0.42	1.16	0.70
Ca5	Mean	1.70	2.80	4.70	1.50	1.30	3.00	1.60
	SD	0.82	1.32	0.48	0.71	0.48	1.25	0.70
Ca6	Mean	1.90	3.40	4.40	2.20	1.60	3.20	1.90
	SD	0.88	1.07	0.52	0.92	0.70	0.92	1.10
W1	Mean	1.70	1.60	1.60	4.80	2.80	3.10	3.40
	SD	0.67	0.52	0.97	0.42	0.92	1.10	0.97
W2	Mean	1.80	1.50	1.90	4.80	2.80	3.70	2.80
	SD	0.63	0.53	0.99	0.42	1.03	0.95	0.79
W3	Mean	1.60	1.20	1.50	4.70	2.70	3.20	3.30
	SD	0.97	0.42	0.71	0.48	1.42	1.32	1.06
W4	Mean	2.20	1.60	1.70	4.50	3.70	3.30	3.30
	SD	1.23	0.70	0.67	0.53	1.16	1.06	1.06
W5	Mean	2.30	1.90	1.80	4.70	2.80	2.90	2.90
	SD	1.16	1.20	1.23	0.48	1.03	1.10	0.99
W6	Mean	3.00	1.60	1.50	4.30	3.30	3.20	3.30
	SD	1.15	0.70	0.71	0.48	1.06	1.23	1.16
S1	Mean	2.70	3.00	2.80	3.70	3.50	4.40	1.80
	SD	0.67	1.05	0.92	0.95	1.08	0.52	0.79
S2	Mean	2.40	2.00	1.90	3.90	3.40	4.10	2.10
	SD	0.97	0.82	1.20	0.32	0.97	0.57	0.88
S3	Mean	2.00	2.20	2.50	2.70	3.10	3.90	2.10
	SD	0.67	0.92	1.18	1.25	1.20	1.29	0.88
S4	Mean	2.60	2.70	2.80	3.40	2.50	4.00	2.10
	SD	1.17	1.16	1.14	1.35	0.85	0.94	0.99
S5	Mean	2.60	2.30	2.40	3.30	2.80	3.80	2.80
	SD	0.97	0.67	0.97	1.25	0.92	0.92	1.32
S6	Mean	2.20	2.20	2.20	4.20	2.60	3.80	3.60

	SD	1.14	1.03	1.03	0.63	1.07	1.23	1.07
Cb1	Mean	4.60	2.30	1.90	2.40	4.20	3.10	1.70
	SD	0.52	0.95	0.57	1.07	0.42	0.88	0.67
Cb2	Mean	4.20	3.80	2.90	1.90	4.50	3.40	1.60
	SD	0.63	0.92	1.10	0.57	0.53	0.84	0.70
Cb3	Mean	4.40	3.30	2.80	2.00	3.60	3.50	1.50
	SD	0.70	0.95	1.32	1.05	0.97	1.27	0.71
Cb4	Mean	4.20	2.10	1.90	2.20	4.50	3.40	2.20
	SD	1.03	1.20	0.99	1.23	0.71	1.35	1.23
Cb5	Mean	3.90	2.70	2.20	1.70	3.90	3.80	1.90
	SD	0.74	0.82	0.92	0.67	0.57	0.63	0.88
Cb6	Mean	3.60	2.60	2.00	1.70	3.40	3.40	2.20
	SD	0.97	1.26	0.94	0.82	1.07	1.07	0.79
I1	Mean	3.40	3.40	3.00	2.20	4.20	2.90	2.00
	SD	1.07	1.07	1.15	0.92	0.42	1.29	1.05
I2	Mean	4.10	3.70	2.50	1.50	4.70	2.90	1.40
	SD	0.99	0.82	0.97	0.53	0.48	0.99	0.52
I3	Mean	4.10	1.90	1.70	2.00	4.70	2.40	3.10
	SD	0.74	1.20	0.67	1.05	0.48	1.35	1.37
I4	Mean	4.00	3.30	2.50	1.60	4.20	2.00	1.20
	SD	0.94	1.42	1.08	0.52	0.79	0.82	0.42
I5	Mean	3.90	1.90	1.50	1.56	4.80	2.30	2.00
	SD	0.88	0.99	0.71	0.73	0.42	1.25	1.15
I6	Mean	4.30	2.80	2.40	1.50	4.30	2.90	1.60
	SD	0.48	1.62	1.35	0.71	0.48	1.29	0.84

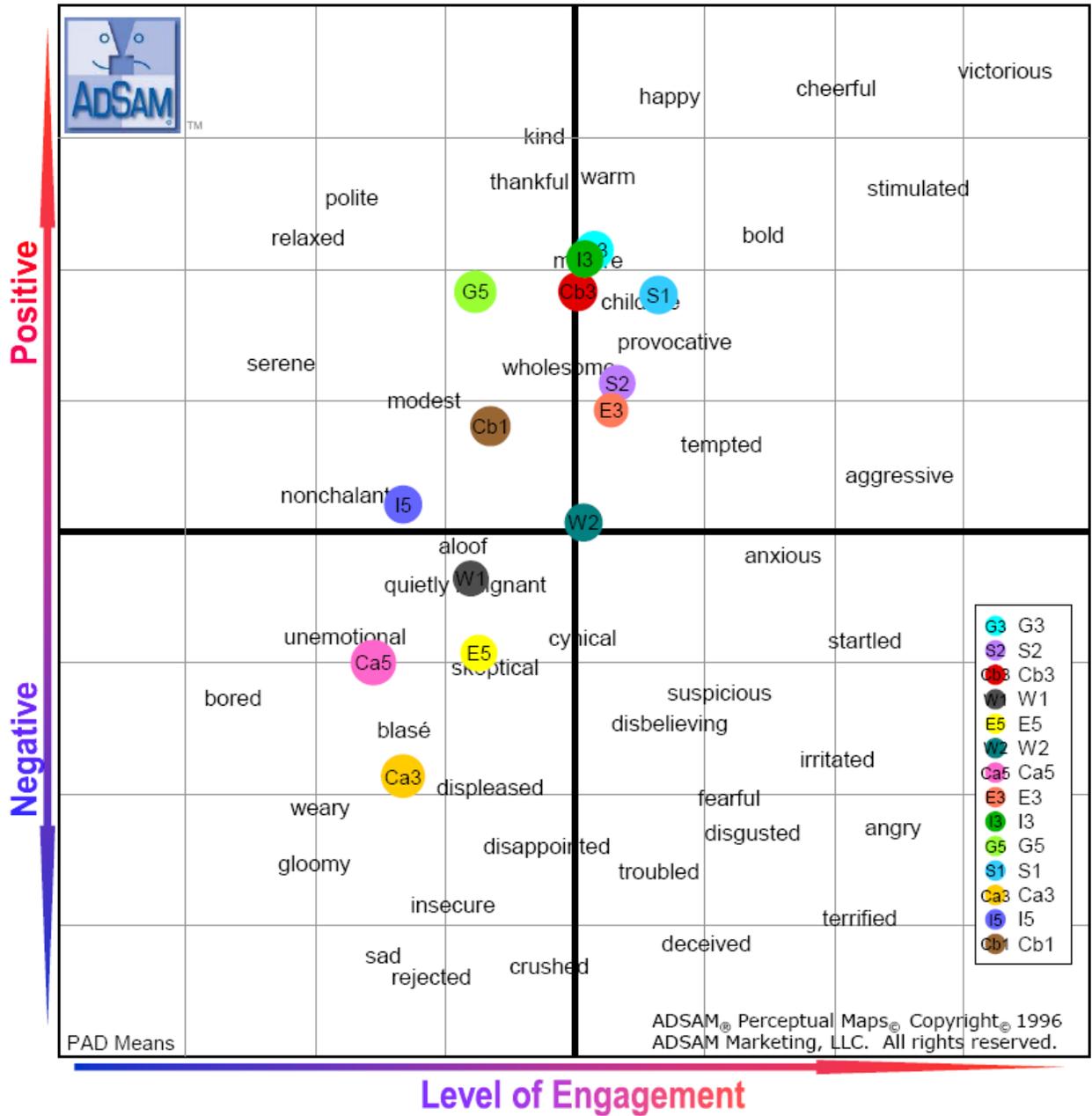
APPENDIX B
MAIN STUDY DATA (1)

Model	Cute	Classic- Intellectual Beauty (CIB)	Wild	Pleasure	Arousal	Dominance	Qizhi
G3	4.0367	2.226	1.9548	7.1855	5.0968	5.2581	3.25
G5	4.1089	2.4113	1.8065	6.8814	4.1638	5.7401	3.41
Ca3	3.4798	1.8145	2.1371	3.1921	3.5989	5.9322	2.00
Ca5	3.8362	1.9124	1.9492	4.0645	3.3629	6.1532	2.21
Cb1	2.5444	3.7863	2.5968	5.8475	4.2881	5.4407	3.84
Cb3	3.1215	3.9661	2.3277	6.8710	4.9677	5.2903	3.96
I3	1.9556	4.3145	2.4194	7.1130	5.0282	5.0282	4.32
I5	2.0685	4.2258	1.9516	5.2429	3.6215	5.1638	4.18
W1	1.7542	2.4633	4.3277	4.6694	4.1532	4.8548	2.66
W2	1.8814	2.7119	4.3446	5.1048	5.0161	5.1371	2.90
S1	3.2097	3.2500	3.5000	6.8418	5.5932	5.2147	3.53
S2	1.9774	3.4944	3.9266	6.1613	5.2823	4.9194	3.46
E3	1.5726	2.5282	4.1694	5.9492	5.2429	4.6723	2.57
E5	1.6102	2.6751	2.7910	4.0806	4.2500	5.0000	2.84
Mean	2.6541	2.9843	2.8716	5.6575	4.5475	5.2718	3.2236

APPENDIX C
MAIN STUDY DATA (2)

Model	Statistic	Classic	Girl-Next-	Cute-	Sexy Little				
		Beauty	Door	Acting	Wildness	Intellectual	Women	Edgy	Qizhi
G3	Mean	2.55	4.33	3.74	1.95	1.90	2.75	1.93	3.25
	Std. deviation	.866	.688	.879	.891	.766	1.086	.876	.909
G5	Mean	2.71	4.35	3.87	1.81	2.11	2.48	1.79	3.41
	Std. deviation	.881	.599	.754	.695	.757	1.000	.747	.733
Ca3	Mean	1.85	2.84	4.12	2.14	1.77	2.56	1.87	2.00
	Std. deviation	.762	1.143	1.086	.990	.753	1.061	.786	.826
Ca5	Mean	2.01	3.31	4.37	1.95	1.82	2.61	1.97	2.21
	Std. deviation	.849	.981	.816	.709	.716	1.012	.836	.832
Cb1	Mean	4.05	2.75	2.34	2.60	3.52	3.42	2.44	3.84
	Std. deviation	.731	.951	.825	1.019	.879	.866	1.015	.790
Cb3	Mean	4.10	3.31	2.93	2.33	3.83	3.51	2.40	3.96
	Std. deviation	.731	.965	.957	.822	.801	.918	.979	.771
I3	Mean	4.06	2.20	1.71	2.42	4.57	3.22	3.15	4.32
	Std. deviation	.810	.836	.741	.929	.513	1.032	1.012	.578
I5	Mean	4.07	2.31	1.82	1.95	4.38	2.54	2.24	4.18
	Std. deviation	.848	.859	.687	.835	.593	.887	.949	.612
S1	Mean	3.16	3.15	3.27	3.50	3.34	4.25	2.48	3.53
	Std. deviation	.974	1.052	1.068	1.024	1.051	.658	.975	.831
S2	Mean	3.44	1.97	1.98	3.93	3.55	3.69	3.16	3.46
	Std. deviation	1.027	.726	.757	.776	.916	.884	1.021	.832
W1	Mean	2.06	1.79	1.72	4.33	2.86	3.02	4.00	2.66
	Std. deviation	.784	.656	.600	.626	1.046	1.042	.826	.819
W2	Mean	2.24	1.93	1.84	4.34	3.19	3.54	3.29	2.90
	Std. deviation	.833	.833	.724	.731	1.019	1.055	.995	.853
E3	Mean	1.78	1.65	1.49	4.17	3.27	2.90	4.40	2.57
	Std. deviation	.645	.699	.577	.621	.949	1.088	.596	.973
E5	Mean	2.01	1.65	1.57	2.79	3.34	2.29	4.44	2.84
	Std. deviation	.822	.747	.663	1.101	1.050	.913	.789	.851

APPENDIX D ADSAM® PERCEPTUAL MAP



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BIOGRAPHICAL SKETCH

Carol Wu was born in Madison, Wisconsin. After the age of 3, her whole family moved to Taiwan, where she received most of her education. When she was 11, she moved to San Diego, California for one year with her family, where she attended fourth grade, before moving back to Taiwan. In 2007, she earned her B.A. degree from the Drama and Theatre Department at National Taiwan University. She received her Master of Advertising degree from the University of Florida in 2011. After graduation, Carol plans to pursue a career that is related to cross-cultural communications.