

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

By

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To my Grandmother, Hisu-Chen Chen Tsai, and my parents, Kuei-Fang Chen and Shih-Feng Chen

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Abstract of Thesis Presented to the Graduate School
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Spokesperson may be able to enhance consumer's evaluation of a product when the image of the spokesperson and the characteristics of the product match up. The models/celebrities in advertising may be different in how they are good looking. There were researchers studied female's emotional responses to different types of beauty. This paper shifts the study area to male's emotional responses to beauty types.

Three research questions: "What is the underlying structure of beauty types among men? Are there differences among emotional responses to different types of models? Is Qizhi associated with specific beauty types to men?" were tested by conducting a survey in the study. The AdSAM® was used in the survey to explore male's emotional responses.

The results showed that beauty types can be combined into Feminine, Cute and Wild beauty types. These three combined beauty types can be separated to Sexy beauty type (i.e., Wild) and Not-Sexy beauty type (i.e., Feminine and Cute). Despite both High Cute type models and High Feminine type models are not associated with sexiness, they did not generate the same emotional response to males. High Cute models had significantly greater pleasure and arousal than High Wild. However, High

Feminine and Low Feminine type models both generated significantly greater pleasure and arousal than High Wild models. Whether models are associated with sexiness did not generate difference within males' dominant feeling. Furthermore, males felt being controlled when facing Low Cute models. Low Feminine model generated great dominance scores for male. Finally, the study also found out that whether models have Qizhi dose not affect male's emotional responses to models.

This study intends to help marketers selecting appropriate spokesperson to represent their products.

CHAPTER 1 THE EMOTIONAL RESPONSE TO MALES TO NOTIONS OF BEAUTY

Purpose of the Study

The purpose of this study was to extend the work of Goodman, Morris and Sutherland (2008) and Wu (2011) by assessing males' emotional responses to beauty.

Goodman, Morris, and Sutherland (2008) exploration of beauty types found two basic dimensions (sexy and cute) of beauty among U.S. females. Models associated with sexiness generated lower pleasure, lower arousal and lower dominant feeling among college females. Similarly, Wu (2011) added to this research by exploring the dimensionality of Taiwanese beauty types and females' emotional response to the beauty types. Wu's (2011) results provided evidence that models associated with sexiness generated lower pleasure and less dominance among Taiwanese females. To add to Wu's work, this study explored the dimensionality of and emotional response to the same models used in Wu's study among Taiwanese males.

The Beauty Match-Up Hypothesis

This study works within the beauty match-up hypothesis that suggests using a spokesperson can enhance consumers' evaluation of a product only when the image of the spokesperson and the characteristics of the product match up (Baker & Churchill, 1977; Kamins, 1990; Solomon, Ashmore & Longo, 1992; Till & Busler, 2000). According to Beauty Match-Up Hypothesis, although models/celebrities in advertising are usually beautiful, there may be differences in how they are good looking. Beauty is a multidimensional construct (Solomon et al., 1992). There are various types of good looking. In addition, in advertising, when a model whose type of beauty and image matches the image of the product, it will convey a coherent message.

Significance of the Study

Physically attractive models are not only used in advertising that targets females; they are also used in advertising that targets males. This study adds to the Goodman et al. (2008) and Wu (2011) research by contributing analysis of the dimensionality of beauty and how males react to beauty.

From a marketing perspective, this study can help advertising agencies and advertisers match their products' characteristics to models who have appropriate images. In addition, since most studies on beauty have been conducted in Western societies, this study contributes to an understanding of Taiwanese males' emotional responses to beauty.

CHAPTER 2 LITERATURE REVIEW

Beautiful People as Persuasive Communicators

Many scholars have posited that physical attractiveness influences people's lives, social power, intelligence, liking, expertise, and prestige, e.g., to Dion, Berscheid and Walster (1972); Dawson (1986); and Eagly, Ashmore, Makhijani and Longo (1991). In short, the thought is that "what is beautiful is good" (Dion, et al., 1972). Conversely, as an example of how the "what is beautiful is good" concept has shifted to "what is ugly is bad," Griffin and Langlois (2006) found evidence that "unattractiveness is bad and beauty is good."

Because of the belief that "what is beautiful is good," many researchers assumed that physically attractive people could be more persuasive compared to unattractive people (Caballero & Solomon, 1984; Chaiken, 1979; Mills & Aronson, 1965). In marketing communication, Joseph (1982) stated that, "attractive models contribute in limited but important ways toward increasing a communicator's effectiveness" (p.22). When using attractive models in an advertisement, consumers make better evaluations of the advertisement as well as the advertised product. Caballero and Solomon (1984) also mentioned that advertisers believe in the physical attractiveness stereotype and "use a male or female model with their product in the belief that these models will make the product more appealing to the potential customer" (p.17). The study of Kahle and Homer (1985) indicated that attractiveness of the celebrity endorser would influence persuasion. DeShields, Kara and Kaynak (1996) conducted experiments to test how physical attractiveness and accent of salesperson could affect receivers' purchase decisions. They found that receivers showed higher purchase intentions when the

salespersons were highly attractive than when the salespersons were unattractive. Mills and Aronson (1965) claimed that “when the communicator was attractive, he was more effective if he announced his intention to persuade; when the communicator was unattractive, his stated intention to persuade had no apparent influence on his effectiveness” (p.173). Studies showed that physical attractiveness plays an important role in the persuasive process.

Moreover, Davies, Goetz and Shackelford (2008) conducted a survey to study if women have greater success than men in using their physical attractiveness to persuade members of the opposite-sex. The results showed that men were frequently persuaded by women when they used their physical attractiveness as a tactic, indicating that physical attractiveness generated different levels of influence on males and females in the persuasive process.

Cultural Differences in Beauty Portrayals

Different cultures may have different perceptions of physical attractiveness. Many researchers compared Western and Asian physical attractiveness and found that Western models use sexy image more often compared to Asian models to express physical attractiveness. For example, Frith, Cheng, and Shaw (2004) analyzed advertisements from popular women’s magazines in Singapore, Taiwan, and the United States. They used the beauty types from the beauty match-up hypothesis (Solomon, Ashmore, & Longo, 1992) and found that although Western and Asian models are often dressed in demure clothing, Western models are more often shown in seductive dresses. The result suggested that the Classic beauty type is to some extent universal and shared by Eastern and Western cultures. In addition, “Western models also posed more often than Asian models as the seductive beauty type” (Frith et al., 2004, p.53).

Frith et al. (2004) demonstrated that “the Sensual/Sexy type was used more often with Western models than with Asian models, whereas the Cute/Girl-Next-Door type appeared more frequently with Asian than with Western models. The Trendy type was used more frequently with Western models than with Asian models” (Frith et al., 2004, p. 57). In Asia, Western models are used in advertisements to achieve the “sex sells” marketing strategy. Western models rather than Asian models are used more in “body” oriented advertisements. The finding of Frith et al. can be linked to the study of Maynard and Taylor (1999). They gathered eight issues of Seventeen magazine, four from Japan and four from the United States, and coded the advertisements containing only female models. The results showed that American models are more likely to be portrayed as independent and even defiant in advertisements. In contrast, Japanese models are often portrayed as cute and girlish.

Different from the above studies on different beauty types between cultures, Swami, Caprario, Tove'e, and Furnham (2006) tested different physical attractiveness cross-culturally by measuring body mass index (BMI) and WHR. In the experiments conducted, they recruited two groups of male participants from Japan and Britain. The participants were asked to rate images of 50 real women from the least attractive to the most attractive. The results showed that both Japanese and British males preferred women with lower WHR. However, Japanese were more inclined to select women with lower BMIs compared to British. Body shape was a more important indicator of female attractiveness for Japanese males than for British males.

Gender Differences in Beauty

Many scholars have used social comparison theory (Festinger, 1954) to explore female perceptions of physically attractive models, e.g., Martin and Kennedy (1993) and

Richins (1991). Richins (1991) hypothesized that “young adult females compare their level of physical attractiveness with that of models in ads targeted toward them” (p.72). He also hypothesized that the exposure to advertising containing idealized images of physical attractiveness lowers female viewers’ satisfaction with their own physical attractiveness, raises their comparison standard of physical attractiveness, and lowers their self-perceptions of physical attractiveness. Richins (1991) reported the results of four different studies, from a focus group to an experiment, which supported social comparison theory. He concluded that female college students compared themselves with advertised models. The idealized model image lowered satisfaction with self and raised comparison standard of physical attractiveness. Similarly, Martin and Kennedy’s (1993) experiment to examine the influence of highly attractive models on preadolescents and adolescents’ self-perception, self-esteem, and comparison standard, indicated that the tendency of female preadolescents and adolescents to compare themselves to models in advertisements is greater when they have lower self-perceptions of physical attractiveness and/or lower self-esteem. The result supported Richins’ (1991) finding that exposure to highly attractive models raises comparison standards for physical attractiveness.

Baker and Churchill (1977) noted that type of product or topic, sex of receiver and sex of spokesperson can restrict the influence of beauty. Men and women may have different perceptions of physical attractiveness. The researchers suggested that consumers should find the model very desirable when exposed to an advertisement with attractive models of the opposite sex. The results of the Baker and Churchill (1977) experiment provided evidence that attractive models have a greater effect on the

subjects of the opposite sex and that physically attractive models generate higher ratings than unattractive models.

Feingold (1990) conducted meta-analyses of five research paradigms and found that men tend to value attractiveness more compared to women. Levy, Ariely, Mazar, Chi, Lukas, and Elman (2008) conducted experiments to investigate the differences between men and women in the perceptions of facial beauty. They indicated that healthy men and women perceived heterosexual facial attractiveness similarly, with men providing lower ratings for beautiful males. In addition, the results of their experiments indicated that men would extend the viewing time of the attractive female faces while women would devote about equal amount of time to viewing both beautiful male and female faces. Moreover, Levy et al. (2008) compared the motivation for viewing the heterosexual faces of both gender and found that motivational effort of men to view beautiful female images was substantially greater compared to the effort of women to view beautiful males. The result of this research supports the findings of Jones, Brace, Jankowiak, Laland, Musselman, Langlois, Roggman, Pérusse, Schweder, and Symons (1995) who mentioned that men are more concerned about the attractiveness of potential sexual partners than women.

Byrne, Oliver and Reeves (1968) conducted an experiment asking both males and females to evaluate a stranger's intelligence, knowledge, morality, adjustment, likeability and desirability as a co-worker. They hypothesized that "attraction is greater toward an opposite-sex stranger than toward one of the same sex" (p.261). Their results showed that attraction would not be affected by the stranger's sex to both male and female subjects. Since the results of Byrne et al. (1968) indicated that the same-sex stranger in

their experiment was a needless control, Stroebe, Insko, Thompson and Layton (1971) removed the same sex variables. They conducted an experiment to test male and female's judgments about others with opposite sex. In the experiment, subjects were asked about their liking preference and attitudes toward dating, marriage and working with others in different physically attractive levels (low, medium and high). They found that physical attractiveness had a greater influence on men than on women. The effect of physical attractiveness was more influential for men than for women in terms of working, dating and marriage. Specifically, the effect on dating was the greatest for both male and female subjects. Although in the experiment of Stroebe et al. (1971), female's judgment toward female beauty was not tested, it still pointed out that physical attractiveness is an important factor of attraction for men.

Mills and Aronson (1965) conducted experiments using a female communicator and male recipients. The results showed that when a very attractive female communicator frankly stated her desire to influence the views of the participants, the effectiveness of persuasion increased. On the contrary, when the communicator was not attractive, there were no differences between the results she showed/did not show her intention to change receiver's opinions. Caballero and Solomon (1984) indicated that in advertising, when the product fits male-image category, attractive female models may not be able to provoke sales from male receivers. In this case, men may be more likely to identify with a model of the same gender. Using both verbal and behavioral measures, Chaiken (1979) showed that attractive communicators have a greater persuasive effect on target agreement. Besides, in communication, females showed greater agreement than males.

Dawson (1986) reviewed Patzer's (1985) article who pointed out that culture determines the physical attractiveness of women and influences the development of stereotypes concerning ideal attractiveness (Dawson, 1986). Most people have different perceptions of female physical attractiveness. Cunningham (1986) conducted two quasi-experiments to investigate the relationship between certain adult females' facial features and the responses of adult males. There were 75 undergraduate males who were asked to evaluate the physical attractiveness of 50 females in the photographs. The results of the first quasi-experiment showed that certain features, including higher and wider eyes, a smaller chin, greater distance between eyes, and a smaller nose, were perceived as more attractive by males. The results also indicated that male participants would be more willing to engage in self-sacrifice and physically risky actions but not monetary investments for women with attractive features, such as wider eyes and smaller nose. Cunningham (1986) also pointed out that males may judge women's personalities based on different features. For example, they may perceive females with greater eye height and width, smaller nose area, wider cheekbones, higher eyebrows, wider pupils, and wider smiles as more sociable. Besides facial features, Singh's studies (1993) showed that underweight or overweight women are not attractive to college-age men. However, normal body weight women with lower waist-to-hip ratio (WHR) are more attractive compared to women with higher WHR. Therefore, women's face features and body shape both influence men's judgment of physical attractiveness. However, Joseph (1982) stated that physical attractiveness is concentrated on facial attractiveness. He pointed out that facial features "may be the most influential

dimensions of a person's physical appearance" (p.16). Therefore, the photographs used in the present research would only include models' above-the-waist area.

The studies cited above demonstrated gender differences in judging beauty. However, the emotion of male receivers is still not clear.

The Beauty Match-Up Hypothesis

Solomon et al. (1992) proposed the beauty match-up hypothesis proposing that using only "attractive" model is not sufficient to communicate product's message. Many researchers have seen physical attractiveness as a firm concept that could be rated on a continuum from low (unattractive) to high (attractive) (Morrow, 1990). Solomon et al. believed that beauty is not a linear concept. "The notion that beauty is a multidimensional construct replete with nuance rather than a single continuum (i.e., attractive to unattractive) is most likely intuitive to many" (Solomon et al., 1992, p. 24). According to Solomon et al., beauty includes various types of "good looking", not only attractiveness and unattractiveness.

In the beauty match-up hypothesis, Solomon et al. (1992) suggested that "people have implicit theories of beauty that influence responses to models in advertising" (p. 24). Models in advertising who are categorized into different beauty types should match the image of product and the message that the product intends to convey.

Solomon et al. (1992) claimed that agents and cultural gatekeepers established diverse beauty types. These cultural gatekeepers encode beauty images before distributing them in marketplace. Therefore, Solomon et al. (1992) recruited 18 fashion and beauty editors who "acted as symbolic encoders" to categorize models to different beauty types. They were employees of the following magazines: Glamour, Model, Mademoiselle, Taxi, Savvy, and Elle. These editors were required to sort 96

photographs into piles according to similarity of appearance. The photographs were collected from four major modeling agencies' books and selected at random based on the following criteria:

- Only above-the-waist or full-body shots
 - No photographs with visible product logos, brand names, or magazine mastheads
 - No model was used more than once
 - Only shots featuring the model alone (i.e., no other people or animals)
 - No pictures that deviated markedly from the model size
 - No color photographs
 - Only clothed models
 - Only photographs of sufficiently high quality to permit adequate reproduction
- The editors were asked to sort models as pictured based on their external

appearance. After sorting those photographs, the editors were required to label different piles of images. Solomon et al. (1992) found that editors perceptually discriminated eight types of beauty, the Sensual, the Cute, the Exotic, the Girl-Next-Door, the Feminine, the Sex-Kitten, the Trendy, and the Classic Beauty. Since these types are not independent of one another, they categorized them into six types of beauty, Classic Beauty/Feminine, Sensual/Exotic, Cute, Girl-Next-Door, Sex-Kitten, and Trendy (Figure 2-1).

In addition to categorizing beauty types, fashion and beauty editors had to rate the match between models and a set of products (perfumes and magazines). According to the results, Solomon et al. (1992) demonstrated good match-ups, meaning that "brands that are clearly defined by what they are and/or what they are not" (p.31) as well as moderate and poor match-ups, meaning that "brands are not well defined by the beauty types" (p.31).

CLASSIC BEAUTY/FEMININE



CUTE



SEX KITTEN



SENSUAL/EXOTIC



GIRL NEXT DOOR



TRENDY

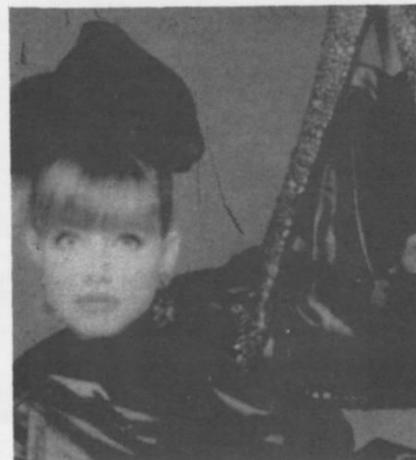


Figure 2-1. Prototypes of Beauty Dimensions Elicited from Fashion Editors (Solomon, Ashmore & Longo, 1992)

Beauty Perception in Taiwan

Taiwan has pluralist culture due to its historical background. From the website of Government Information Office, Republic of China (Taiwan) (Retrieved May 25, 2011), Taiwan was under the rule of Ching-dynasty from 1683 to 1895. During more than 200 years of dominion by ancient Chinese dynasty, traditional Confucian values have deeply influenced the culture of Taiwan. After WWII, the Nanjing-based Republic of China government took control of Taiwan. In 1949, the government of ROC retreated to Taiwan and relocated to Taipei. Consequently, Confucianism has had a significant effect on Taiwanese culture. Zhang, Lin, Nonaka, and Beom (2005) suggested that Taiwan society is rooted in Confucianism. Until today, the Analects of Confucius is still a required course for senior high school students in Taiwan (Chian, retrieved May 25, 2011). “The Confucian philosophy has been perpetuated as the quasi-official ideology of Taiwan’s society up to the present day” (Tsai, 2006, p.469).

After being defeated by Japan in 1895, Ching dynasty ceded Taiwan to Japan and Taiwanese started their colonial life lasting for 50 years (Government Information Office, Republic of China, retrieved May 25, 2011). During the 50 years of Japanese colonization, many Taiwanese developed a special attachment toward Japan. Japanese culture retains its influence over many older Taiwanese (Gold, 1993). Today, the influence of Japanese culture on Taiwan is still obvious. At the end of 1993, Taiwanese government lifted the ban on Japanese television shows. Japanese drama and TV shows soon became part of the popular culture in Taiwan (Yang, Lu, & Hou, 2009). According to Nakano (2002), five channels broadcasted Japanese drama and various shows around the clock. In addition, Western fashion magazines, such as Cosmopolitan, Vogue, and ELLE entered Taiwan’s fashion magazine market in the

1990s. Japanese fashion magazines, such as With, Vivi, and Ray entered the market in the 2000 and took only 5 years to be in the top 5 out of 20 top selling magazines while only 1 out of 20 top selling magazines was Western fashion magazine (Rainmaker XKM, 2011; Yang, Lu, & Hou, 2009). From the evidence mentioned above, Japanese culture has deeply influenced Taiwanese culture. The research showed that Japanese fashion has a strong influence on the standard of fashion among Taiwanese females (Yang, Lu, & Hou, 2009).

Otherwise, Western culture especially American pop culture also influences Taiwanese culture. In the 1970s, the economy in Taiwan was booming. The use of mass communication increased (Chen, 1998). People in Taiwan wanted to have a democratic society. From the 1980s to the 1990s, many dramatic changes occurred as a result of Taiwan's democratic transition, such as the abolition of martial law, the transformation from one-party state to multiparty system, and people's rights to elect Representatives and the President (Chen, 1998). Because of the democratic progresses, Western culture started to enter Taiwan's market. In 1986, the Government Information Office removed the limitation quota concerning foreign movies. Foreign movies, especially Hollywood movies, started to enter the market massively (Chinese Taipei Film Archive, retrieved June 1 2011). In 1993, the legislative department approved the legalization of cable television, which gave people in Taiwan more chances to encounter different cultures, especially Hollywood culture (National Communication Commission, retrieved June 1 2011). Currently, there are 11 movie channels operating in Taiwan, out of which seven broadcast Hollywood movies and TV shows all day long (Hohonet retrieved June 1).

To summarize, the culture of Taiwan, especially its popular culture, is the integration of many other cultures. Therefore, other cultures also influence Taiwanese people's perceptions and definitions of beauty.

Beauty Types

Solomon et al. (1992) categorized beauty into eight different types, which were applied widely in many studies. However, the beauty types may not be able to represent other culture's perspectives, since the beauty types reflected the Western point of view and the models came from New York City modeling agencies. In order to build beauty types that would reflect Taiwanese perspective, Wu (2011) developed seven beauty types based on Taiwanese culture and the beauty match-up hypothesis. She conducted a pre-test to pure types. The seven beauty types are Classic Beauty (名媛淑女/大家閨秀), Cute-Acting (裝/扮可愛), Girl-Next-Door (鄰家女孩), Wildness (野性火辣), Sexy Little Women (性感小女人), Intellectual (知性成熟), and Edgy (前衛) (Figure 2-2).

Edgy (前衛)



Picture label: E3



Picture label: E5

A

Figure 2-2. Photographs of Beauty Types Generated by Wu (2011). A) Edgy type, B) Sexy Little Women, Intellectual and Wildness types, C) Classic Beauty, Cute-Acting and Girl-Next-Door types.

Sexy Little Women (性感小女人)



Picture label: S1



Picture label: S2

Intellectual (知性成熟)



Picture label: I3



Picture label: I5

Wildness (野性火辣)



Picture label: W1



Picture label: W2

Figure 2-2. Photographs of Beauty Types Generated by Wu (2011). A) Edgy type, B) Sexy Little Women, Intellectual and Wildness types, C) Classic Beauty, Cute-Acting and Girl-Next-Door types. Continued.

Classic Beauty (名媛淑女/大家閨秀)



Picture label: CB1



Picture label: CB3

Cute-Acting (裝/扮可愛)



Picture label: CA3



Picture label: CA5

Girl-Next-Door (鄰家女孩)



Picture label: G3



Picture label: G5

Figure 2-2. Photographs of Beauty Types Generated by Wu (2011). A) Edgy type, B) Sexy Little Women, Intellectual and Wildness types, C) Classic Beauty, Cute-Acting and Girl-Next-Door types. Continued.

According to the online dictionary of Ministry of Education of Taiwanese government (retrieved June 15), the definitions of 名媛 and 大家閨秀 include well-educated women from notable families. 淑女 are women who are elegant and moral. In terms of Wu's definition (2011), the Classic Beauty type in Taiwan reflects Confucian philosophy in which women have to perform their courtesy on any occasions. In traditional Confucianism, women were forbidden to expose larger part of their bodies (Tsai, 2006). Moreover, women were subordinates of father and husband and they were required to obey the beliefs embedded in Confucianism, particularly the spirit of "efficiency comes from diligence and failure from frivolity" (Tsai, 2006, p.470). They were asked to take care of families and usually could not go out and be seen in public. However, with the development of economy and the influence of Western culture, contemporary Taiwanese society has changed. Women now have the opportunity to be economically independent (Tsai, 2006) and attend social activities instead of hiding from the public (Li, 2008). Hence, the definition of Classic Beauty type in Taiwan is combined with Confucianism and Western thought (Tsai, 2006). Women who look elegant and well educated may be categorized into the Classic Beauty type. They can be economically independent. Sometimes, the mass media in Taiwan call this type of women "socialite" (Huang, 2011, June 20).

Taiwanese culture has been deeply influenced by Japanese culture. The models in Japanese magazines are usually portrayed as girlish and cute (Maynard and Taylor, 1999), which affects Taiwanese beauty types. The definitions of 可愛, from the online dictionary of Ministry of Education of Taiwanese government (retrieved June 15), are cute and adorable. 裝 and 扮 are verbs which mean to act and to pretend. Therefore,

the Cute-Acting type has the meaning of acting girlish, which is similar to the images of Japanese models portrayed in fashion magazines. The Cute-Acting type is a compliment when being used to describe young females.

The Girl-Next-Door type, 鄰家女孩, is also used to describe young females (Wu, 2011). However, unlike the Cute-Acting style, it refers to pure and innocent girls. The mass media in Taiwan usually connect the Girl-Next-Door type to adjectives such as pure, fresh, healthy, and sweet (Lin, 2010).

A large number of products, such as movies and magazines, from the Western popular culture changed the attitudes of Taiwanese society toward women. Western models are often portrayed as seductive beauty types and body oriented in mass media (Firth, Cheng, and Shaw, 2004). This kind of image challenged the belief that women are forbidden to show their bodies to public (Tsai, 2006). Therefore, Wu (2011) constructed the Wildness type, which is 野性火辣 in Mandarin, where 火辣 means hot. In the dictionary, 火辣 can even be defined as “shrewish” (Ministry of Education, R. O. C., retrieved June 16). 野性 means wild and not easily tamed (Ministry of Education, R. O. C.). Mass media usually connect 野性火辣 with other adjectives such as sexy and seductive (Vogue, 2010).

The Sexy Little Women type (Wu, 2011) is similar to the Wildness type, describing sexy females. However, the definition in the dictionary indicates that 性感 means sexy and 小女人 means women who need to be protected (Ministry of Education, R. O. C.). The definitions show that the Sexy Little Kitten type (性感小女人) is tamer compared to

the Wildness type (野性火辣). 性感小女人 is used with adjectives such as sweet and shy in media (Hsieh, 2011).

According to Wu (2011), the definition of the Intellectual type includes women who are smart and mature. 知性 means wise and rational and 成熟 means people who are mentally mature (Ministry of Education, R. O. C.). Some mass media connected 知性成熟 with professional, intelligent, and confident images (Gu, 2011; Ko & Hsueh, 2011; Lin, 2011)

The last type is the Edgy type. According to Wu's translation (2011), the Edgy type is 前衛 in Mandarin. The definition of 前衛 is innovative and "stands on the cutting edge" (Ministry of Education, R. O. C.). From the mass media in Taiwan, we can often see 前衛 being connected with bold, independent, offbeat, and innovative images (Vogue, 2009; Cheng, 2011).

Wu (2011) pointed out a special Taiwanese character besides seven beauty types, which is Qizhi (氣質). The definition of Qizhi (氣質) suggests that family and society influences a person's temperament (Ministry of Education, R. O. C.). According to Su (2008), there are two common usages of Qizhi in Taiwan. One is that Qizhi is a refined disposition and a quality people have or do not have. The other one is "the degree of refinement" and "is taken as a quality that can be evaluated positively or negatively" (Su, 2008, p. 336). Su's study (2008) indicated that women's Qizhi is evaluated frequently, since women are still required to have manners reflecting the Confucian ideology. In the Confucian context, Taiwanese females are reminded of the importance

of Qizhi. Qizhi is more often used to “describe or evaluate women’s ways of speaking” and the ways in which women should behave (Su, 2008).

Emotional Response to Beauty

According to Stout and Leckenby (1988), emotional response to advertising resides in individuals. Individuals respond to and interact with advertising.

There were many studies researching on how advertising evokes emotional response. Beauty is one of the features that may induce emotional response. According to Lasch’s study (as cited in Richins, 1991), advertising images may make women feel unhappy, anxious, or even neurotic. Goodman, Morris, and Sutherland (2008) conducted a survey to examine young women’s emotional responses to beauty. The surveys tested female college students’ emotional responses to beauty. In the survey, they collected photographs from fashion magazines and used six beauty types established by Solomon, Ashmore, and Longo (1992). However, the Exotic type, which is defined as women of color, was removed from the Sensual/Exotic category. The survey had two parts. In the first part, participants had to consider the six beauty categories and rate each photograph on a scale ranging from completely agree to completely disagree. The second part measured the participants’ emotional responses using AdSAM® scale. The results of this study indicated that models associated with sexiness produced least amount of pleasure among college females; sexy models produced lower arousal; and high sexy models made women feel less empowered (Goodman et al., 2008).

Based on Stout and Rust’s study (1993), demographic characteristics can influence individuals’ emotional responses. We can see there would be some differences between male and female’s emotional responses to beauty.

Belch, Holgerson, Belch, and Koppman (1982) demonstrated that bare models (nudity) and suggestive models (suggestiveness) arouse both males and females. A significant effect is noted especially when displaying female nude slides. Men showed greatest physiological reaction to female nudes. Compared to men, nude and suggestive female models made women feel less interested, and women perceived them as more offensive and less appealing.

Engagement Theory

According to the definition presented by the Advertising Research Foundation (ARF) (2008), engagement is “turning on a prospect to a brand idea enhanced by its surrounding context.” Calder and Malthouse (2008) stated that engagement is a sense of involvement and a sense of being connected with something. These senses are generated when consumers experience a brand idea or media (Barocci, 2006). Therefore, engagement occurs from experiencing (Calder & Malthouse, 2008).

Ephron (2005) pointed out that engagement is about the advertising message carried by the program, but not the program itself. The physically attractive models in the advertising represent the message which marketers want to deliver to consumers. In terms of the research mentioned before, men view attractive female faces longer than they view attractive male faces (Mazar et al., 2008). Male consumers may feel engaged in the message when “experiencing” advertising in the media.

The fact that consumers feel engaged does not mean that they “like” the message (Calder & Malthouse, 2008). Males may feel engaged by the attractive models in the advertising, but not like them. People being pulled into or involved with advertising may be because of some rational or emotional reason (Ephron, 2006). Wang (2008) also mentioned that engagement may be driven by emotional bonding. Therefore, this

research would study the emotions of males who experience physically attractive models in advertising.

Hypothesis

Studies show that cultural gatekeepers determined the beauty. Cultural gatekeepers shape ideal beauty image and convey it to receivers through advertising, retail buyers, and mass media (Solomon, Ashmore, & Longo, 1992). Wu (2011) found seven types of beauty, which Taiwanese audiences can usually see in mass media. Wu (2011) also found that the seven types of beauty were not mutually exclusive to females. Some types can be combined. Therefore,

RQ1: What is the underlying structure of beauty types among men?

Researches indicated that women feel less pleasure, lower arousal, and less dominance when exposed to sexy beauty types, such as sex-kitten (Goodman et al., 2008). According to Wu (2011), to Taiwanese female, beauty types associated with sexiness, such as Wildness, would produce less pleasure and less dominance compared to beauty types not associated with sexiness, such as Classic Beauty. However, some studies demonstrated that men are more interested in sexy or suggestive models (Belch, Holgerson, Belch, & Koppman, 1982) or curvy women (Singh, 1993). Hence,

RQ2: Are there differences among emotional responses to different types of models?

H1: Sexy beauty types (i.e., Sexy Little Women and Wildness) will generate higher pleasure feelings in Taiwanese males compared to beauty types that are not associated with sexiness (i.e., Classic Beauty, Cute-Acting, Girl-Next-Door, Edgy and Intellectual).

H2: Sexy beauty types (i.e., Sexy Little Women and Wildness) will produce more arousal in Taiwanese males compared to beauty types that are not associated with sexiness (i.e., Classic Beauty, Cute-Acting, Girl-Next-Door, Edgy and Intellectual).

H3: Sexy beauty types (i.e., Sexy Little Women and Wildness) will engender higher dominance in Taiwanese males compared to beauty types that are not associated with sexiness (i.e., Classic Beauty, Cute-Acting, Girl-Next-Door, Edgy and Intellectual).

According to the study of Su (2008), Qizhi originated from the Confucian context, and is commonly used to describe women since women are forbidden to expose their bodies to the public in the traditional Confucian ideology. Wu (2011) studied Taiwanese female's emotional responses to beauty and found that when models are highly associated with Qizhi, they would produce higher pleasure and arousal feelings than models that are not associated with Qizhi. Therefore,

RQ3: Is Qizhi associated with specific beauty types to men?

H4: Models that are associated with Qizhi will generate higher pleasure feelings in Taiwanese males compared to models that are not associated with Qizhi.

H5: Models that are associated with Qizhi will produce more arousal in Taiwanese males compared to models that are not associated with Qizhi.

H6: Models that are associated with Qizhi will engender higher dominance in Taiwanese males compared to models that are not associated with Qizhi.

CHAPTER 3 METHOD

Given the nature of the focus of this study and the need to provide comparable data to Wu (2011), this study used an online survey to assess reactions of Taiwanese males to different beauty types. According to Babbie (2010), survey is the best method to collect “original data for describing a population too large to observe directly” (p. 254) and “for measuring attitudes and orientations in a large population” (p. 254).

In this study, the researcher used the beauty types addressed by Wu (2011). The models in the photographs are all Asian. According to the beauty match-up hypothesis (1992) and Wu (2011), these photographs were:

- Only above-the-waist or full-body shots
 - No photographs with visible product logos, brand names, or magazine mastheads
 - No model was used more than once
 - Only shots featuring the model alone (i.e., no other people or animals)
 - No pictures that deviated markedly from the modal size
 - No color photographs
 - Only clothed models
 - Only photographs of sufficiently high quality to permit adequate reproduction
- In order to provide responses from male Taiwanese subjects to compare to female

subjects, this study utilized the same photographs used in the Wu study (2011). There were total 14 photographs. The order of the photographs was randomized. Two samples were executed and the difference of them was only the order of photographs in the questionnaires. Questionnaire for Sample UF (which would be specified in Participants and Sampling section) consisted of photographs in the order of CA3, E3, I5, CB1, E5, G5, I3, CA5, W2, S1, Cb3, S2, G3 and W1 (see Figure 2.2). Questionnaire for Sample Taiwan (which would be specified in Participants and Sampling section) consisted of photographs in the order of CA5, W2, S1, Cb3, S2, G3, W1, CA3, E3, I5, CB1, E5, G5 and I3.

Participants and Sampling

This study utilized several sources for recruiting male Taiwanese participants including the members of Taiwanese Student Association at the University of Florida, the members of the student association called Chenggong and Jingmei high school Alumni Union at National Cheng Kung University and the users of PTT (telnet://ptt.cc) which is a big BBS (Bulletin Board System) station in Taiwan. PTT is one of the most popular internet social networks in Taiwan which was established by students in National Taiwan University in 1995 (Hsieh, 2009; Chang, 2009). It has more than 1.2 million registered users and usually has average 10,000 users online simultaneously (Huang, Chan & Hyder, 2010).

A total of 915 responses from Taiwanese males, aged 18-30, had not been away from Taiwan for more than six years, yielded 597 usable questionnaires.

The participants were separated into two sample groups, participants of Sample UF are members of Taiwanese Student Association at the University of Florida and participants of Sample Taiwan are the members of the student association called Chenggong and Jingmei high school Alumni Union at National Cheng Kung University and the users of PTT. There were total 14 photographs of models were used in the study. Sample UF were asked to show their emotional responses to models 1-7 (CA3, E3, I5, CB1, E5, G5 and I3) by AdSAM scale and to rate how models 8-14 (CA5, W2, S1, CB3, S2, G3 and W1) fit each type of beauty. Sample Taiwan were asked to show their emotional responses to models 8-14 (CA5, W2, S1, CB3, S2, G3 and W1) by AdSAM scale and to rate how models 1-7 (CA3, E3, I5, CB1, E5, G5, and I3) fit each type of beauty.

Questionnaires Design and Procedure

The questionnaire contained two parts: AdSAM scale and rating of each model in different types of beauty.

First Part

The goal of first part of the questionnaire focused on emotional responses to beauty. Subjects were shown a photograph of a model and asked to complete AdSAM as an indicator of their emotional response to the model.

According to the research of Russell and Mehrabian (1977), three dimensions, pleasure-displeasure, degree of arousal, and dominance-submissiveness, can describe emotions. They conducted two studies. In study one, 200 subjects were required to use different scales to describe their feelings concerning the situations provided by the researchers. The scales included a measure of pleasure, arousal, and dominance (PAD) and Johnson and Myers' (1967) (as cited in Russell & Mehrabian, 1977) scale measuring happiness, arousal, anger, fear, and depression on a 5-point scale (not at all, slightly, moderately, considerable and very strongly). In study two, 300 subjects were required to use the PAD scales to rate emotion-denoting terms. In the results of the two studies, Johnson and Myers' scale were supported that the three dimensions of pleasure, arousal and dominance are necessary and sufficient to portray the variety of emotional states.

The Self-Assessment Manikin (SAM) (Lang, 1985) (as cited in Morris, 1995) was created in order to measure the PAD emotion. SAM uses graphic characters to visually represent Johnson and Myer's (1977) PAD model (Morris, 1995) (see Figure 3.1). The graphic character is gender- and culture-free (Goodman et al., 2008) arrayed along a continuous nine-point scale (Morris, 1995). The characters on the pleasure dimension

are arrayed from a smile figure to a frowning figure. Figures on the arousal dimension are arrayed from eyes closed to eyes open. Figures on the dominance dimension are arrayed from small one, which represents a feeling of submissiveness, to big one, which represents empowered feeling (Morris, 1995).

Many studies used SAM to measure consumers' emotional responses to advertising (Goodman et al., 2008; Morris, Strausbaugh, & Nthangeni, 1996; Morris & Boone, 1998; Wu, 2011). AdSAM® is the analysis to apply SAM to advertising, which can help marketers evaluate consumers' feeling toward the products, brands, and advertising and can also help marketers evaluate consumers' insights (Morris, 1995).

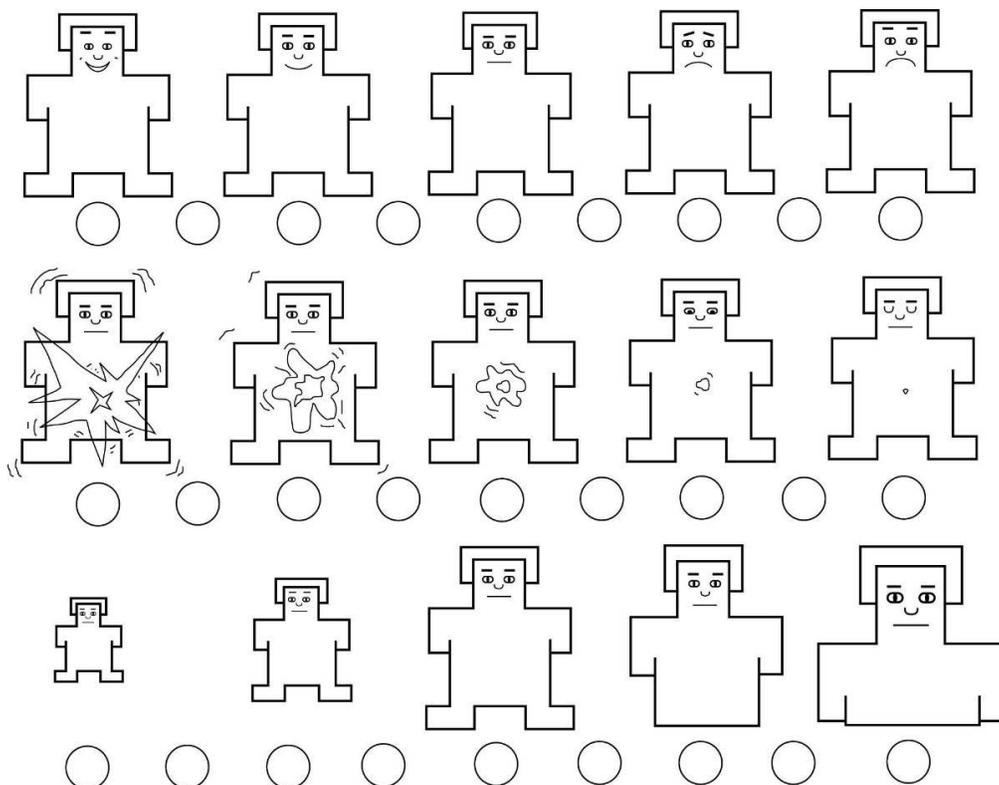


Figure 3-1. Visual Scale of AdSAM.

Subjects would watch the photographs first and had to choose one of figures in each rows which best illustrate their feelings.

Second Part

The second part of the questionnaire focused on assessing respondents' perceptions of the models. Participants were asked to rate how well each model fit each type of beauty as in the Wu study (2011) on a 5-point "completely agree" to "complete disagree" scale. Using the same 5-point scale, participants were also asked to rate if the model had "Qizhi."

The URLs of the questionnaires were put on PTT and the groups' pages of Taiwanese Student Association in University of Florida and high school Alumni Union of Nation Cheng Kung University on Facebook. The participants of the study were informed that the survey would take about five to ten minutes and the information they provided would be confidential. The participants were also told that there were no direct benefit and risk for them by taking the questionnaires. There were no penalty for them and they had the right to withdraw participating at anytime. Subjects were told to ignore anything else which they know about the models and only evaluated the models as pictured. All participants had to check the "I accept" circle to take the questionnaires after reading the informed consent.

CHAPTER 4 RESULTS

Profile of the Sample

According to Participants and Sampling section in Chapter 3, there were two samples in the study. Total 597 usable questionnaires included 209 participants in Sample UF and 388 participants in Sample Taiwan. For data analysis and to provide comparable data to Wu's (2011) study, the researcher combined the data. Using all 209 respondents in Sample UF and randomly taking 209 respondents from 388 respondents in Sample Taiwan. There were total 418 participants were included and 209 complete answers of each model in the study.

All subjects in the study were male Taiwanese and had not left Taiwan for more than six years. 11% of participants were 18 to 20 years old, 44% of participants were 21 to 25 years old and 45% of participants were 26 to 30 years old (Table 4-1).

Table 4-1. Demographics of Participants

Age	Number	Percentage
18 to 20	46	11
21 to 25	183	44
26 to 30	189	45
Total	418	100

RQ1: What is the underlying structure of beauty types among men?

The average rating of each model regarding how well the model fit the beauty type (5-point scale, 1=Strongly Disagree and 5= Strongly Agree) are presented in Table 4.2.

Each photograph was named by the abbreviations of their pre-classifications in Wu's (2011) study. CB1 and CB3 were classified into the Classic Beauty type, CA3 and CA5 were classified into the Cute-Acting type, G3 and G5 were classified into the Girl-Next-Door type, S1 and S2 were classified into the Sexy Little Women type, I3 and I5

were classified into the Intellectual type, W1 and W2 were classified into the Wildness type, and E3 and E5 were classified into the Edgy type (Wu, 2011).

Table 4-2. Model Ratings by Type of Model

Model	Classic Beauty Avg.	Cute Acting Avg.	Girl Next Door Avg.	Sexy Little Women Avg.	Intellectual Avg.	Wildness Avg.	Edgy Avg.
CB1-Classic Beauty	4.04	2.30	2.77	3.13	3.38	2.39	2.26
CB3-Classic Beauty	4.01	2.96	3.34	3.48	3.84	2.42	2.51
CA3-Cute Acting	1.83	4.22	2.49	2.56	1.56	2.10	2.32
CA5-Cute Acting	1.94	4.29	2.85	2.73	1.72	2.31	2.78
G3-Girl Next Door	2.61	3.73	4.22	2.94	2.47	2.30	2.25
G5-Girl Next Door	2.36	3.67	4.30	2.74	2.18	1.98	1.95
S1-Sexy Little Women	3.49	3.15	3.55	3.96	3.65	3.32	2.85
S2-Sexy Little Women	3.51	2.25	2.45	3.67	3.51	3.32	3.11
I3-Intellectual	3.98	1.92	2.16	3.11	3.96	2.8	3.10
I5-Intellectual	3.67	1.63	2.17	2.26	4.15	1.65	2.09
W1-Wildness	2.59	1.87	1.89	2.91	2.99	3.94	4.00
W2-Wildness	2.34	1.68	1.83	3.21	3.25	4.26	3.37
E3-Edgy	1.96	1.56	1.63	2.44	2.83	3.56	4.11
E5-Edgy	1.91	1.45	1.49	1.76	2.34	2.23	3.91

From Table 4-2, males agreed with the pre-classifications of the models of CB1 ($M=4.04$), CB3 ($M=4.01$), CA3 ($M=4.22$), CA5 ($M=4.29$), G3 ($M=4.22$), G5 ($M=4.30$), S1 ($M=3.96$), S2 ($M=3.67$), I5 ($M=4.15$), W2 ($M=4.26$), E3 ($M=4.11$) and E5 ($M=3.91$). The models in above photographs were rated with highest scores in their pre-classified types which means, male respondents agreed that models above were examples of their pre-classification. There were only two models which did not get the highest score in their pre-classifications, I3 and W1. I3 got highest mean score in the Classic Beauty

type ($M=3.98$) which was slightly higher than the score in the Intellectual type ($M=3.96$). W1 was rated with highest score in the Edgy type ($M=4.00$) instead of the Wildness type ($M=3.94$). In these results, male respondents may think that I3 was better classified into the Classic Beauty type instead the Intellectual type. And W1 should be classified into the Edgy type instead of the Wildness type.

A factor analysis of beauty types (Table 4-3) revealed that the seven types of beauty could be reduced to three factors: the Feminine, the Cute and the Wild. These results are similar to Wu's (2011) factor analysis of female evaluations of models and beauty types.

Table 4-3. Factor Analysis of Beauty Types with Varimax Rotation

Beauty Type	Factor 1: Feminine		Factor 2: Cute		Factor 3: Wild	
	Current-Males	Wu-Females	Current-Males	Wu-Females	Current-Males	Wu-Females
Classic Beauty	.874	.829	.030	.187	-.222	-.115
Intellectual	.892	.804	-.147	-.382	.161	.178
Cute-Acting	-.242	-.176	.884	.871	-.061	-.105
Girl Next Door	.109	.171	.879	.841	-.133	-.121
Sexy Little Women	.510	.473	.490	.265	.474	.625
Wildness	.021	-.072	-.038	-.186	.853	.847
Edgy	-.053	-.020	-.136	-.487	.851	.633

This study's results showed that, similar to Wu's findings (2011), the Cute-Acting (.884) and the Girl-Next-Door (.879) loaded together as did the Classic Beauty (.874) and the Intellectual (.892). Similarly, the Sexy-Little-Woman was confounded. It had similar loadings across several factors. Unlike Wu's factor analysis (2011), the Edgy (.851) and the Wildness (.853) clearly factored together. In Wu's analysis (2011), the Edgy (.633) was near but not significantly loaded enough to be combined with the Wildness (.847). As a result of this analysis and to assure comparability of the female

and male sets of data, this study created the same combined beauty variables as used in Wu's (2011) study: (1) the Cute Acting and the Girl-Next-Door were combined (the Cute Acting score + the Girl-Next-Door Score/2); (2) the Classic Beauty and the Intellectual were combined (the Classic Beauty score + the Intellectual score/2); and (3) the Wildness was used as a single measure of the Wildness factor.

Table 4-4 shows the three combined beauty scores for each model. These reinforce the results of the factor analysis showing how models scored on each factor. For example, I3-Intellectual ($M=3.9689$), CB3-Classic Beauty ($M=3.9258$), I5-Intellectual ($M=3.9115$) and CB1-Classic Beauty ($M=3.7129$) were the models with the highest Feminine scores. The same is true for CA3-Cuting Acting ($M=3.3565$) and CA5-Cute Acting ($M=3.5718$) which scored highly on the Cute factor.

Table 4-4. Mean Score by Combined Beauty Type

Model	Feminine		Cute		Wild	
	Avg.	Std. Dev.	Avg.	Std. Dev.	Avg.	Std. Dev.
I3-Intellectual	3.9689	0.7241	2.0407	0.7765	2.8000	1.0900
CB3-Classic Beauty	3.9258	0.7535	3.1483	0.9011	2.4200	0.8800
I5-Intellectual	3.9115	0.7455	1.9019	0.7045	1.6500	0.7580
CB1-Classic Beauty	3.7129	0.7298	2.5335	0.8400	2.3900	0.9340
S1-Sexy Little Kitten	3.5694	0.8583	3.3493	0.9054	3.3200	1.0820
S2-Sexy Little Kitten	3.5072	0.8167	2.3541	0.8020	3.3200	1.0220
W2-Wildness	2.7967	0.7863	1.7536	0.6319	4.2600	0.7210
W1-Wildness	2.7919	0.8638	1.8780	0.7025	3.9400	0.8550
G3-Girl Next Door	2.5383	0.7522	3.9761	0.7480	2.3000	0.7970
E3-Edgy	2.3947	0.8898	1.5933	0.6180	3.5600	1.0460
G5-Girl Next Door	2.2703	0.7467	3.9856	0.7766	1.9800	0.7170
E5-Edgy	2.1268	0.8754	1.4713	0.5998	2.2300	1.1550
CA5-Cute Acting	1.8325	0.6601	3.5718	0.6931	2.3100	1.0260
CA3-Cute Acting	1.6938	0.5735	3.3565	0.7602	2.1000	0.9460

RQ2: Are there differences among emotional responses to different types of models?

Since the original seven beauty types are combined into three new beauty types, Table 4-5 shows the high, medium and low scored models for each combined beauty type (the Feminine, the Cute and the Wild). This typing was used to examine the differences in emotional responses among high, medium and low model beauty types.

Table 4-5. High, Medium, Low Beauty Types

Feminine Models					
Strength	Model	Feminine Average	Rank by Feminine	Cute/GND Average	Wild Average
High	I3	3.9689	1	2.0407	2.8000
High	CB3	3.9258	2	3.1483	2.4200
Medium	W2	2.7967	7	1.7536	4.2600
Medium	W1	2.7919	8	1.8780	3.9400
Low	CA5	1.8325	13	3.5718	2.3100
Low	CA3	1.6938	14	3.3565	2.1000
Cute Models					
Strength	Model	Cute Average	Rank by Cute	Feminine Average	Wild Average
High	G5	3.9856	1	2.2703	1.9800
High	G3	3.9761	2	2.5383	2.3000
Medium	CB1	2.5335	7	2.5335	2.3900
Medium	S2	2.3541	8	2.3541	3.3200
Low	E3	1.5933	13	1.5933	3.5600
Low	E5	1.4713	14	1.4713	2.2300
Wild Models					
Strength	Model	Wild Average	Rank by Wild	Feminine Average	Cute Average
High	W2	4.2600	1	2.7967	1.7536
High	W1	3.9400	2	2.7919	1.8780
Medium	CB3	2.4200	7	3.9258	3.1483
Medium	CB1	2.3900	8	3.7129	2.5335
Low	G5	1.9800	13	2.2703	3.9856
Low	I5	1.6500	14	3.9115	1.9019

Table 4-5 shows the strongest and weakest models in new beauty types. For example, model I3-Intellectual ($M=3.9689$) and model CB3-Classic Beauty ($M=3.9258$) were rated with highest scores in Feminine type; model G5-Girl Next Door ($M=1.9800$) and model I5-Intellectual ($M=1.6500$) were rated with lowest scores in Wild type. To find

out the strongest and weakest models in each combined beauty type would help the research to analyze the emotional responses of participants. Table 4-6 listed out the joint types of each models. Since model CB1, S1 and S2 were not rated significantly higher or lower than other models in the three combined beauty types, they would not be discussed in the following study.

Table 4-6. Joint Types of Models

Model	Joint Type	Feminine	Cute	Wild
CA3	Low Feminine	Low Feminine		
CA5	Low Feminine	Low Feminine		
CB1	Medium Cute Medium Wild		Medium Cute	Medium Wild
CB3	High Feminine Medium Wild	High Feminine		Medium Wild
E3	Low Cute		Low Cute	
E5	Low Cute		Low Cute	
G3	High Cute		High Cute	
G5	High Cute Low Wild		High Cute	Low Wild
I3	High Feminine	High Feminine		
I5	Low Wild			Low Wild
S1	Med-High-Fem- Cute-Wild			
S2	Medium Cute Medium		Medium Cute	
W1	Feminine High Wild Medium	Medium Feminine		High Wild
W2	Feminine High Wild	Medium Feminine		High Wild

Although the types stated in hypotheses were Sexy beauty types (i.e., the Sexy Little Women type and the Wildness type) and beauty types which are not associated with sexiness (i.e., the Classic Beauty, the Cute-Acting, the Girl-Next-Door, the Edgy and the Intellectual), the factor analysis showed that seven beauty types could be reduced to three combined types, the Feminine, the Cute and the Wild. The Feminine type was the combination of the Classic Beauty type and the Intellectual type. The Girl-

Next-Door type and the Cute-Acting type were combined to be the Cute type. And the Wildness type was used as a single measure of the Wild type. Therefore, in the following study, the researcher would only use beauty types which were included in new combined types.

H1: Sexy beauty types (i.e., Wild) will generate higher pleasure feelings in Taiwanese males compared to beauty types that are not associated with sexiness (i.e., Feminine and Cute).

A repeated measures of analysis of variance (Table 4-7) provided evidence that the high and low levels of the different beauty types generated significantly different pleasure ratings (Within group $df = 10$, $F = 70.68$, $p = .000$ and Between group $df = 1$, $F = 7985.82$, $p = .000$). The model representing both High Cute and Low Wild beauty types, G5, along with High Cute (G3), Low Feminine (CA5), High Feminine (I3) models generated the greatest pleasure while High Wild (W1) and Low Cute (E5) generated the least pleasure with mean scores significantly greater than other models and below 5, the midpoint of the 1-9 scale, where 9 = high pleasure and 1 = low pleasure.

Table 4-7. Strength of Pleasure by High and Low Levels of Beauty Type (9=High /1=Low)

Group	Model	Pleasure Mean	Rank	Std. Error	95 % Confidence Interval	
					Lower Bound	Upper Bound
High Cute and Low Wild	G5	6.28	1-tie	.12	6.04	6.52
Low Feminine	CA5	6.22	1-tie	.10	6.02	6.41
High Cute	G3	6.13	1-tie	.15	5.83	6.42
High Feminine	I3	6.11	1-tie	.11	5.90	6.33
High Wild	W2	5.95	2-tie	.14	5.68	6.22
Low Feminine	CA3	5.78	2-tie	.13	5.53	6.03
High Feminine	CB3	5.41	3	.14	5.14	5.68
Low Cute	E3	4.99	4-tie	.12	4.75	5.22
Low Wild	I5	4.82	4-tie	.13	4.56	5.07
High Wild	W1	4.28	5	.13	4.03	4.53
Low Cute	E5	3.05	6	.12	2.81	3.29

From Table 4-7, models representing High Cute type (G5 and G3) had greatest pleasure means ($M=6.28$ and $M=6.13$) which are significantly different with High Wild type (W1) and Low Cute type (E5) which had the least pleasure means ($M=4.28$ and $M=3.05$). The model that was categorized into High Feminine type (I3) and the model that was categorized into Low Feminine type (CA5) both had great pleasure means ($M=6.11$ and $M=6.22$). Although beauty types which were associated with sexiness, such as Wild type, had least pleasure means and beauty types which were not associated with sexiness, such as Cute type, had greatest pleasure means, High Feminine type model (I3) and Low Feminine type model (CA5) which were not associated with sexiness both had great pleasure means. Hence, hypothesis 1 is not supported.

H2: Sexy beauty types (i.e., Wild) will produce more arousal in Taiwanese males compared to beauty types that are not associated with sexiness (i.e., Feminine and Cute).

A repeated measures of analysis of variance (Table 4-8) provided evidence that the high and low levels of the different beauty types generated significantly different arousal ratings (Within group $df = 10$, $F = 90.25$, $p = .000$ and Between group $df = 1$, $F = 7622.13$, $p = .000$). While all the means (Table 4.8) were below 5, the midpoint of the scale where 9 = high arousal and 1 = low arousal, High Cute (G5 and G3), Low Wild (I5) and High Feminine (I3) and Low Feminine (CA3) models were most arousing. High Wild (W2) and Low Cute (E5) generated the least arousal.

Table 4-8 shows that G5 ($M=4.85$) and G3 ($M=4.81$), which are High Cute type, generated most arousing means which were significantly greater than High Wild type (W2, $M=3.21$) and Low Cute type (E5, $M=3.18$). However, I3 ($M=4.76$), a High Feminine type, and CA3 ($M=4.556$), a Low Feminine type, were both getting great arousal means.

Furthermore, High Wild models, W1 and W2, respectively got greatest and lowest arousing means. Thus, the hypothesis 2 is not supported.

Table 4-8. Strength of Arousal by High and Low Levels of Beauty Type (9=High /1=Low)

Group	Model	Arousal Mean	Rank	Std. Error	95 % Confidence Interval	
					<i>Lower Bound</i>	<i>Upper Bound</i>
High Cute and Low Wild	G5	4.85	1-tie	.14	4.58	5.12
High Cute	G3	4.81	1-tie	.17	4.48	5.14
High Feminine	I3	4.76	1-tie	.16	4.48	5.04
High Wild	W2	4.76	1-tie	.14	4.44	5.07
Low Feminine	CA3	4.55	1-tie	.15	4.26	4.83
Low Feminine	CA5	4.13	2	.13	3.88	4.38
High Feminine	CB3	3.80	3-tie	.14	3.53	4.08
Low Cute	E3	3.78	3-tie	.14	3.50	4.05
Low Wild	I5	3.49	4	.14	3.22	3.76
High Wild	W1	3.21	5-tie	.13	2.96	3.47
Low Cute	E5	3.18	5-tie	.16	2.86	3.51

H3: Sexy beauty types (i.e., Wild) will engender higher dominance in Taiwanese males compared to beauty types that are not associated with sexiness (i.e., Feminine and Cute).

A repeated measures of analysis of variance (Table 4-9) provided evidence that the high and low levels of the different beauty types generated significantly different dominance ratings (Within group $df = 10$, $F = 5.589$, $p = .000$ and Between group $df = 1$, $F = 5066.84$, $p = .000$). Low Cute models (E5 and E3) generated lower dominance (participants felt more controlled) scores while High Cute (G3 and G5) and Low Feminine (CA3 and CA5) models generated greater dominance scores (participants felt being in control). Low Feminine models (CA3 and CA5) were pre-classified as the Cute-Acting type models which were defined as women who having “cute” and “girlish” image. The definition was similar to the Girl-Next-Door type. The results showed that models who were associated with cute and girlish images generated greater dominance feelings.

Table 4-9. Strength of Dominance by High and Low Levels of Beauty Type (1=Low (Being Controlled) /9=High (In control))

Group	Model	Dominance		Std. Error	95 % Confidence Interval	
		Mean	Rank		Lower Bound	Upper Bound
Low Feminine	CA5	5.71	1-tie	.14	5.43	5.99
High Cute	G3	5.64	1-tie	.16	5.32	5.95
Low Feminine	CA3	5.53	2-tie	.14	5.26	5.80
High Cute and Low Wild	G5	5.39	2-tie	.13	5.13	5.65
High Feminine	CB3	5.39	2-tie	.15	5.08	5.69
High Wild	W1	5.22	3-tie	.16	4.91	5.54
High Wile	W2	5.21	3-tie	.17	4.87	5.54
Low Wild	I5	5.11	3-tie	.16	4.80	5.42
High Feminine	I3	4.97	3-tie	.14	4.69	5.25
Low Cute	E3	4.86	3-tie	.15	4.55	5.16
Low Cute	E5	4.61	4	.19	4.25	4.98

Table 4-9 shows that Low Feminine model, CA5 ($M=5.71$), had highest dominance score (feelings of in control) which are significantly greater than others. Low Cute models, E5 ($M=4.61$) and E3 ($M=4.86$), generated lower dominance score (feeling of being controlled) than others. Thus, the Hypothesis 3 is not supported.

Table 4-10. Pleasure, Arousal and Dominance Scores and Ranks by Beauty Type

Group	Model	Pleasure		Arousal		Dominance	
		Mean	Rank	Mean	Rank	Mean	Rank
Low Feminine	CA5	6.22	1-tie	4.13	2	5.71	1-tie
High Cute	G3	6.13	1-tie	4.81	1-tie	5.64	1-tie
Low Feminine	CA3	5.78	2-tie	4.55	1-tie	5.53	2-tie
High Feminine	CB3	5.41	3	3.80	3-tie	5.39	2-tie
High Cute and Low Wild	G5	6.28	1-tie	4.85	1-tie	5.39	2-tie
High Wild	W1	4.28	5	3.21	4	5.22	3-tie
High Wild	W2	5.95	2-tie	4.76	5-tie	5.21	3-tie
Low Wild	I5	4.82	4	3.49	1-tie	5.11	3-tie
High Feminine	I3	6.11	1-tie	4.76	1-tie	4.97	3-tie
Low Cute	E3	4.99	4	3.78	3-tie	4.86	3-tie
Low Cute	E5	3.05	6	3.18	5-tie	4.61	4

Table 4-10 presents the pleasure, arousal and dominance scores and their ranks by beauty type. Given the structure of the SAM scale used in this study, one would

expect a positive beauty type to have a high pleasure score (generating high pleasure), a high arousal score (generating high arousal) and a high dominance score (being in control rather than being controlled). Conversely, a negative beauty type would have a low pleasure score (generating low pleasure), a low arousal score (generating low arousal) and a low dominance score (being controlled rather than being in control). Using these assumptions, CA5, a Low Feminine beauty type, generated greatest pleasure and dominance means and G3, a High Cute beauty type, generated greatest pleasure, arousal and dominance means, fit the stereotypical positive beauty type. E5 which is a Low Cute beauty type, generated least pleasure, arousal and dominance means, fit the stereotype of a negative beauty type.

Figure 4-1, 4-2 and 4-3 show the means graphed on the scale of pleasure and arousal.

In Figure 4-1, the Feminine models with highest mean scores, I3 and CB3, reside in the upper-left quadrant (positive and less aroused). I3 is near the adjective wholesome. CB3 is near the adjective nonchalant. Low Feminine models (CA3 and CA5) also reside in the upper-left quadrant and both near adjectives such as modest and wholesome. Models with medium Feminine mean scores (W1 and W2) reside in different quadrant. W1 resides in lower-left quadrant (negative and less aroused) near adjectives such as unemotional and quietly. W2 resides in upper-left quadrant near the adjective wholesome.

ADSAM Perceptual Map

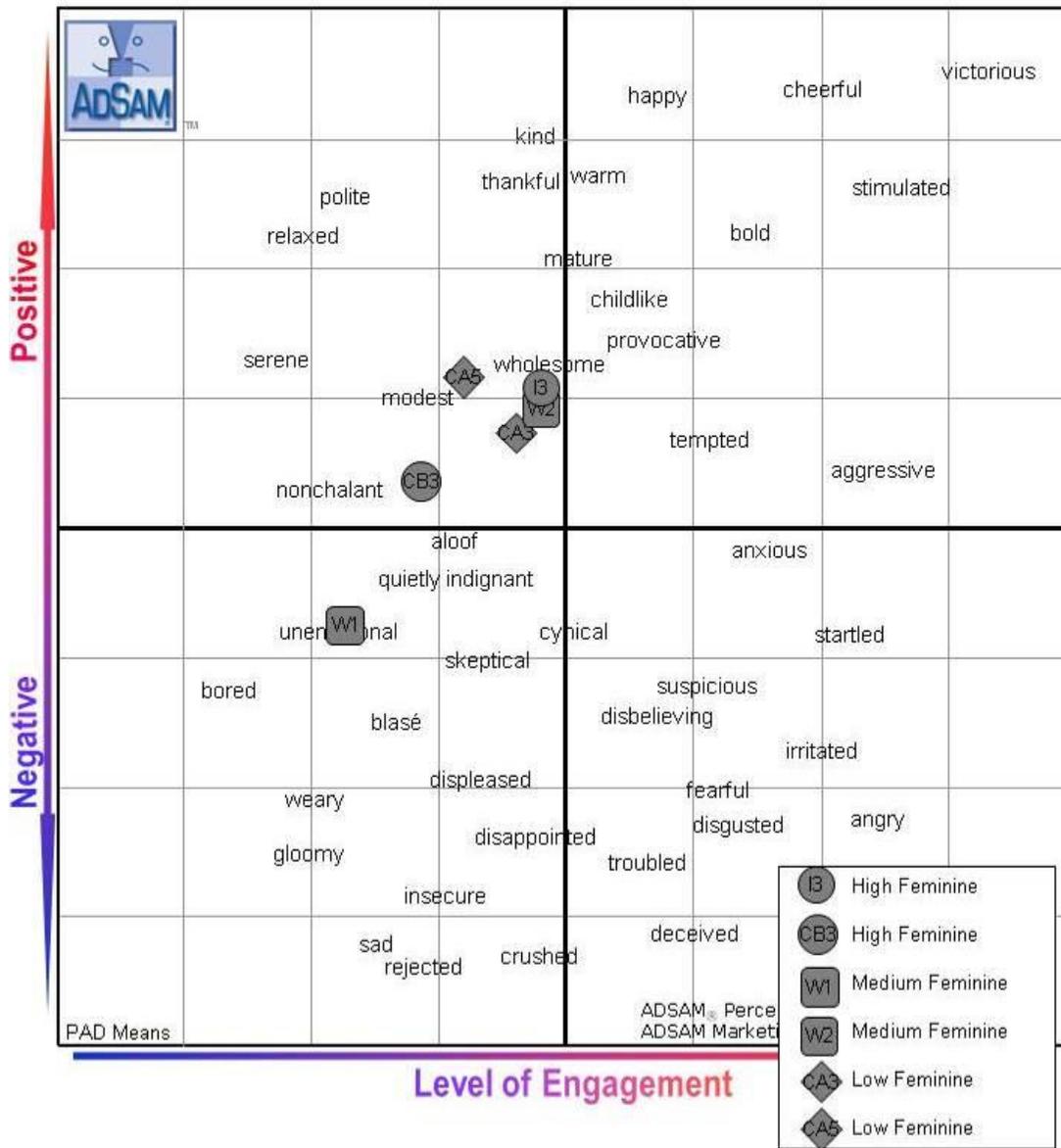


Figure 4-1. AdSAM Map of High, Medium and Low Feminine Models' Emotional Responses Means Graphed on a Pleasure and Arousal Scale.

In Figure 4-2, the models with highest Cute means, G3 and G5, and the model with medium mean score, CB1 and S2, all reside in the upper-left quadrant (positive and less aroused) but are close to the middle of "level of engagement." They reside near adjectives such as wholesome, modest and provocative. The models with lowest

Cute means, E3 and E5, reside in different quadrant. They both reside in left quadrants. E5 resides in lower-left quadrant near adjectives such as weary and blasé. E3 resides in the middle of vertical axis near the adjectives such as aloof, quietly and indignant.

ADSAM Perceptual Map

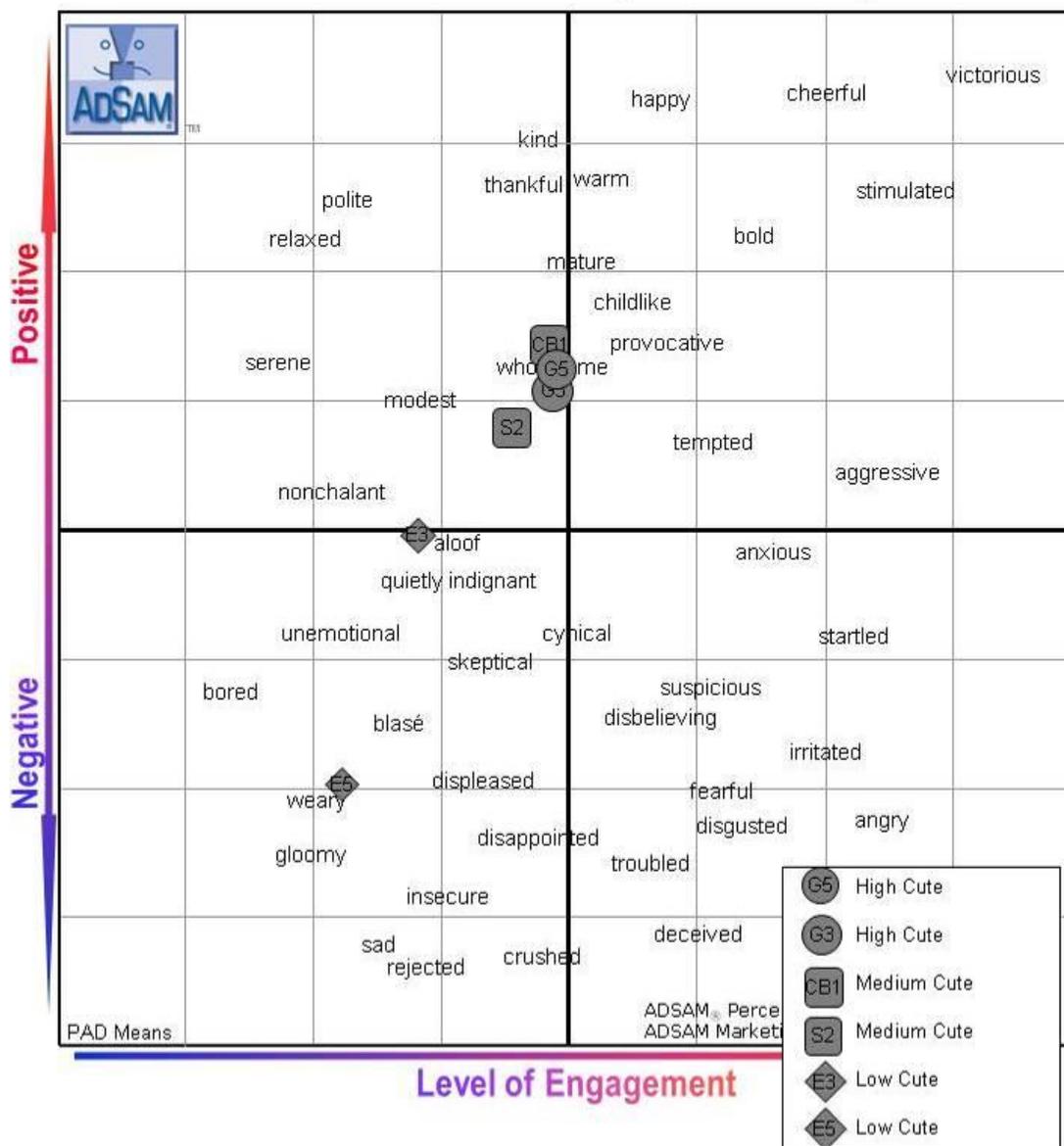


Figure 4-2. AdSAM Map of High, Medium and Low Cute Models' Emotional Responses Means Graphed on a Pleasure and Arousal Scale.

Figure 4-3 shows the mean scores of the Wild type models. The model with high Wild mean, W2, the model with medium Wild mean, CB1 and the model with lowest

Wild mean, G5, all reside in upper-left quadrant near the adjective wholesome. CB3 which is the medium Wild model reside in upper-left quadrant near the adjectives such as nonchalant and aloof. The model W1 with high Wild mean and the model with low Wild mean both reside in lower-left quadrant near the adjectives such as unemotional, quietly and aloof.

ADSAM Perceptual Map

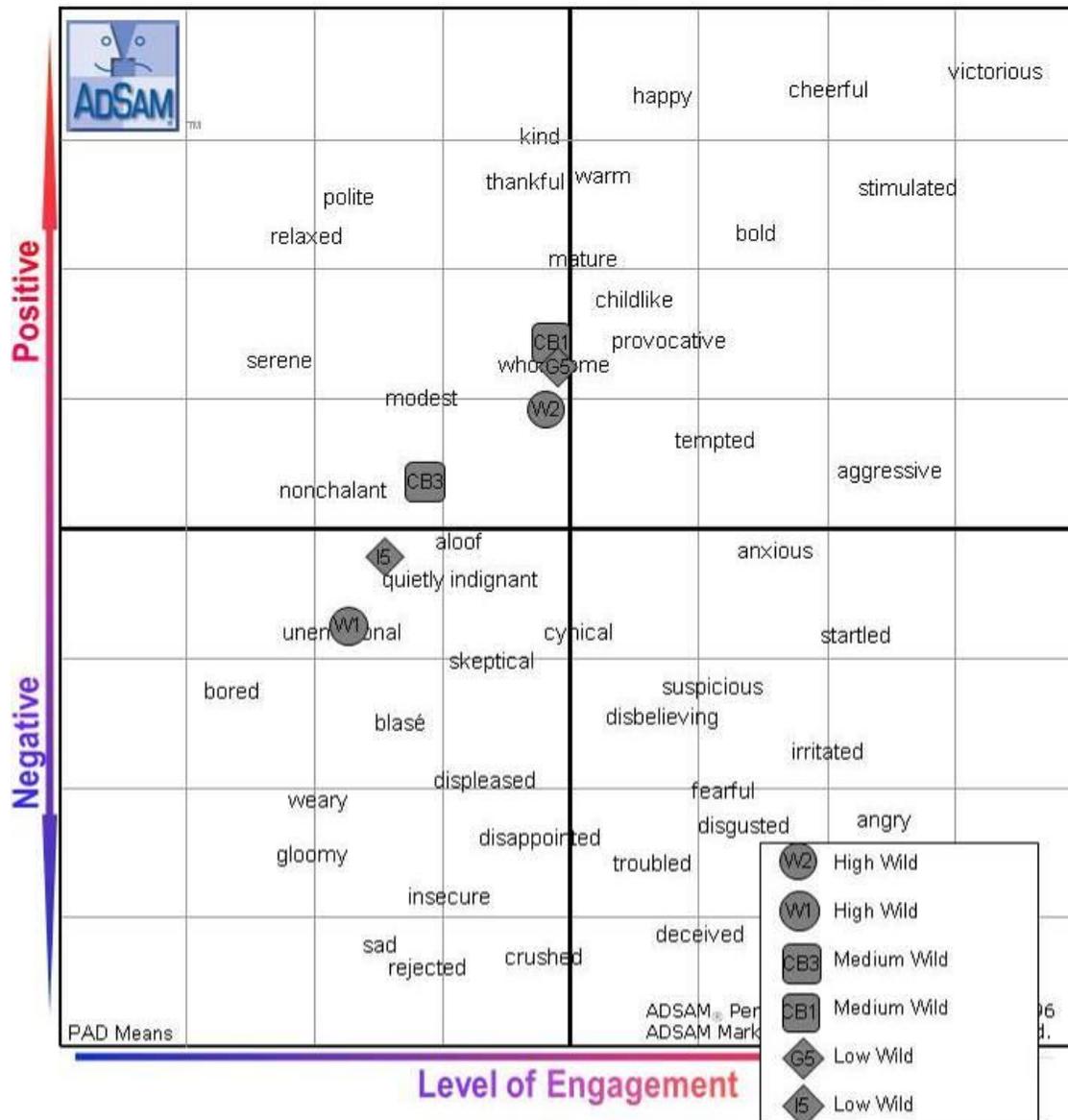


Figure 4-3. AdSAM Map of High, Medium and Low Wild Models' Emotional Responses Means Graphed on a Pleasure and Arousal Scale.

Figures above show only little different in three combined types. Most models reside in upper-left quadrant near adjectives such as wholesome, modest and provocative.

RQ3: Is Qizhi associated with specific beauty types to men?

Table 4-11 presents the Qizhi mean scores for each model (1= Strongly Agree (the model has Qizhi) and 5 = Strongly Disagree). A repeated measures analysis of variance (Within subjects df = 13, F = 121.394, p = .000 and Between subjects df = 1, F = 17549.839, p = .000) indicated significant differences in Qizhi among beauty types. CB3, High Feminine and Medium Wild, I3, High Feminine, S1, Medium to High Feminine, Cute and Wild, and CB1, Medium Cute and Medium Wild, had significantly higher Qizhi scores than other models. Models low in the Cute and the Feminine had the lowest Qizhi scores.

Table 4-11. Mean Scores of Qizhi by Beauty Types

Group	Model	Qizhi Mean	Rank	Std. Error	95 % Confidence Interval	
					Lower Bound	Upper Bound
High Feminine Medium Wild	CB3	3.92	1-tie	.06	3.80	4.04
High Feminine Med to High	I3	3.87	1-tie	.06	3.76	3.98
Fem-Cute-Wild	S1	3.86	1-tie	.06	3.74	3.98
Medium Cute Medium Wild	CB1	3.83	1-tie	.06	3.71	3.94
Low Wild	I5	3.69	2	.06	3.58	3.81
High Cute	G3	3.54	3-tie	.06	3.42	3.67
Medium Cute	S2	3.51	3-tie	.06	3.39	3.64
Low Cute Low Wild	G5	3.33	4	.06	3.21	3.46
High Wild Medium Feminine	W2	2.96	5-tie	.06	2.76	3.00
High Wild Medium Feminine	W1	2.88	5-tie	.06	2.76	3.00
Low Cute	E3	2.59	6	.06	2.46	2.72
Low Feminine	CA5	2.44	7	.06	2.31	2.56
Low Cute	E5	2.26	8	.07	2.13	2.40
Low Feminine	CA3	2.09	9	.06	1.97	2.22

A Pearson correlation analysis revealed that Qizhi scores were significantly related to the three beauty types. Qizhi was significantly an positively correlated to the Feminine ($r = .668, p = .000$) and to the Cute ($r = .337, p = .000$). Qizhi was significantly and negatively related to the Wild ($r = -.255, p = .000$). A multiple regression analysis also produced significant results ($df = 3, F = 79.683, p = .000$) with significant betas for the Feminine (.619), the Cute (.337) and the Wild (.122). This suggested that Qizhi was a combination of the three beauty types—mostly feminine, some cute and a little wild.

H4: Models that are associated with Qizhi will generate higher pleasure feelings in Taiwanese males compared to models that are not associated with Qizhi.

A repeated measures analysis of variance (Table 4-12) was used to compare males' pleasure responses to models with the highest (CB3 and I3 (see Table 4.11 for Qizhi scores) and lowest (E5 and CA3) Qizhi scores. The results (Within group $df = 3, F = 132.83, p = .000$ and Between group $df = 1, F = 5246.37, p = .000$) indicated significant differences.

Table 4-12. Pleasure Scores for High and Low Levels of Qizhi (9 = High Pleasure/1=Low)

Group	Model	Pleasure Mean	Rank	Std. Error	95 % Confidence Interval	
					Lower Bound	Upper Bound
High Qizhi (High Feminine)	I3	6.11	1	.11	5.90	6.33
Low Qizhi (Low Feminine)	CA3	5.78	2	.13	5.53	6.03
High Qizhi (High Feminine Medium Wild)	CB3	5.41	3	.14	5.14	5.68
Low Qizhi (Low Cute)	E5	3.05	4	.12	2.81	3.29

Overall, the results did not indicate Pleasure was related to Qizhi. One of the high Qizhi models (I3) had the highest pleasure score, but the second Qizhi model (CB3) had the third lowest pleasure score. Therefore, the Hypothesis 4 is not supported.

H5: Models that are associated with Qizhi will produce more arousal in Taiwanese males compared to models that are not associated with Qizhi.

A repeated measures analysis of variance (Table 4-13) was used to compare males' arousal responses to models with the highest (CB3 and I3) (see Table 4.11 for Qizhi scores) and lowest (E5 and CA3) Qizhi scores.

Table 4-13. Arousal Scores for High and Low Levels of Qizhi (9 = High Arousal/1 = Low)

Group	Model	Arousal Mean	Rank	Std. Error	95 % Confidence Interval	
					Lower Bound	Upper Bound
High Qizhi (High Feminine)	I3	4.76	1-tie	.14	4.48	5.04
Low Qizhi (Low Feminine)	CA3	4.55	1-tie	.15	4.26	4.83
High Qizhi (High Feminine Medium Wild)	CB3	3.80	2	.14	3.53	4.08
Low Qizhi (Low Cute)	E5	3.18	3	.16	2.86	3.51

The results (Within group df = 3, F = 108.882, p = .000 and Between group df = 1, F = 4726.954, p = .000) indicated significant differences. However, as with pleasure, the results did not indicate that arousal was related to Qizhi. One of the high Qizhi models (I3) had the highest arousal score, but the second high Qizhi model (CB3) had the third lowest arousal score. Furthermore, one of the low Qizhi model (E5) generated lowest arousal mean while the other low Qizhi model (CA3) generated the second high arousal mean. Therefore, the hypothesis 5 is not supported.

H6: Models that are associated with Qizhi will engender higher dominance in Taiwanese males compared to models that are not associated with Qizhi.

A repeated measures analysis of variance (Table 4-14) was used to compare males' dominance responses to models with the highest (CB3 and I3) (see Table 4.11 for Qizhi scores) and lowest (E5 and CA3) Qizhi scores. The results (Within group df =

3, $F = 8.066$, $p = .000$ and Between group $df = 1$, $F = 3213.608$, $p = .000$) indicated significant differences. However, the results did not indicate dominance was related to Qizhi. The low Qizhi models (E5) had the lowest dominance score, and the other low Qizhi model (CA3) had the highest dominance score.. Thus, the hypothesis 6 is not supported.

Table 4-14. Dominance Scores for High and Low Levels of Qizhi (1 = High Dominance (being controlled)/9 = Low (in control))

Group	Model	Dominance Mean	Rank	Std. Error	95 % Confidence Interval	
					<i>Lower Bound</i>	<i>Upper Bound</i>
Low Qizhi (Low Cute)	E5	4.61	1-tie	.19	4.25	4.98
High Qizhi (High Feminine)	I3	4.97	1-tie	.14	4.69	5.25
High Qizhi (High Feminine Medium Wild)	CB3	5.39	2-tie	.15	5.08	5.69
Low Qizhi (Low Feminine)	CA3	5.53	2-tie	.14	5.26	5.80

CHAPTER 5 DISCUSSION

Summary of Results and Findings

The main purpose of this study was to determine males' emotional responses to different kinds of female beauty types. Based on Wu's (2011) categorization, seven kinds of beauty types are favored in Taiwan. The results of a factor analysis showed that male evaluations of models are similar to, but not exactly the same as, female evaluations, as reported by Wu (2011). Among Taiwanese female and male evaluations, the Girl-Next-Door type and the Cute-Acting type factored into the Cute type, while the Classic Beauty type and the Intellectual type factored into the Feminine type. However, unlike in Wu's factor analysis (2011), the Edgy type and Wildness type factored together in males' evaluations. This means that, among Taiwanese males, the Edgy type and the Wildness type do not fall into mutually exclusive categories.

Regarding emotional responses to three combined beauty types, High Feminine and High Cute models, which were not associated with sexiness in Wu's (2011) study, were significantly more pleasing than High Wild models, which were associated with sexiness. Similar to females' responses, among Taiwanese males, High Cute models generated significantly greater pleasure than High Wild models. However, males' responses showed no difference in pleasure between High Feminine and Low Feminine models. According to the research mentioned earlier, Taiwanese culture is deeply influenced by Japanese pop culture. In addition, research has indicated that beauty in Japanese culture is often portrayed through the cute and girlish (Maynard & Taylor, 1999). Taiwanese males may thus be affected by Japanese culture and feel that models with a girlish image are more pleasing.

Among Taiwanese men, High Cute and Low Wild models generated significantly greater arousal than High Wild and Low Cute models. However, High Wild and Low Cute models showed the greatest arousal mean scores in females' responses (Wu, 2011). In addition, the arousal mean score of each model was below 5, which demonstrates that Taiwanese males did not think the models used in the survey were very arousing.

Furthermore, females felt in control when facing High Cute, Low Feminine, and Low Wild models and felt no control when facing High Wild and Low Cute models. Similarly, males felt in control when facing High Cute models, and felt no control when facing Low Cute models. Low Feminine models generated significant dominance scores for both males and females. The Low Feminine models in the present study are CA3 and CA5, which were models associated with the cute and girlish image. Models with a girlish image may make Taiwanese males feel in control since these models may look like their little sisters.

Although neither High Cute models nor High Feminine models are associated with sexiness, they generated different emotional responses in males. High Cute models generated significantly greater pleasure and arousal than High Wild models, which are the sexy beauty type. However, High Feminine and Low Feminine models both generated significantly greater pleasure and arousal than High Wild models. Whether models were associated with sexiness or not did not generate differences in males' dominant feeling.

Regarding the relationship between Qizhi and emotional responses, Wu's (2011) study showed that High and Medium Qizhi models produced significantly greater

pleasure and arousal than Low Qizhi models in females. Nevertheless, for men, High Qizhi models did not generate significantly greater pleasure and arousal than Low Qizhi models. For both men and women, High Qizhi models did not have significantly greater dominance than Low Qizhi models.

Table 5-1 shows a comparison of males' emotional response and females' emotional responses to different beauty types (Wu, 2011).

Table 5-1. Comparison of Males' and Females' Emotional Response to Different Beauty Types.

Emotional Response	Male Response	Female Response
Greatest Pleasure	High Feminine High Cute Low Feminine	High Feminine High Cute Low Wild
Least Pleasure	High Wild Low Cute	High Wild Low Feminine
Greatest Arousal	High Feminine Low Feminine High Cute High Wild	High Feminine High Wild Low Cute
Least Arousal	High Wild Low Cute	Low Feminine
Greatest Dominance	Low Feminine	High Cute Low Feminine Low Wild
Least Dominance	Low Cute	High Feminine High Wild Low Cute

Implications of the Study

These findings provide advertisers/companies with direction in choosing appropriate models to represent their products. Although the factor analysis revealed two categorizations, Sexy beauty type (i.e., Wild) and Not-Sexy beauty type (i.e., Feminine and Cute), the results showed that men may have different feelings about models within one category.

Girl-Next-Door (鄰家女孩)



Picture label: G3



Picture label: G5

Figure 5-1. High Cute Models with High Pleasure and Arousal.

First, the results showed that High Cute models generated high pleasure and high arousal. This implies that male audiences would feel positive and interested when facing Cute models. Marketers can refer to model G3 and G5 (Figure 5-1) to select appropriate models.

Second, despite previous results indicating that men demonstrate greater physiological reaction to nude female models than women (Belch et al., 1982), the results of the study showed that males experienced lower pleasure and arousal when viewing sexy models. Thus, marketers and advertising agencies should carefully consider how to portray a sexy image that they want to link to their products to avoid negative and bored reactions.

Third, the findings of the study showed that models of the Feminine beauty type did not generate consistent emotional responses in males. Both Low Feminine and High Feminine beauty types generated feeling of high pleasure and arousal. This may indicate that the Feminine style might not generate strong reactions in men. If marketers want to connect their products to the Feminine image, they have to be precise in their

model selection process. Other characteristics of models, such as fame, might need to be considered in the selection process.

Finally, the findings showed that models' Qizhi did not affect males' emotional responses. Thus, marketers do not need to make Qizhi a crucial element in model selection when targeting male consumers.

Limitations and Future Research

Although there were significant findings in the study, there were some limitations. First, some of the models used in the study were celebrities. Despite participants being asked to answer the questions by first impression of the photographs and to ignore anything else, such as knowledge of the models' personal life, the preexisting image of the models may be hard to eliminate in participants' consciousness. Second, models used were not in identical poses in the photographs, which may have affected participants' responses. Third, participants were aged between 18 and 30, and most were recruited from college alumni. The participants' level of education was often at least a bachelor's degree. These limitations of age and education may cause bias. Last but not the least, there were two sample groups in the survey conducted in the present research. Instead of randomly sending out the questionnaires to both samples, all the participants in the Sample Taiwan received one questionnaire and participants in the Sample UF received the other. Although all the participants were required not to have left Taiwan for more than six years, residence in the U.S. may still have influenced people's perceptions.

There are several suggestions for future research. First, future research could involve focus groups to investigate the different responses to each model and to identify the model characteristics that cause different responses. Second, researchers could

study the differences in males' emotional response to facial sexy beauty versus body sexy beauty. Furthermore, other researchers could use the seven types of beauty proposed by Wu (2011) to investigate the emotional responses of other Asian countries' males, especially males in China and Japan, both of which have cultural connections with Taiwan.

APPENDIX A
QUESTIONNAIRE FOR SAMPLE UF: ENGLISH VERSION

Please read this consent document carefully before you decide to participate in this study.

Thank you for your participation of this questionnaire. The questionnaire will not take you more than 10 minutes.

This questionnaire is conducted by a graduate student of University of Florida who majors in Advertising for final thesis use. The purpose of the questionnaire is twofold. First, to realize your emotional response toward different beauty types. Second, to realize how you categorize different beauty types. In the following questionnaire, you will be asked questions about 14 models in the photographs. There are no correct or incorrect answers. Please answer every question by first impression, ignoring anything else you know about the model.

All the information you provide is confidential. Your identity will be kept confidential to the extent provided by law. The information you provide will only be used in academic research.

There will be no direct benefit and risk for you by participating in this questionnaire. And there will be no compensation to you for participating in the study. Your participation in this study is completely voluntary. There is no penalty for not participating. You have the right to withdraw from the study at anytime without consequence.

**If you have any questions about this study, please contact me, Chen-Ting Chen, Department of Advertising, University of Florida. E-mail: XXXXXXXXX@ufl.edu, Phone number: 352-XXX-XXXX
or
Dr. Sutherland, E-mail: XXXXXXXXX@jou.ufl.edu**

If you have any questions about your rights, please contact IRB02 Office, Box 112250, University of Florida, Gainesville, FL 32611-2250; phone 392-0433.

Thank you for your assistance.

Chen-Ting Chen

I voluntarily participate this questionnaire.

I agree

What is your gender?

- Male
- Female

What is your age?

- Under 18 years old
- 18 to 20 years old
- 21 to 25 years old
- 26 to 30 years old
- 31 to 35 years old
- 36 years and over old

What is your nationality?

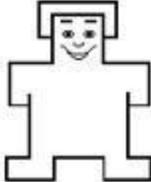
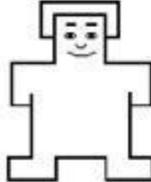
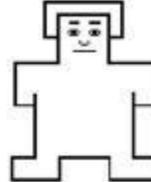
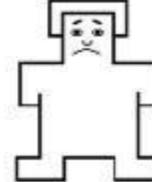
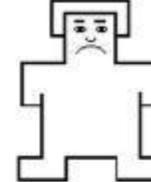
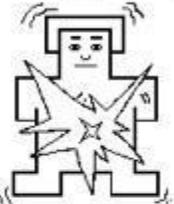
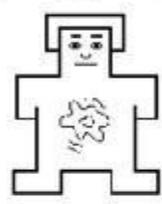
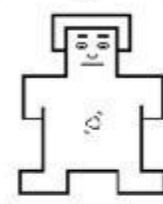
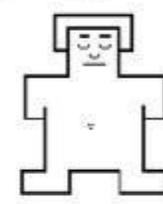
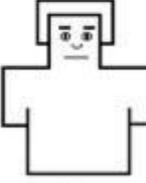
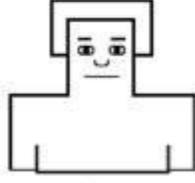
- Taiwan
- Others

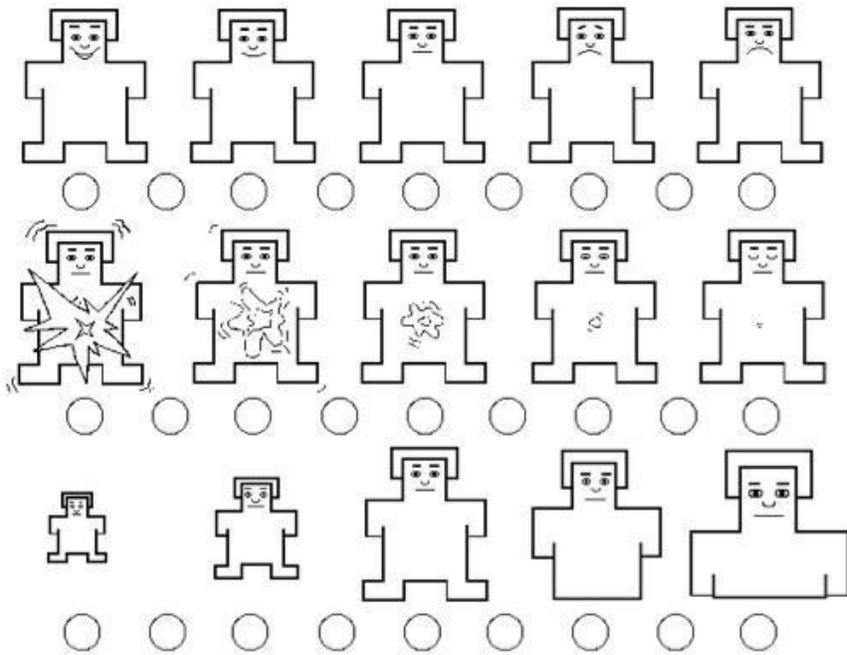
Have you lived in countries other than Taiwan starting 6 years back from now?

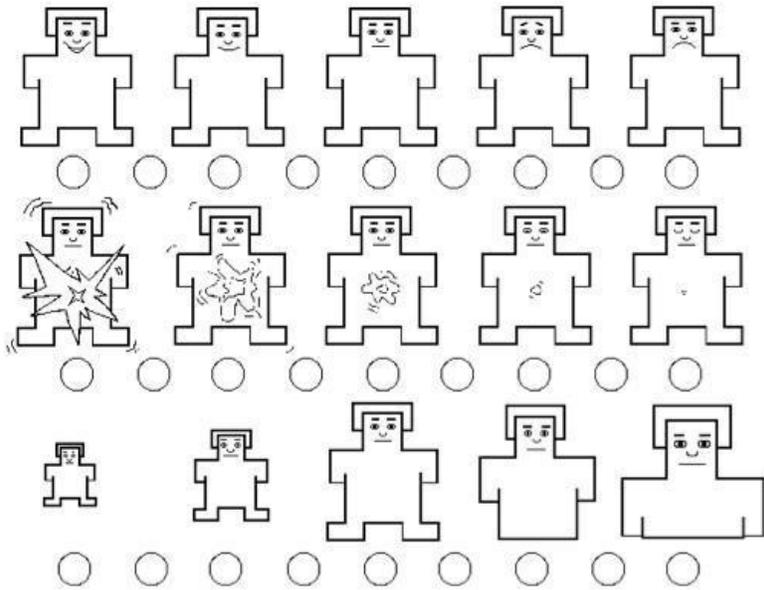
- Yes
- No

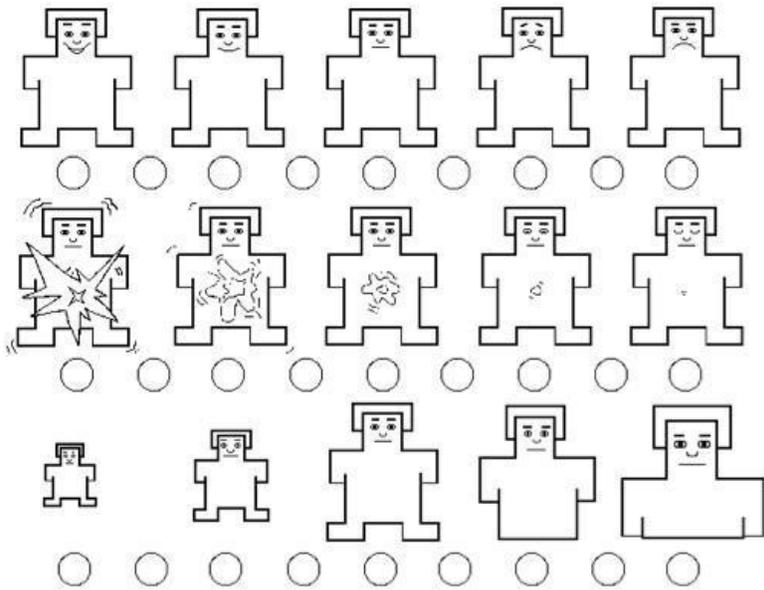
First Part

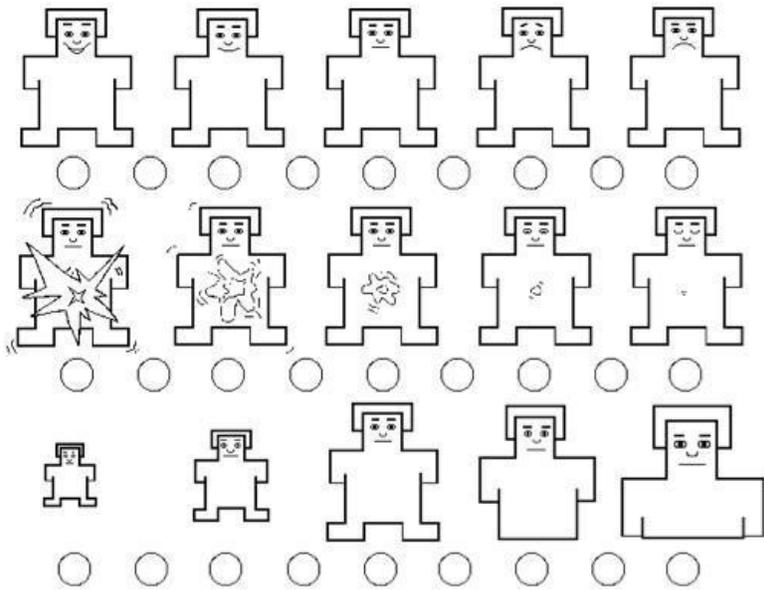
This part of the questionnaire is going to test your emotional response toward different beauty types by AdSAM®. The following graphic characters represent YOU. The first row represents your pleasure degree. The second row shows your arousal. And the final row shows how dominant you feel. Please choose the answer in EACH row which best identifies YOUR feelings. You can choose by the degree you feel. Please answer the questions based on the FIRST IMPRESSION of the models AS PICTURED, ignoring other things you know about them.

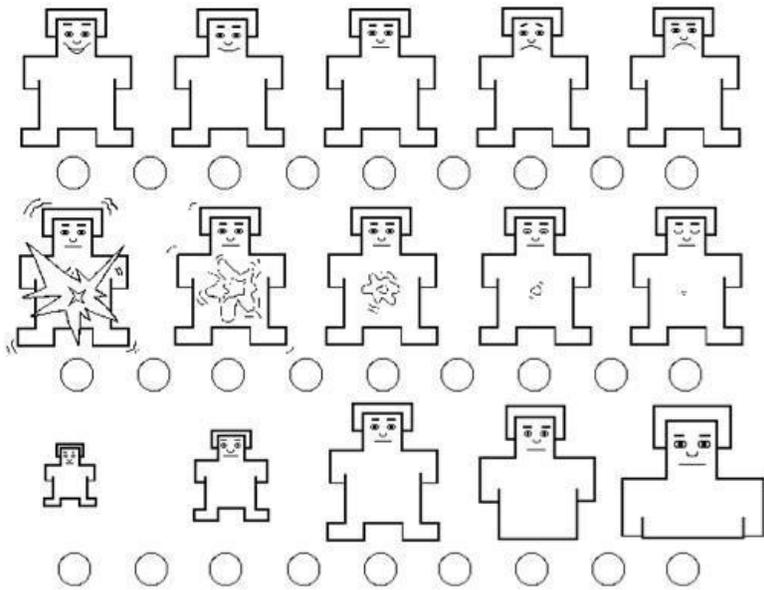
				
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<input type="radio"/>				

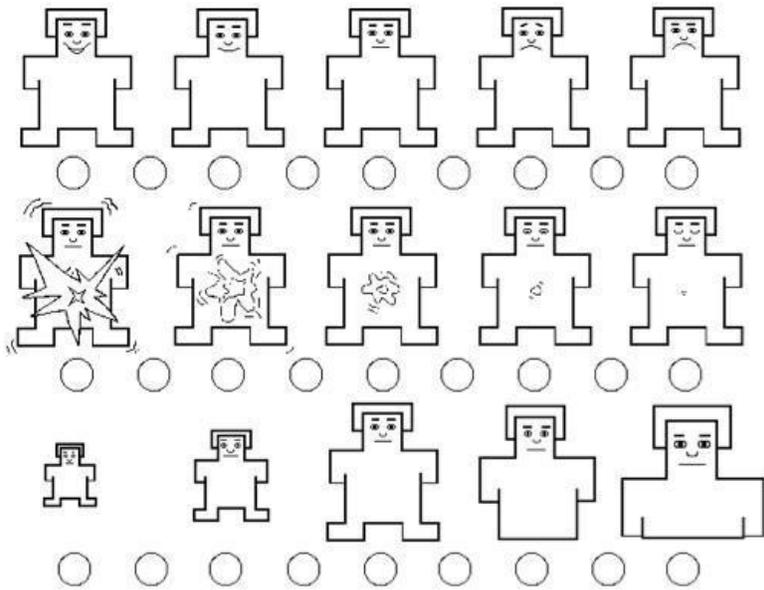


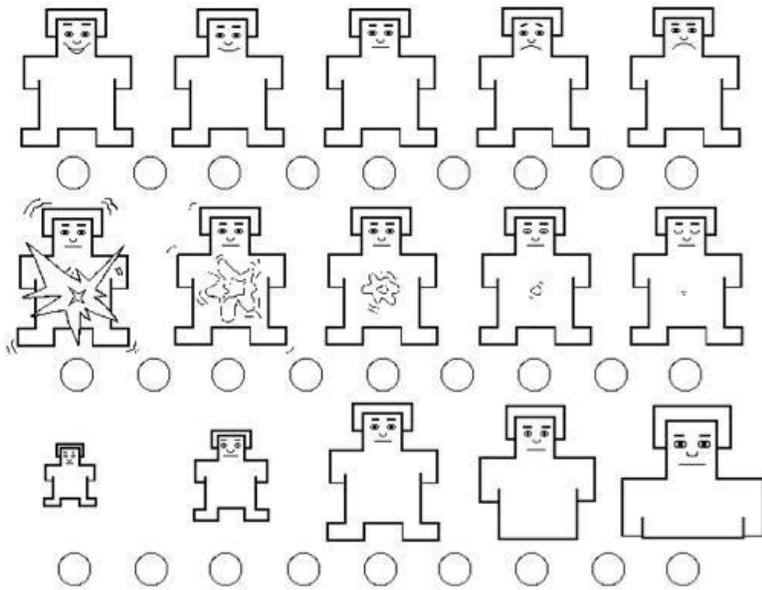












Second Part

You are required to evaluate the models in different types of beauty. Please using a five-point rating scale to answer your opinion about the description below the photograph.



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					

Thank you for taking the time to complete the questionnaire.

APPENDIX B
QUESTIONNAIRE FOR SAMPLE UF: MANDARIN VERSION

親愛的受試者您好，在正式開始填寫此份問卷前，以下說明可協助您了解將參與之研究內容。

首先，感謝您百忙之中參與此次問卷調查。填寫問卷所需時間約為五至十分鐘。

此份問卷係由美國佛羅里達大學廣告所研究生所建立。主要目的為了解您對於不同類型的模特兒會產生之態度及反應。每道問題並無正確解答，請依照對問題的第一印象直接作答即可，毋須考慮對於圖片中模特兒之任何既定印象及認知。

您所提供的任何資料皆為機密資訊，僅做為學術研究之用。所有與您身份有關之訊息將在法律保障的範圍內機密保護。

參與此份問卷將不會對您產生直接的益處及風險，亦將不會提供任何酬勞。您的參與是完全自願的，您有權力在受試中的任何時間點離開頁面。

若您對此研究有任何問題，請聯絡美國佛羅里達大學廣告所研究生陳貞廷同學。

E-mail: XXXXXXXXXX@ufl.edu

手機: 1-352-XXX-XXXX

或

Sutherland 博士。E-mail: XXXXXXXXXX@jou.ufl.edu

若您對您參與本次問卷調查應有之權利有任何疑問，請聯絡佛羅里達大學(University of Florida)的審查機構(The Institutional Review Board (IRB))。

地址:Box 112250, University of Florida, Gainesville, FL 32611-2250

電話:1-352-392-0433

再次感謝您的參與與配合。

陳貞廷

我自願參與此份問卷調查

我同意

性別

男性

女性

年齡

低於 18 歲

18 至 20 歲

21 至 25 歲

26 至 30 歲

31 至 35 歲

36 歲或以上

國籍

台灣

其它

請問你至今是否已離開台灣超過六年的時間？

是

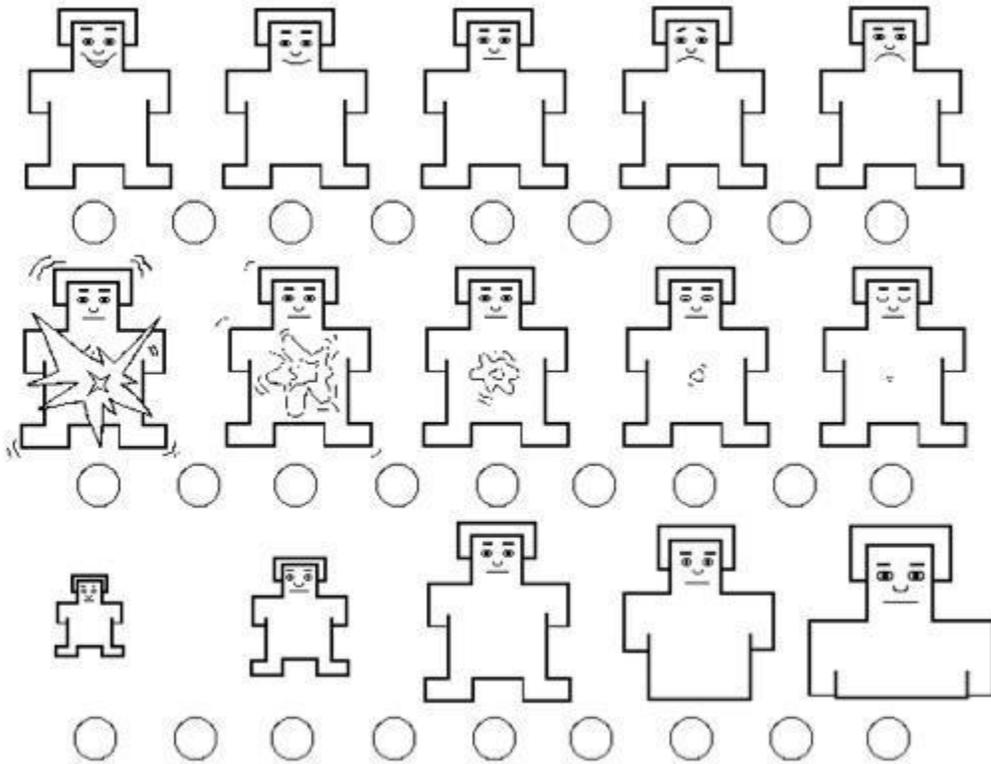
否

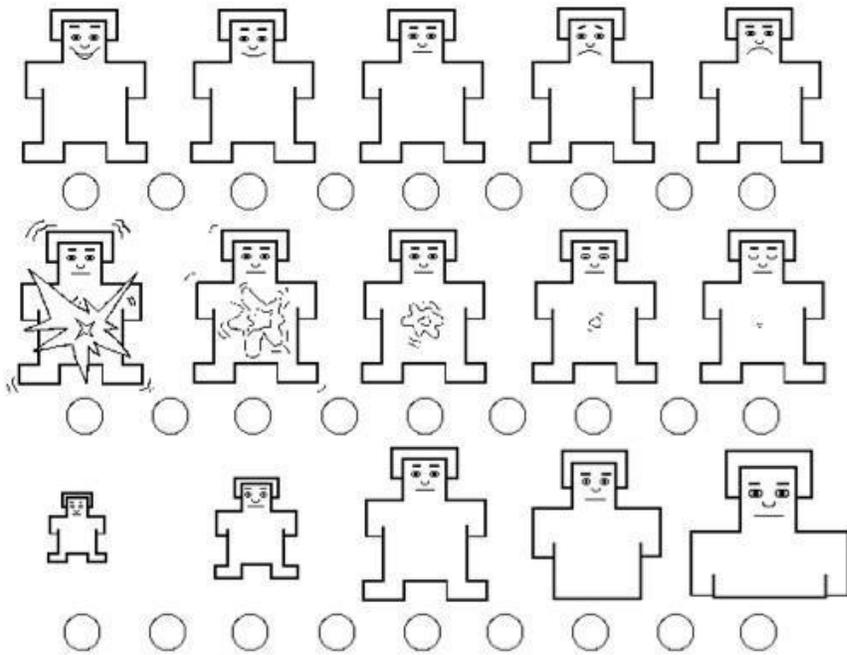
第一部份

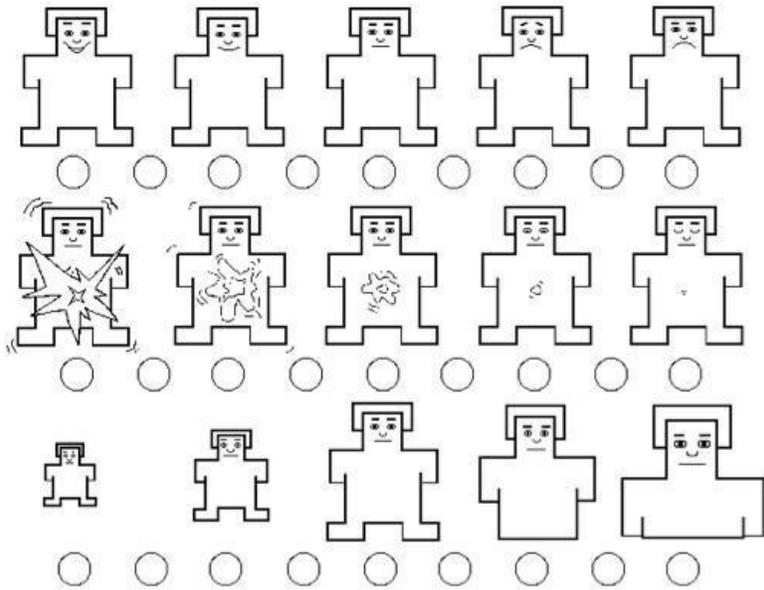
此部分將以 AdSAM®情緒測試圖表來調查您對圖片中模特兒之情緒反應。

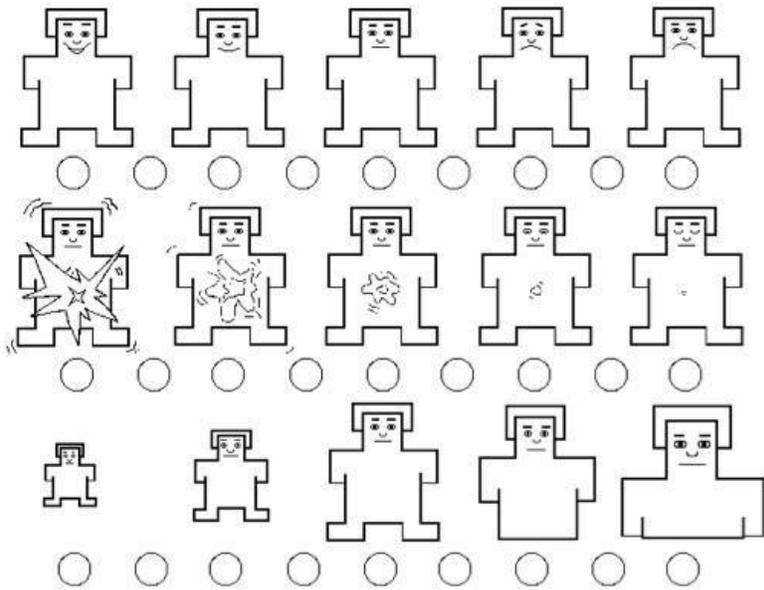
下圖為 AdSAM 情緒測試圖，圖中之模擬人型即代表您。下圖中第一列代表您的愉悅程度，第二列表示您被喚起的情緒程度，第三列則代表您自身感覺所握有之主控權(您感覺到順從-您感覺到握有支配權)。請於每一橫排中，依您對每張照片之情緒反應程度做出最符合的選擇 (您可選擇位於模擬人形下方之圓圈或位於兩個模擬人形之間下方的圓圈)。

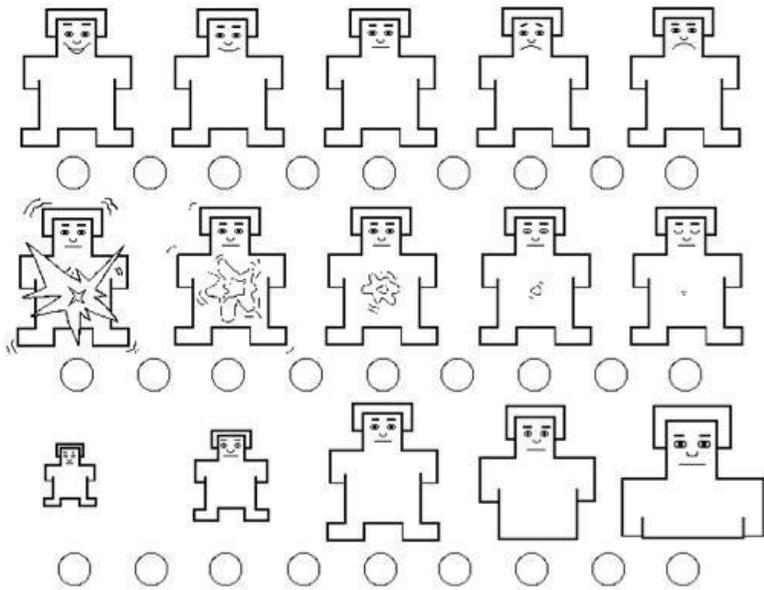
作答時，請以對照片中每位模特兒的第一印象回答，忽視對模特兒之既定印象及認知。

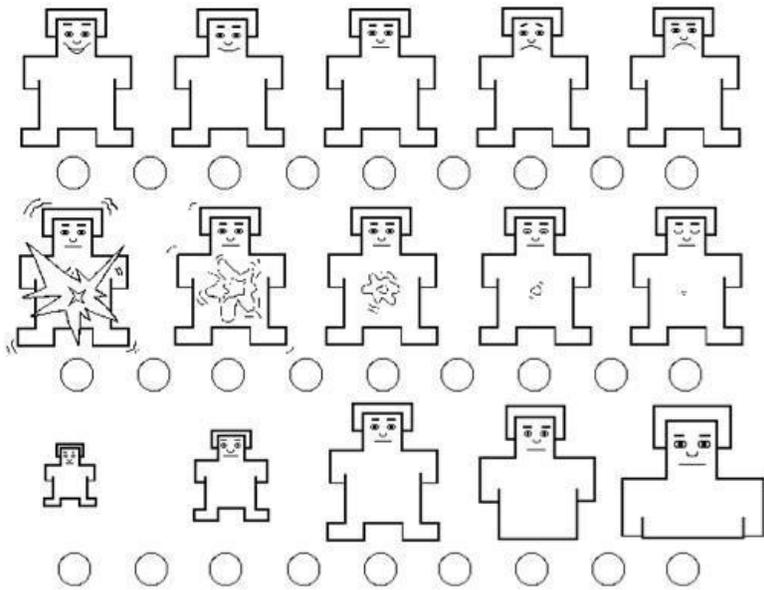


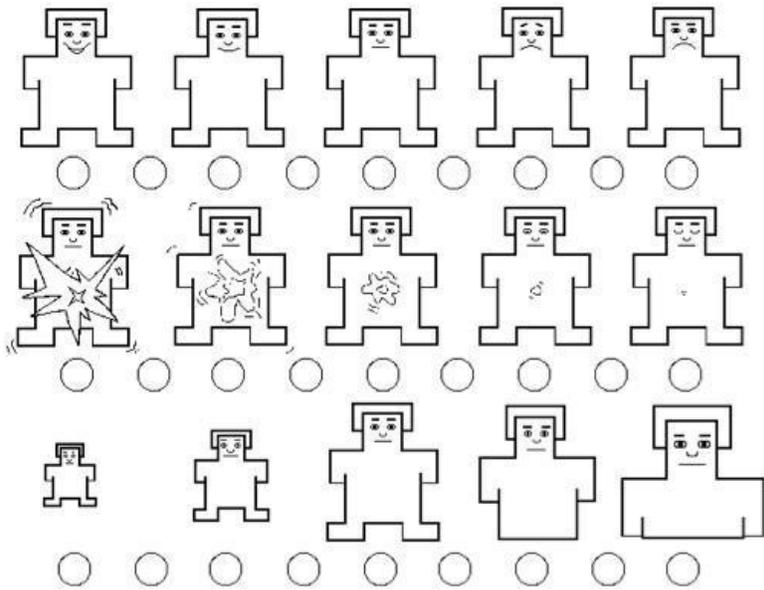


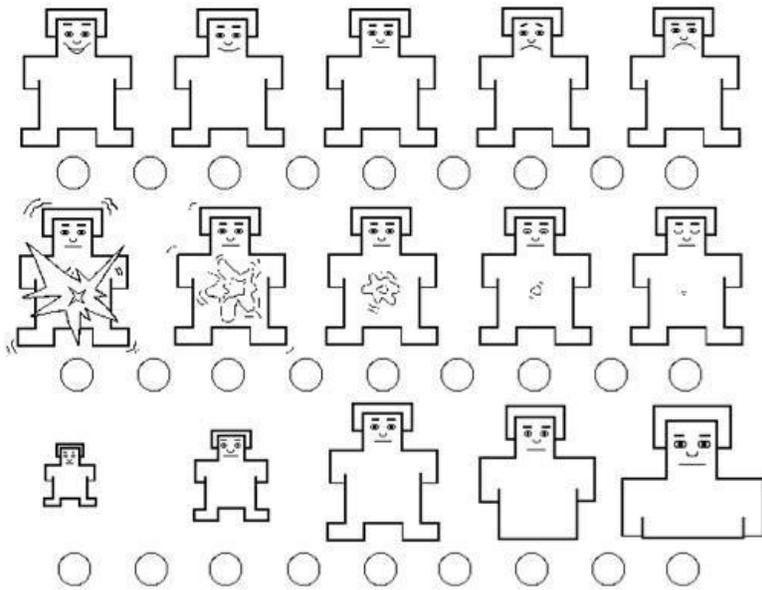












第二部份

接下來的問卷將圖片中的模特兒分類為不同類型，請依您對圖片的第一印象選擇同意與否。



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					

問卷到此結束，感謝您的配合及協助。

APPENDIX C
QUESTIONNAIRE FOR SAMPLE TAIWAN: ENGLISH VERSION

Please read this consent document carefully before you decide to participate in this study.

Thank you for your participation of this questionnaire. The questionnaire will not take you more than 10 minutes.

This questionnaire is conducted by a graduate student of University of Florida who majors in Advertising for final thesis use. The purpose of the questionnaire is twofold. First, to realize your emotional response toward different beauty types. Second, to realize how you categorize different beauty types. In the following questionnaire, you will be asked questions about 14 models in the photographs. There are no correct or incorrect answers. Please answer every question by first impression, ignoring anything else you know about the model.

All the information you provide is confidential. Your identity will be kept confidential to the extent provided by law. The information you provide will only be used in academic research.

There will be no direct benefit and risk for you by participating in this questionnaire. And there will be no compensation to you for participating in the study. Your participation in this study is completely voluntary. There is no penalty for not participating. You have the right to withdraw from the study at anytime without consequence.

**If you have any questions about this study, please contact me, Chen-Ting Chen, Department of Advertising, University of Florida. E-mail: XXXXXXXXX@ufl.edu, Phone number: 352-XXX-XXXX
or
Dr. Sutherland, E-mail: XXXXXXXXX@jou.ufl.edu**

If you have any questions about your rights, please contact IRB02 Office, Box 112250, University of Florida, Gainesville, FL 32611-2250; phone 392-0433.

Thank you for your assistance.

Chen-Ting Chen

I voluntarily participate this questionnaire.

I agree

What is your gender?

- Male
- Female

What is your age?

- Under 18 years old
- 18 to 20 years old
- 21 to 25 years old
- 26 to 30 years old
- 31 to 35 years old
- 36 years and over old

What is your nationality?

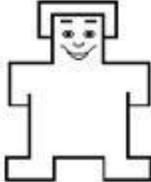
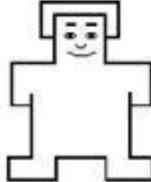
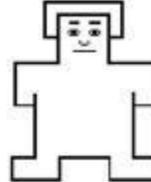
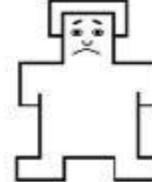
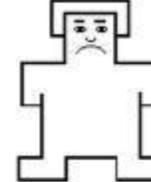
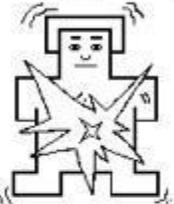
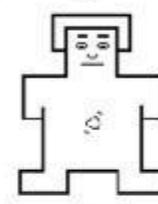
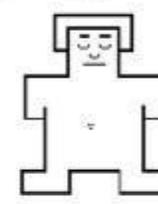
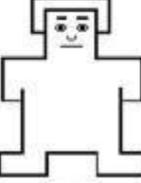
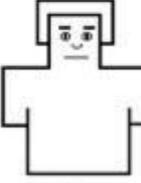
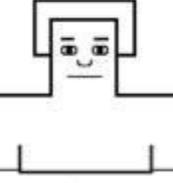
- Taiwan
- Others

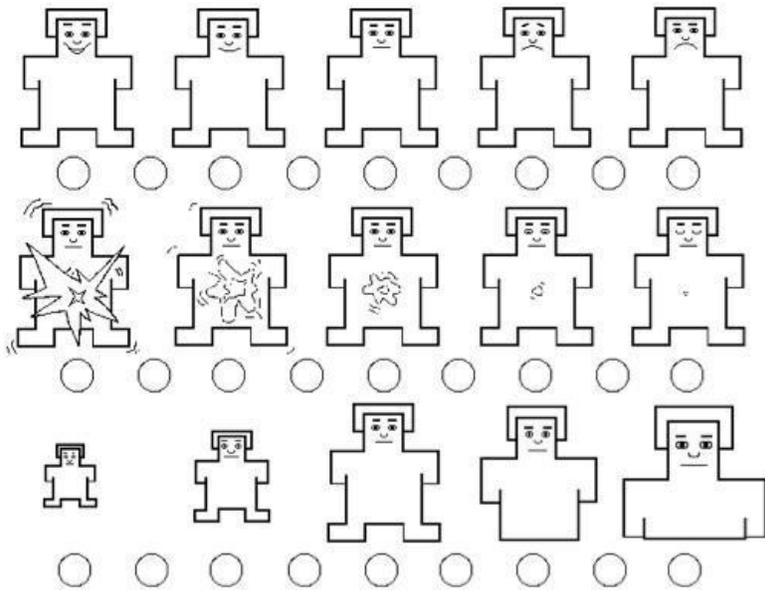
Have you lived in countries other than Taiwan starting 6 years back from now?

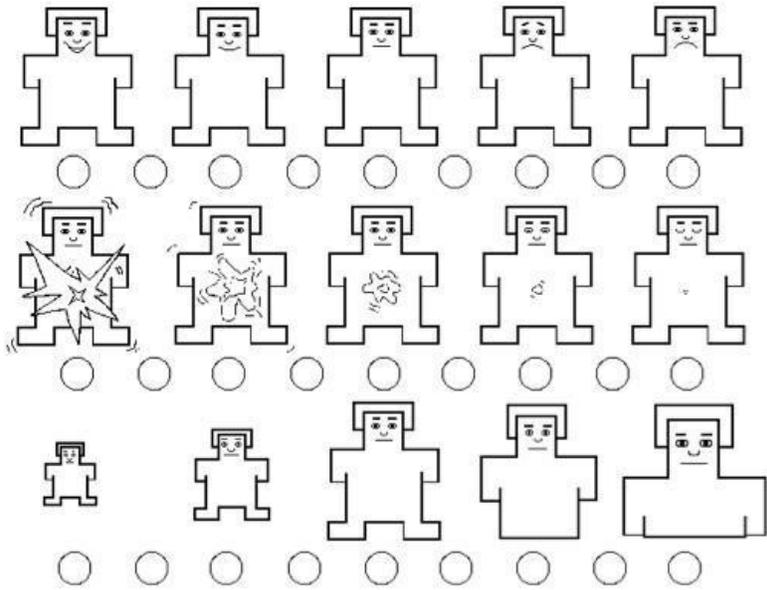
- Yes
- No

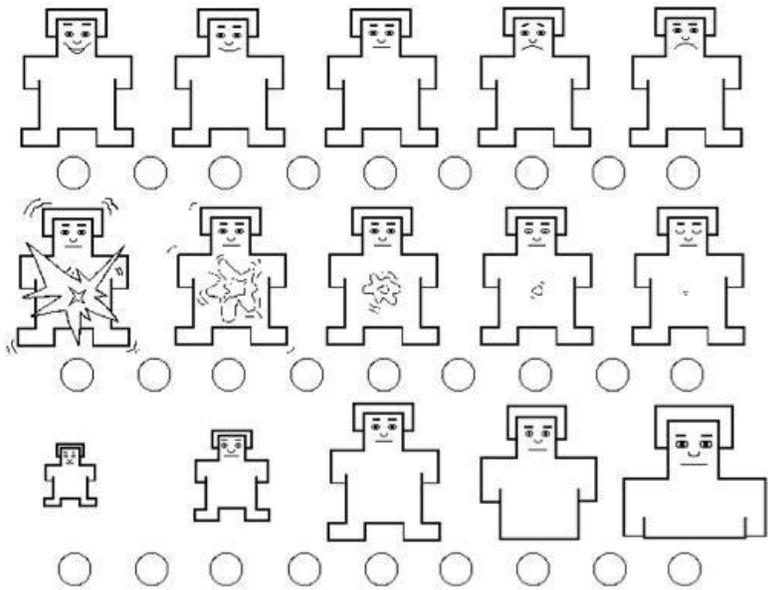
First Part

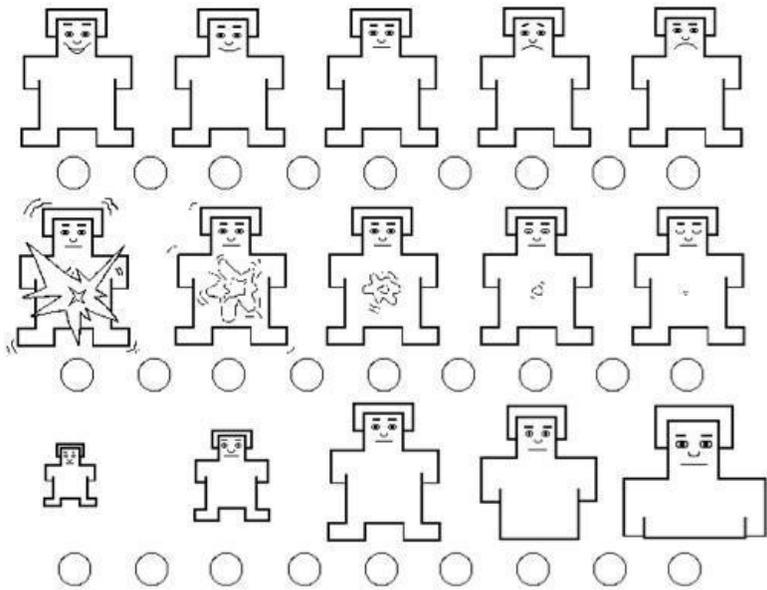
This part of the questionnaire is going to test your emotional response toward different beauty types by AdSAM®. The following graphic characters represent YOU. The first row represents your pleasure degree. The second row shows your arousal. And the final row shows how dominant you feel. Please choose the answer in EACH row which best identifies YOUR feelings. You can choose by the degree you feel. Please answer the questions based on the FIRST IMPRESSION of the models AS PICTURED, ignoring other things you know about them.

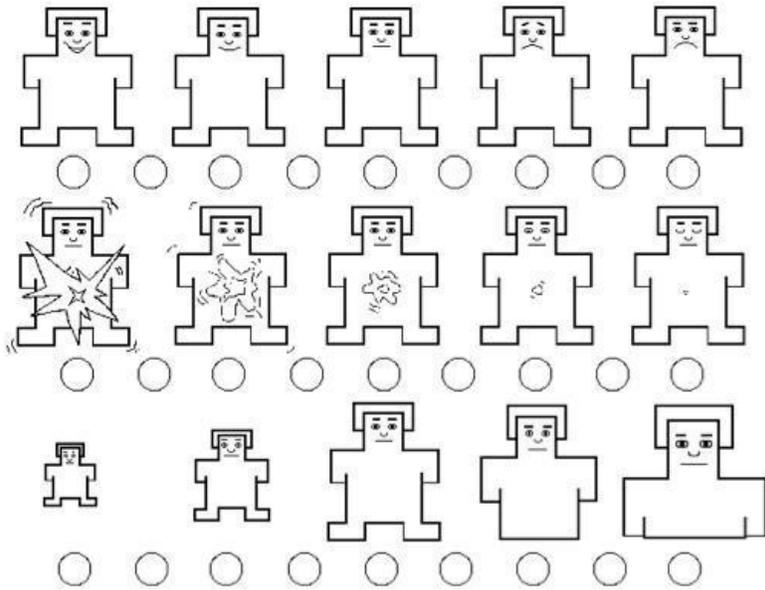
				
<input type="radio"/>				
				
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<input type="radio"/>				

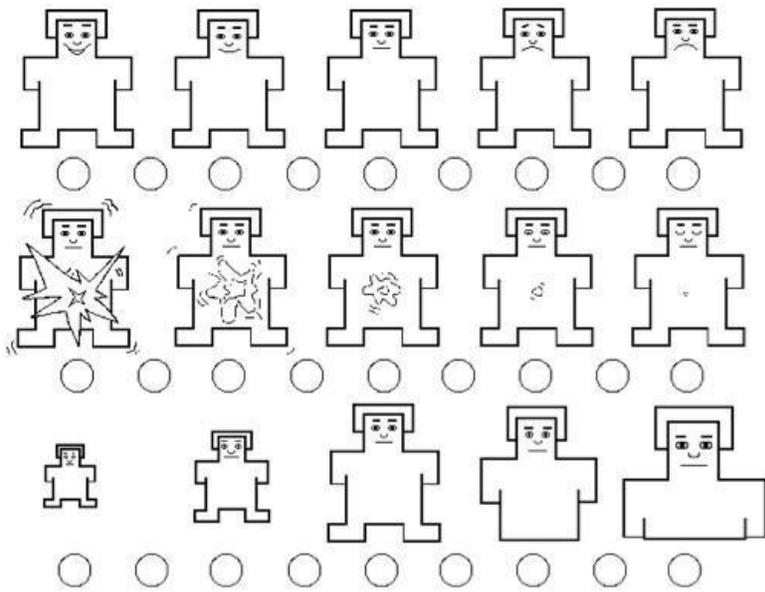


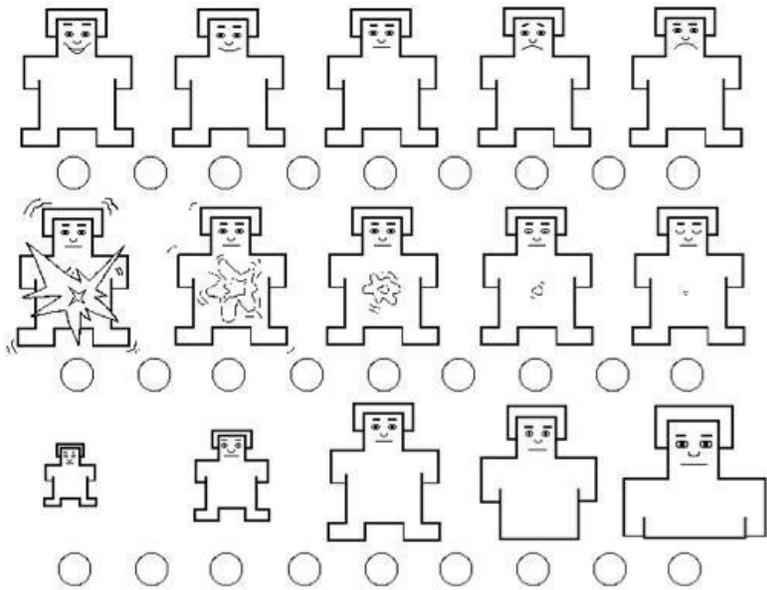












Second Part

You are required to evaluate the models in different types of beauty. Please using a five-point rating scale to answer your opinion about the description below the photograph.



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					



	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The model in the photograph is a Classic Beauty Type					
The model in the photograph is a Girl Next-door Type					
The model in the photograph is a Cute-Acting Type					
The model in the photograph is a Wildness Type					
The model in the photograph is a Intellectual Beauty Type					
The model in the photograph is a Sexy Little Women Type					
The model in the photograph is a Edgy Type					
The model in the photograph has Qizhi					

Thank you for taking the time to complete the questionnaire.

APPENDIX D
QUESTIONNAIRE FOR SAMPLE TAIWAN: MANDARIN VERSION

親愛的受試者您好，在正式開始填寫此份問卷前，以下說明可協助您了解將參與之研究內容。

首先，感謝您百忙之中參與此次問卷調查。填寫問卷所需時間約為五至十分鐘。

此份問卷係由美國佛羅里達大學廣告所研究生所建立。主要目的為了解您對於不同類型的模特兒會產生之態度及反應。每道問題並無正確解答，請依照對問題的第一印象直接作答即可，毋須考慮對於圖片中模特兒之任何既定印象及認知。

您所提供的任何資料皆為機密資訊，僅做為學術研究之用。所有與您身份有關之訊息將在法律保障的範圍內機密保護。

參與此份問卷將不會對您產生直接的益處及風險，亦將不會提供任何酬勞。您的參與是完全自願的，您有權力在受試中的任何時間點離開頁面。

若您對此研究有任何問題，請聯絡美國佛羅里達大學廣告所研究生陳貞廷同學。

E-mail: XXXXXXXXXX@ufl.edu

手機: 1-352-XXX-XXXX

或

Sutherland 博士。E-mail: XXXXXXXXXX@jou.ufl.edu

若您對您參與本次問卷調查應有之權利有任何疑問，請聯絡佛羅里達大學(University of Florida)的審查機構(The Institutional Review Board (IRB))。

地址:Box 112250, University of Florida, Gainesville, FL 32611-2250

電話:1-352-392-0433

再次感謝您的參與與配合。

陳貞廷

我自願參與此份問卷調查

我同意

性別

男性

女性

年齡

低於 18 歲

18 至 20 歲

21 至 25 歲

26 至 30 歲

31 至 35 歲

36 歲或以上

國籍

台灣

其它

請問你至今是否已離開台灣超過六年的時間？

是

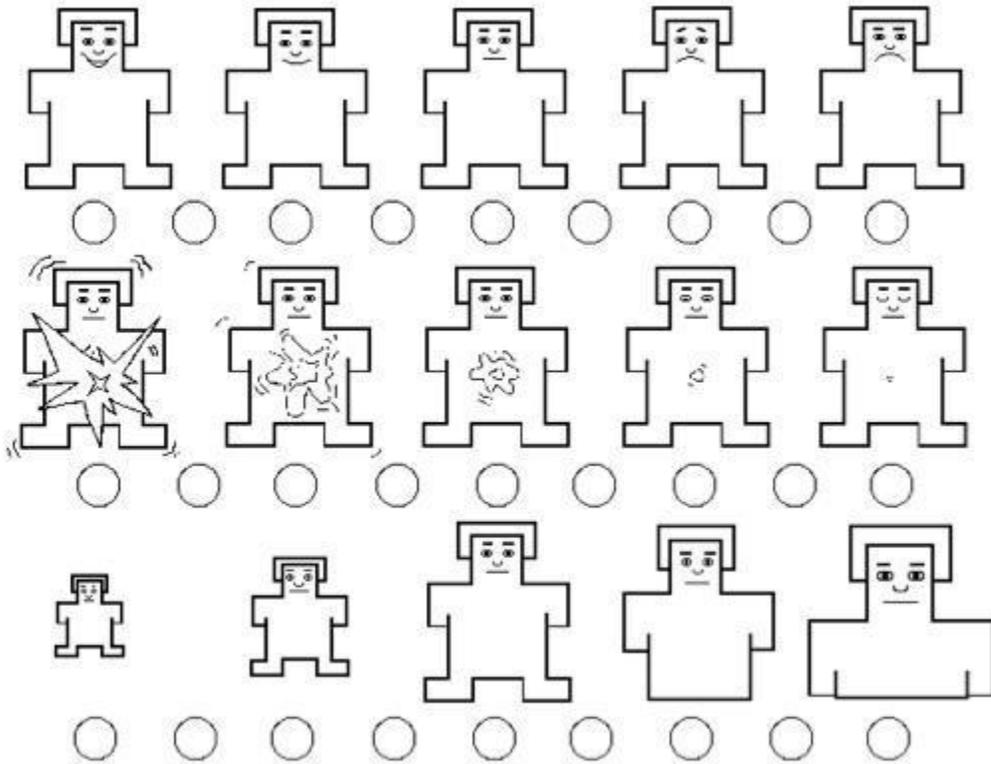
否

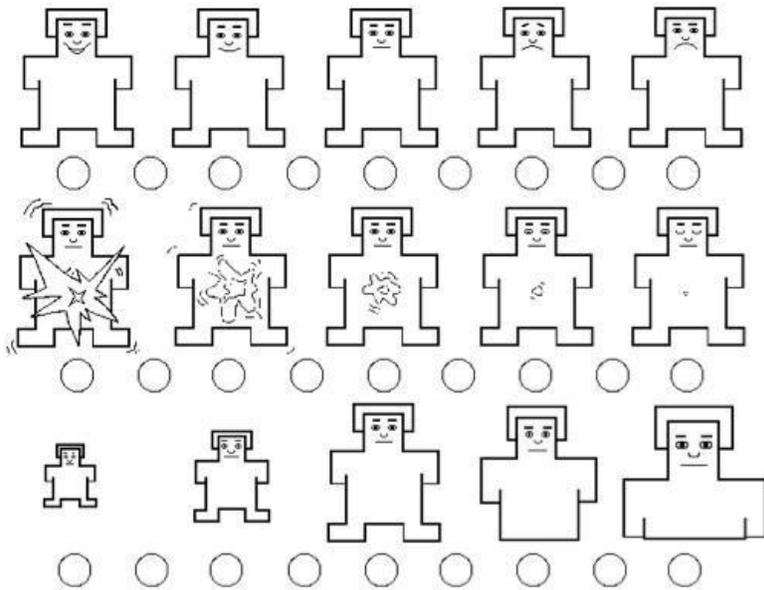
第一部份

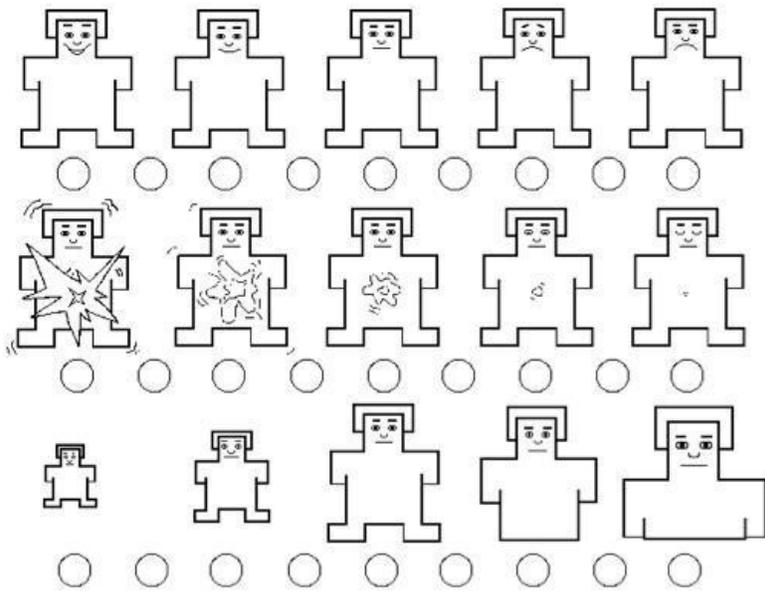
此部分將以 AdSAM®情緒測試圖表來調查您對圖片中模特兒之情緒反應。

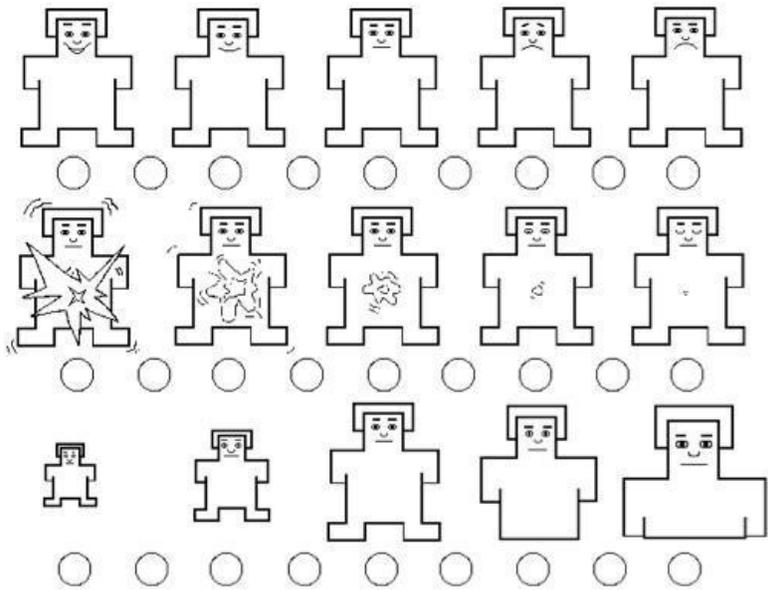
下圖為 AdSAM 情緒測試圖，圖中之模擬人型即代表您。下圖中第一列代表您的愉悅程度，第二列表示您被喚起的情緒程度，第三列則代表您自身感覺所握有之主控權(您感覺到順從-您感覺到握有支配權)。請於每一橫排中，依您對每張照片之情緒反應程度做出最符合的選擇 (您可選擇位於模擬人形下方之圓圈或位於兩個模擬人形之間下方的圓圈)。

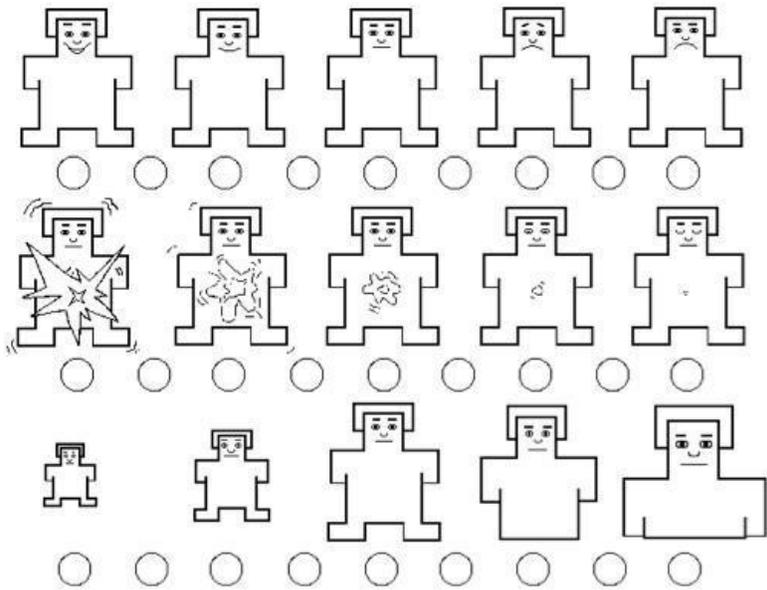
作答時，請以對照片中每位模特兒的第一印象回答，忽視對模特兒之既定印象及認知。

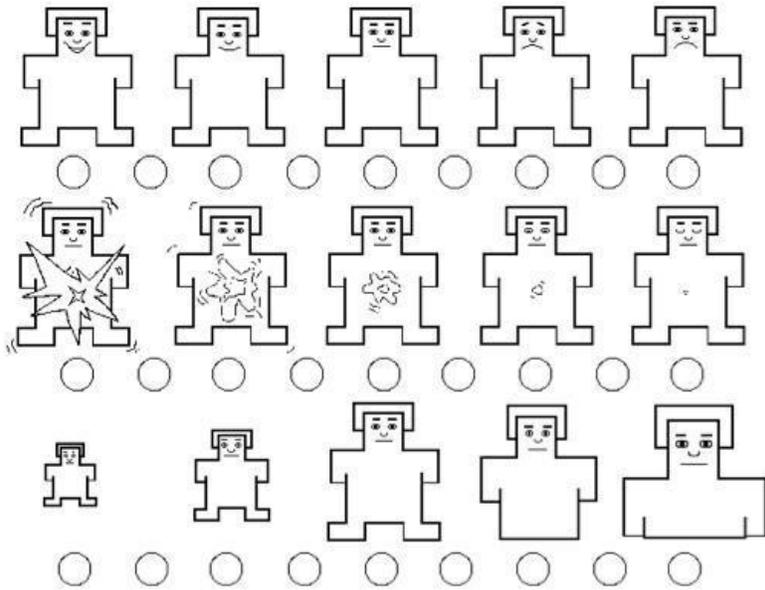


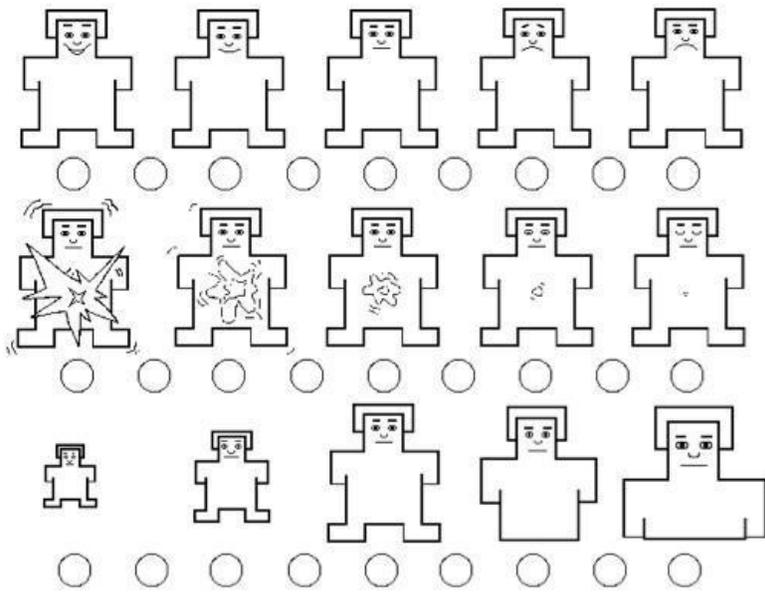


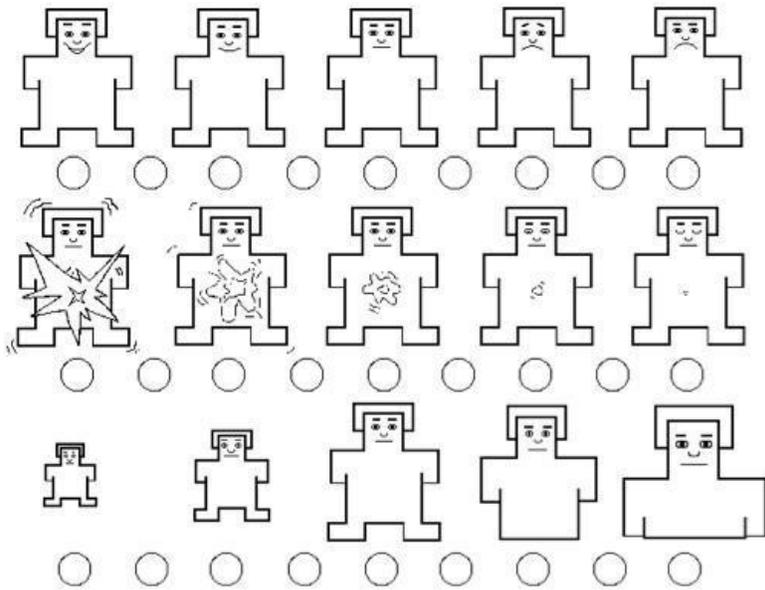












第二部份

接下來的問卷將圖片中的模特兒分類為不同類型，請依您對圖片的第一印象選擇同意與否。



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					



	非常不同意	不同意	無意見	同意	非常同意
照片中的模特兒屬於名媛淑女/ 大家閨秀類型					
照片中的模特兒屬於鄰家女孩 類型					
照片中的模特兒屬於裝/扮可愛 類型					
照片中的模特兒屬於野性火辣 類型					
照片中的模特兒屬於知性成熟 類型					
照片中的模特兒屬於性感小女 人類型					
照片中的模特兒屬於前衛類型					
照片中的模特兒有氣質					

問卷到此結束，感謝您的配合及協助。

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BIOGRAPHICAL SKETCH

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