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A Multi-Dimensional Study of Male Attractiveness

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A Multi-dimensional Study of Male Attractiveness

By

Kristina Anne Georgiou

Declaration

To the best of my knowledge and belief this thesis contains no material previously published by any other person except where due acknowledgment has been made.

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university.

Signature: 

Kristina Anne Georgiou

Date: 30 July 2013

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"We were made to persist. That's how we find out who we are." - *Tobias Wolff*

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I dedicate this work to my two precious children, Kallista and Ethan. The time and energy which I have sacrificed has been motivated by my love for you both and my desire to provide you with a brilliant life. I hope in time you will grow to understand, that which is worthwhile never comes easy but is achievable if you are prepared to dedicate yourself.

"Don't ever give up.
Don't ever give in.
Don't ever stop trying.
Don't ever sell out.

And if you find yourself succumbing to one of the above for a brief moment, pick yourself up, brush yourself off, whisper a prayer and start where you left off.
But never, ever give up." - *Richelle E. Goodrich*

References of Publications from the Thesis

Conference Paper

Georgiou, Kristina, Sonia Dickinson-Delaporte and Christopher Marchegiani. 2011. "Projections of Male Attractiveness Types in Australia." Paper presented at *Australian and New Zealand Marketing Academy Annual Conference, Perth, Australia, November 28–30*.

Abstract

Highly attractive models are used in advertising to impact psychologically on a message receiver and improve awareness, expectations, attitudes, beliefs, and ultimately, advertising effectiveness. Research relating to female models has spanned several decades and established that model characteristics differ and create variation in audience responses and advertising effectiveness. In recent years there has been an increase in male targeted advertising. Advertising that targets young men not only reflects societies' views on masculinity but shapes how men perceive male attractiveness and assess 'idealised' images. The advertising industry has evolved its projection of masculine images however research regarding this evolution has been largely silent. The purpose of this study is to address the research silence and determine if male attractiveness is a multi-dimensional construct. Secondly, this study investigates the processing behaviours and outcomes resultant in young men when exposed to different male attractiveness types.

This study comprises three phases. Phase One and Phase Two investigate the multi-dimensionality of male attractiveness. Phase Three proposes that exposure to various male attractiveness types would create differences in comparison behaviours and resulting negative affect within young men. It is also hypothesised that social comparison orientation enhances the relationship between upward social comparison direction and negative affect.

Phase One and Two consisted of 30 interviews with professionals in the Australian Fashion, Advertising and Media industries. Participants were required to complete a card sorting activity of male model images, followed by interviews regarding the groups created in the card sorting exercise. Findings from the interviews and card sorting exercise supported that male attractiveness is a complex multi-dimensional construct. Six male attractiveness types were identified, each with unique traits that sets them apart from each of the other 'looks'. The six male attractiveness types are; Classic, Rugged, Boy Next Door, Metrosexual, Androgynous and Alternate/Offbeat.

Phase Three involved 344 Caucasian, male students from a large Western Australian university, aged between 18-26 years. Respondents completed a self-administered

questionnaire which, using an experimental design, tested the processing behaviours and outcomes when exposed to the different male attractiveness types. As predicted, there were significant differences in upward and downward comparison directions when men were exposed to different male attractiveness types. Results showed that comparisons were more neutral in direction (considered themselves as similar) when men were exposed to the Classic or Rugged male attractiveness type compared to the Alternate/Offbeat type where the direction was more downward (considered themselves as superior). Similar results were found in comparison direction when men were exposed to the Androgynous type (downward direction) compared to the Classic, Rugged, Metrosexual and Boy Next Door male attractiveness types (neutral direction). Interestingly none of the male attractiveness types created strong upward comparisons in men. This is different to findings in research related to female beauty types and the comparison behaviours in women.

Further results from Phase Three led to the partial acceptance of the hypothesis that male attractiveness types create significant differences in the level of negative affect experienced in young men. Specifically, results show that young men who are exposed to Metrosexual and Rugged male attractiveness types experience more negative affect than when exposed to Androgynous male attractiveness types. Interestingly there are no significant differences in negative affect experienced in young males when exposed to Rugged, Classic, Boy Next Door, Metrosexual and Alternate/Offbeat male attractiveness types. The findings suggest that apart from when using Androgynous male (which elicit lower levels of negative affect compared to Rugged and Metrosexual male attractiveness types) models in advertising, the other male attractiveness types would not induce higher levels of negative affect in young male target audiences.

Phase Three of the study also examined the relationship between social comparison direction and negative affect. As predicted, the study found that the average level of negative affect was significantly higher among respondents who had upward comparisons to a male attractiveness type than respondents who had downward comparisons to a male attractiveness type. This result is expected as males who made a slightly upward comparison were feeling more inferior to the male attractiveness

type, which resulted in higher negative affect compared to those who made downward comparisons as they were feeling superior.

Finally, Phase Three also examined the moderating effects that social comparison orientation has on the relationship between social comparison direction and negative affect. Although previous research suggests that social comparison orientation would have a moderating effect on the relationship between social comparison direction and negative affect, this study did not confirm this relationship. Social comparison orientation does not enhance the relationship between upward social comparison direction and negative affect when young males are exposed to male attractiveness types.

This research provides essential managerial and theoretical contributions in relation to the multi-dimensionality of male attractiveness. Managerial contributions of this study relate to the impacts that consumer processing behaviours and outcomes has on the effectiveness of advertising targeted to young males when using different male attractiveness types. Additionally, the findings of this study will be the basis for future research in relation to male attractiveness and further processing outcomes in the fields of consumer behaviour and marketing communications.

Table of Contents

List of Tables

List of Figures

Chapter 1 Introduction

1.1 Overview

There has been an increase in male targeted advertising and the use of ideal male images in advertising internationally (Pope Jnr., Olivardia, Borowiecki and Cohane 2001, Tunkay-Zayer and Otnes 2012). Advertising content is setting the parameters by which men understand their gendered identities (Hopkins 2000; Leit, Gray, and Pope Jnr 2001). Coskuner (2006) suggests that the male gaze has inverted onto itself as a result of increased male consumption, increased depiction of men in advertising and increased focus on fashion and grooming for men. Tunkay-Zayer and Otnes (2012, 87) also support this suggestion adding that men are increasingly commodified and "look at themselves and other men as objects of consumer desire".

Advertising that targets young men is acknowledged to be powerful as it is "both a representative site and mobilising force of cultural shifts in masculinity" (Benwell 2003, 7) whereby advertising is fundamental in shaping how men perceive male attractiveness and assess 'idealised' images (Pope Jnr et al. 2001). While the men's lifestyle magazine sector, together with their advertising counterparts, has evolved their projection of masculine images, academic research regarding this evolution has been largely silent.

Although limited research in relation to male models used in advertising has been conducted, there is an abundance of research related to female models. Past research has investigated female models used in advertising and their influence on society's perception of 'idealised' images of female beauty. While highly attractive female models are used in advertising to create positive responses in a message receiver (improve awareness, expectations, attitudes, beliefs, and ultimately, advertising effectiveness) (Pollay and Gallagher 1990), research has found that negative processing outcomes such as negative affect are common consequences (Bower 2001; Dickinson-Delaporte, Ford, and Gill 2013). Research in relation to female models, has determined the multi-dimensionality in female model beauty and

investigated the variation in audience responses and advertising effectiveness when exposed to different female model beauty types (Ashmore, Solomon, and Longo 1996; Goodman, Morris, and Sutherland 2008; Patzer 1980; Solomon, Ashmore, and Longo 1992). Additionally, studies conducted in regard to female models has shown that model characteristics impacts brand positioning (Solomon, Ashmore & Longo 1992), where a brand is relying on a specific model type to communicate a very precise brand message (Goodman, Morris, and Sutherland 2008; Solomon, Ashmore, and Longo 1992; Wells 1989). There is also evidence that model 'looks' create variation in affective responses such as pleasure, arousal and dominance (Goodman, Morris, and Sutherland 2008). To date, this research has been focussed on female models and female processing outcomes. This study addresses the existing silence in research in a male context by being the first to investigate the existence of male attractiveness types and the influence of these types on male comparison behaviour and resulting negative affect.

1.2 **Background to the Research**

The increase in male targeted advertising has been evident in the last three decades (Thompson and Hirschman 1995; Tuncay-Zayer and Otnes 2012). Print and online magazines are commonly used marketing communication channels when advertising to male target audiences. At present there are ten men's lifestyle magazines published in Australia (Dimmitt 2013). These magazines, through their editorial and advertising content are highly influential in the way by which men view masculinity, gender roles and 'idealised' male images (Gottschall Jnr. 1999; Hopkins 2000; Leit, Gray, and Pope Jnr 2001).

Male images used by the advertising industry have changed over past decades however academic research regarding these changes has been limited. There is a small body of research that has looked at male attractiveness), but for the most part, it investigates gender roles (Gottschall Jnr. 1999; Skelly and Lundstrom 1981; Wolheter and Lammers 1980), masculinity with a focus on body image (Cafri and Thompson 2004; Leit, Gray and Pope Jnr. 2001; Lynch and Zellner 1999; Morrison, Morrison, and Hopkins 2003; Pope Jnr et al. 1999) and is yet to explore the multi-

dimensional nature of male attractiveness (Featherstone 1993; Gottschall Jnr. 1999; Kervin 1990).

Conventionally, male models and female models have been conceptualised along a single continuum from 'unattractive' to 'attractive' (Belch, Belch, and Villareal 1987; Bower 2001; Bower and Landreth 2001; Joseph 1982; Martin and Gentry 1997; Richins 1991; Richins 1995). While conceptualising attractiveness level is important, it does not adequately reflect variation in the type of model 'look.' Models can be equally attractive, yet differ in terms of physical features and qualities so that they have a defined type of 'look' (Patzer 1980).

A major objective of this study is to determine whether male attractiveness is a multi-dimensional construct. Understanding the multi-dimensionality of the construct and defining the male attractiveness types will enable this study to explore the resulting processing outcomes when young males are exposed to various male attractiveness types. The findings of this study will be the catalyst for future psychological and marketing research to progress in a similar way to the body of research relating to female beauty types. Research regarding female beauty types has provided an understanding of brand positioning implications, processing variations and impact on advertising effectiveness consequent from exposure to each beauty type.

1.2.1 Key Constructs and Theories

1.2.1.1 Uni-dimensional versus Multi-dimensional Conceptualisation of Male Attractiveness

There has been agreement amongst academics that female models should be conceptualised based on a multi-dimensional approach (Ashmore, Solomon, and Longo 1996; Englis, Solomon, and Ashmore 1994; Goodman, Morris, and Sutherland 2008; Martin and Peters 2005; Solomon, Ashmore, and Longo 1992). Female model beauty is considered to be multi-dimensional in nature where several 'types' of beauty exist, for example sexual, classic, and cute beauty (Solomon, Ashmore, and Longo 1992). However no research has investigated the multi-

dimensionality of male attractiveness. While academic research to date continues to conceptualise male attractiveness as a uni-dimensional construct, projections of multiple attractiveness types in men's lifestyle magazines give support to a shift in general perceptions regarding 'idealised' male images (Featherstone 1993; Thompson and Hirschman 1995). These projections in industry indicate that male attractiveness is not uni-dimensional but a more complex multi-dimensional construct. Research also highlights a shift in general perceptions of male attractiveness, where there is movement away from traditional associations of masculinity and hegemonic attributes such as white skin, strong bone structure, large muscles and related traits such as rationality, intellect, and power (Connell 1993; 2005; Connell and Messerschmidt 2005; Gottschall Jnr. 1999). Consequently, this research aims to determine the multi-dimensionality of male attractiveness by examining nuances in physical facial features, styling and pose from the shoulders up to identify contemporary male attractiveness types.

1.2.1.2 Social Comparison Theory

Social Comparison Theory provides a theoretical framework to understand the fundamental processes and assumptions in relations to the behaviours, emotional reactions and outcomes evident in males when exposed to various attractiveness types. Social comparison theory (Festinger 1954) suggests that individuals have a drive to evaluate themselves against similar or dissimilar others (Hyman 1968) and that comparisons can be upward and downward (Martin and Gentry 1997; Wood 1989). Upward comparison occurs when individuals evaluate themselves against someone who they perceive to be 'above' them, while a downward comparison occurs when individuals evaluate themselves against someone who is 'below' them (Martin, Suls, and Wheeler 2002). Whether a person compares themselves with similar or dissimilar (upward or downward direction) 'others', can be explained to some extent, by the underlying motivation for the comparison. Social comparison motives include self-evaluation (Richins 1995), self-improvement (Brickman and Bullman 1977; Taylor and Lobel 1989) and self-enhancement (Suls and Miller 1977). Self evaluation is an upward comparison motive where the motive is to gain an accurate assessment of one's ability, value or worth. Self-evaluation typically generates negative emotions as the one being compared to is seen as superior across

important traits (Dickinson-Delaporte, Ford and Gill 2013; Goodman, Morris and Sutherland 2008). Self-improvement motive prompts upward comparisons that involves the individual learning how to better oneself or being inspired by someone percieved to be superior. Self-enhancement involves comparions with others specifically to protect, maintain or enhance self-perceptions (Martin and Kennedy 1993; Wills 1981).

The understanding of this theory is integral within the advertising industry as it impacts the selection and use of message sources within advertising and marketing communications (Bower 2001; Martin and Gentry 1997). Advertisers use highly attractive models in order to stimulate upward comparisons with the intended outcome being that an individual will aspire to attain the idealised image (improvement comparison behaviour). However, upward comparisons can create negative outcomes when an individual engages in evaluative comparison behaviour and an individual does not match-up to the idealised image (Bower 2001).

While numerous researchers have demonstrated that the use of highly attractive female models as message sources trigger comparison behaviours among women (Baker 2005; Bower 2001; Martin and Gentry 1997; Richins 1995) research has been limited in relation to the use of male models and comparison behaviours amongst men. Studies involving males have been focused primarily on social comparisons in regard to male body image and do not take into consideration nuances in physical facial features, styling of hair and pose from the shoulders up to determine variations in male attractiveness.(Agliata and Tantleff-Dunn 2004; Baird and Grieve 2006; Gulas and McKeage 2000). Therefore, this research investigates whether the use of male models with different attractiveness types influences the social comparison behaviour and resulting negative affect in young men.

1.2.1.3 Negative Affect

It is important for advertisers to understand the effects of advertising (Aylesworth, Goodstein, and Kalra 1999; Petty, Cacioppo, and Schumann 1983; Zajonc 1980). One particular effect is the affective response of audience members (Batra and Ray 1986). Attitudes formed from an advertisement can consequently influence the

attitude toward the product being advertised (Batra and Ray 1986). These attitudes are influenced by the affect experienced by the consumer when exposed to an advertisement (Aaker and Bruzzone 1985; Aaker, Stayman, and Hagerty 1986; Aylesworth, Goodstein, and Kalra 1999; Edell and Burke 1987). Creating favourable attitude towards an advertisement is essential for advertising effectiveness (MacKenzie, Lutz, and Belch 1986).

Advertisers use highly attractive models in order to stimulate upward comparisons where an individual will aspire to attain the idealised image through self-improvement comparison behaviour (Bower 2001). In the context of female models, Bower (2001) and Goodman, Morris and Sutherland (2008) suggest that beauty type and comparison motive may interact to create variation in negative affect. Men, like their female counterparts, engage in comparison behaviour and when men are exposed to and compare themselves to male models, there is evidence of negative self-evaluations (Gulas and McKeage 2000), and negative self-esteem (Agliata and Tantleff-Dunn 2004; Baird and Grieve 2006). Research is yet to investigate the influence of male attractiveness type on male comparison behaviours and resulting outcomes. Establishing whether male attractiveness is a multi-dimensional construct and determining the different male attractiveness types opens the door for academics and advertisers to better understand male processing outcomes when exposed to various model images.

1.3 **Business Problem, Research Questions, Objectives and Hypotheses**

The business problem which is being addressed by this research is that marketing managers and the advertising industry are not currently able to determine the impact of using different male models in advertising on the social comparison behaviour direction and affect responses in young male target audiences. Currently male attractiveness types have not been empirically identified and tested. The research questions of this study include:

- **Is male attractiveness conceptualised on a single dimension or multiple dimensions?**

- **If different male attractiveness types exist, do young males have different social comparison behaviour directions and resulting negative affect when exposed to the different types?**
- **Does social comparison orientation have a moderating effect on the relationship between comparison direction and resulting negative affect.**

In order to answer the above questions the study initially replicates the qualitative and quantitative methodologies used in the research of Solomon, Ashmore and Longo (1992) (which determined female beauty types) to investigate the dimensionality of male attractiveness and determine the male attractiveness types. The study then examines the social comparison direction and resulting negative affect in young males when exposed to the various male attractiveness types using social comparison theory as the theoretical foundation. Lastly the study examines social comparison orientation and whether it has a moderating effect between social comparison direction and negative affect.

The research contributes to the body of knowledge related to advertising effectiveness and social comparison theory by achieving the following research objectives and hypotheses:

Research Objective 1: To determine whether male attractiveness is conceptualised on a single dimension (attractive versus unattractive) or whether multiple dimensions of attractiveness are identifiable.

H_1: A single dimension of attractiveness will not be adequate to explain the sorting task data for male models.

Research Objective 2: To determine if social comparison direction in young males varies when exposed to each male attractiveness type.

H_2: Male attractiveness type creates significant differences in upward and downward comparison behaviours.

Research Objective 3: To determine if levels of negative affect varies in young males when exposed to each male attractiveness type.

$H_{3:}$ Male attractiveness type creates significant differences in level of negative affect.

Research Objective 4: To determine the relationship between social comparison direction and negative affect when young males are exposed to male attractiveness types. Additionally, to determine the moderating effects of social comparison orientation on the relationship between social comparison direction and negative affect when young males are exposed to male attractiveness types.

$H_{4a:}$ Upward social comparison direction results in higher levels of negative affect compared to downward social comparison direction.

$H_{4b:}$ Social comparison orientation enhances the relationship between upwards social comparison direction and negative affect.

The research objectives and testing of hypotheses outlined above aims to provide solutions to the business problem and questions related to this study.

1.4 Justification for the Research

This study provides significant theoretical and managerial contributions that are detailed in the sections below.

1.4.1 Theoretical Significance

Although research has been conducted in regards to female beauty types, related social comparisons and affective outcomes (Ashmore, Solomon, and Longo 1996; Goodman, Morris, and Sutherland 2008; Patzer 1980; Solomon, Ashmore, and Longo 1992) there has been no empirical research which has investigated the relevance of multi-dimensionality in relation to male attractiveness. This is despite

projections in men's lifestyle magazines showing a wide variety of 'looks'. Magazine projections suggest that male attractiveness is a complex multi-dimensional construct (Featherstone 1993; Thompson and Hirschman 1995) where there has been movement away from traditional projections of masculinity that focus on white skin, strong bone structure and large muscles (Gottschall Jnr. 1999) towards a variety of 'looks'.

While there is a body of research that has begun investigating male attractiveness (Gottschall Jnr. 1999; Pope Jnr et al. 1999), for the most part it investigates gender roles (Gottschall Jnr. 1999), masculinity (Cafri and Thompson 2004; Lynch and Zellner 1999; Morrison, Morrison, and Hopkins 2003; Pope Jnr et al. 1999) and generalises about the effects of male physical attractiveness. There has been agreement amongst academics that highly attractive female models should be conceptualised based on a multi-dimensional approach (Ashmore, Solomon, and Longo 1996; Martin and Peters 2005; Solomon, Ashmore, and Longo 1992). Accordingly, it is probable that such multi-dimensionality also exists in male models.

This research provides essential theoretical contributions in relation to the multi-dimensionality of male attractiveness that will be the basis for further research in relation to male attractiveness and further psychological consequences and processing outcomes in the fields of consumer behaviour and marketing communications. Outcomes that should be investigated include self-esteem, self-perception, self-concept and consequence of such on advertising effectiveness. Ethical issues regarding the impact of male targeted advertising (specifically investigating male attractiveness types) on men's psychological well-being and society in general, are also future research directions.

1.4.2 Managerial Significance

Understanding multi-dimensionality of male attractiveness is important because of the increased targeting of young males by publications and advertisers, as evidenced by an increase in the number or Australian publications and circulation of male lifestyle/fashion magazines (Bombara 2001; Magazine Publishers of Australia 2009). Today, there are ten men's magazines in the lifestyle/fashion/health category in

Australia (Dimmitt 2013). Leading magazines such as Men's Health and GQ have shown strong past and continued growth (Bombara 2001; Mediaworks 2010; Men's Health 2010). The increase in advertising media targeted towards men presents a significant field of study regarding the effectiveness of advertising, in particular, the choice of male model types used in advertisements for products. Understanding projections of males in Australian media and determining male attractiveness types, enables this study to investigate consumer processing variations consequent from exposure to each type.

It is important for marketers to understand consumers' affective reactions to marketing stimuli and be aware that these may occur without conscious awareness (Aylesworth, Goodstein, and Kalra 1999; Zajonc 1980). Attitudes formed from an advertisement can consequently influence the attitude toward the product being advertised (Batra and Ray 1986). These attitudes are influenced by the affect experienced by the consumer when exposed to an advertisement (Aaker and Bruzzone 1985; Aaker, Stayman, and Hagerty 1986; Aylesworth, Goodstein, and Kalra 1999). Creating a favourable attitude towards an advertisement is essential for advertising effectiveness (MacKenzie, Lutz, and Belch 1986) and a key element to achieving this is minimising negative affect.

Research conducted to date has not explored the consumer processing behaviours within male target audiences when exposed to male models with various attractiveness types in advertising. The outcomes of these processing behaviours may result in negative affect, as has been found in research based on females (Bower 2001, Dickinson-Delaporte, Ford and Gill 2013). By determining various male attractiveness types this study will assist in understanding male processing behaviours when exposed to these various attractiveness types when used in advertising communications. Such understanding will assist organisations to adapt advertising by including male images that would minimise negative affect in male target markets.

The findings of this study will also have managerial implications for a wider scope of fields such as human resource management and psychology. An understanding of the

influence of male attractiveness types determined by this study on interpersonal relationships and work place behaviours has managerial significance.

1.5 Delimitations of Scope, Limitations and Key Assumptions

The delimitations together with the limitations of the study help the reader understand the scope of the research and the research boundaries. The research examines male attractiveness in the context of male models used in advertising in Australia. An additional delimitation is that the study does not investigate the different influences on social comparison behaviour such as mood (Wheeler and Miyake 1992; Wood et al. 1994; Wood, Michela, and Giordano 2000), self-esteem (Wheeler and Miyake 1992; Wood, Michela and Giordano 2000) and self-perceived attractiveness (Patrick, Neighbours, and Knee 2004), locus of control (Venkat and Ogden 2002) and attention to social comparison information (Bearden and Rose 1990).

The research examines social comparison behaviour, specifically social comparison direction, in the context of marketing communications. Negative affect is also examined in this study as previous research regarding social comparison behaviour outcomes in the context of female models has shown that variations in negative affect exist among female audiences when exposed to female models. Positive affect is not typically exhibited in individuals when exposed to models in advertising (Bower 2001; Goodman, Morris, and Sutherland 2008). Additionally negative affect as a processing outcome of social comparison direction is exclusively examined, although there are a number of different outcomes which exist including influence on self-esteem (Hafner 2004; Martin and Kennedy 1993; Richins 1991, 1995), mood (Gibbons and Gerrard 1989; Tiggemann and McGill 2004), body image and satisfaction (Agliata and Tantleff-Dunn 2004; Baird and Grieve 2006; Gulas and McKeage 2000). Another delimitation of this study is that the focus is on the behaviours and psychological outcomes of male targeted audiences and there is no investigation into the ethical issues related to these.

This study attempts to understand the complexities of male attractiveness projections, however is bound by several limitations. Restrictions are evident with regards to the

place and time from which the model images were sampled. Card sorting was conducted on an Australian sample of images by Australian cultural gatekeepers. Hence the findings of this study in relation to male attractiveness types may not be generalisable to other countries.

A further limitation of this research is that the sample utilised in Phase Three uses a segment of the population, specifically Generation Y university students. Whilst the literature on social comparison theory and consumer behaviour in university students is well recognised (Bower 2001; Dickinson-Delaporte, Ford, and Gill 2013; Richins 1991), it is still unknown how generalisable the results of this study will be on the entire Australian Generation Y population. Further limitations and future research directions are discussed in Chapter Five.

1.6 **Methodology**

Phase One and Two of the study is exploratory in nature, using qualitative and quantitative research methods to develop male attractiveness types. Phase Three uses quantitative procedures to explore research objectives and test related hypotheses.

The first two phases of research replicate the methods used by Solomon, Ashmore and Longo (1992) to establish the multi-dimensionality of beauty in a female model context. In both phases, cultural gatekeepers participated in a personal interview and an open card sorting exercise. Both phases were conducted over a five month period, leading to the identification of male attractiveness types represented in Australia. The findings of Phase One created adjectival descriptors of male 'looks'. These adjectival descriptors were used to create a series of scales used in Phase Two, which participants completed and the data collected was analysed using multi-dimensional scaling. Multi-dimensional scaling provided quantitative evidence of distinct attractiveness types. Each phase of the research is described below.

1.6.1 Phase One

In Phase One, there were eleven participants. All participants were professionals in the fashion and advertising industries located in Australia. A purposeful sampling

technique was used to select participants. The participants were selected based on their professional expertise, their knowledge could provide information, related to the study, that others could not provide so well. These professionals are considered 'informants' to media industries and are highly familiar with male images.

Participants were interviewed to determine if there were multiple and distinct verbal differentiations of male attractiveness. Participants were asked to complete an open-ended card sorting exercise and were then interviewed using the Zaltman Metaphor Elicitation Technique (Coulter, Zaltman, and Coulter 2001). Participants were provided with 100 images of male models and then asked to work through several steps in order to categorise each image and provide related group descriptors. The initial 100 images were reduced to 50 images after four interviews as redundancy of image representing 'looks' was evident and participant fatigue was occurring. The male model images were selected using a systematic sampling method from Australia's largest modelling agencies' portfolios (Vivien's Modelling Agency, Chadwick's Modelling Agency and Scene Models). Images selected conformed to strict guidelines where they were above the waist or face photographs, had no visible logo/brand, no names or magazine mastheads, featured only the model alone, were the same size image, were of high photographic quality, colour, and showed the model clothed.

Participants in Phase One were asked to perform a number of steps; 1) sort images of male models into similar piles 2) select one image out of each pile which best represents the characteristics of that group of images, called the 'exemplar' image, 3) provide as many descriptive words to verbally explain the type of attractiveness the male model exhibits 4) discuss what is the antithesis characteristics of the model. Thematic analysis of the interviews produced the adjectival descriptors of male attractiveness types which were then used in Phase Two, and are explained further below.

1.6.2 Phase Two

Phase Two used a census of the population of Editors of men's fashion/lifestyle magazine published in Australia (The Significant Seven: Men's Magazine Editors

2012). In total, nineteen Editors, Sub-editors, Art Directors, Fashion Editors and Journalists of Australian men's fashion/lifestyle magazines, also completed a card sorting exercise and scaled questionnaire relating to adjectival descriptors developed from Phase One results. Participants engaged in the same card sorting activity as Phase One with 51 male model images. The second step of the interview differed from Phase One as the participants were asked to complete a short questionnaire, which consisted of nine adjectival descriptor scales. Participant were required to rate each exemplar model image based on nine adjectival descriptors. This questionnaire was developed from Phase One thematic analysis results of the nine male attractiveness characteristics/descriptors (Refined/Sophisticated, Classic Male Model, Rugged, Sexual, Androgynous, Boy Next Door, Surfie, Metrosexual and Alternate/Offbeat). Each characteristic was measured on a seven point scale and anchored by the number one representing *NOT the male attractiveness characteristic* and on the opposite end of the scale the number seven representing *the male attractiveness characteristic* (e.g. 1 = NOT Sexual, 7 = Sexual). The participant's rating for each exemplar image of the group was then applied to every image the participant had placed in that particular group for the card sorting exercise.

Data collected from the card sorting activity completed in Phase Two by men's lifestyle magazine editors was used to determine the psychological distance of the 51 model images between all possible pairs of images. Multi-dimensional scaling was used to analyse the data collected in Phase Two. The underlying assumption of Multi-dimensional scaling is that objects that often occur together or with some third object are psychologically similar or close, whereas objects that are rarely sorted into the same pile are psychologically dissimilar or distant (Rosenberg, Nelson, and Vivekananthan 1968). The computer software used to analyse and interpret this data is IBM SPSS Software version 19.

1.6.3 Phase Three

Phase Three uses quantitative techniques to understand the influence of male attractiveness types on social comparison direction and resulting affect in young Caucasian males. Experimental research design, post-test only with control (Davis 1997) is used to test the hypotheses relating to Phase Three of the research. A

convenience sample (Saunders, Lewis and Thornhill 2009) of 344 Caucasian, male, university students aged between 18-26 years was selected as participants. The selection of the sample is supported by Lynch and Zellner's (1999) and Gulas and McKeage (2000) given that university aged, Caucasian males are highly concerned with physical attractiveness and this age group of males is highly targeted by advertising (Alch 2000; Wolfburg and Pokrywczynski 2001).

Self-administered questionnaires were designed using validated scales from previously conducted studies (Bower 2001) to measure social comparison direction and negative affect. Images of exemplar models of each male attractiveness type identified in Phase Two were used for each treatment group of the experiment. Data collected from Phase Three was analysed using SPSS software. Various tests including Factor Analysis, ANOVA, Kruskal-Wallis tests, *t*-test and Hierarchical Multiple Regression analysis was conducted to interpret the data collected from Phase Three. Chapter Four provides further detail of the analyses and tests used in Phase Three.

1.7 **Definitions**

Definitions across the marketing field differ therefore, it is essential to outline the understanding of terms used in this research. The definitions outlined in the study are considered to be most appropriate for this field of research. The following terms are the studies' major constructs and theories and are discussed further in Chapter Two.

1.7.1 Social Comparison Theory

The basic premise of social comparison theory (Festinger 1954) addresses how people develop self-knowledge and make social choices based on their comparisons with others.

1.7.2 Social Comparison Direction

Social comparison direction refers to the direction of comparison that an individual demonstrates. Leading on from Festinger's original research, Wheeler (1966) suggests that individuals have a drive to evaluate themselves against not only similar

others (as substantiated by Festinger 1954) but also dissimilar others. Social comparisons with dissimilar others can occur in both an upward and downward direction.

1.7.3 Upward Social Comparison

Upward social comparison as interpreted by Wheeler (1966) occurs when an individual prefers to compare themselves with others whose outcomes or abilities are superior.

1.7.4 Downward Social Comparison

Downward social comparison as first indicated by Hakmiller (1966) occurs when individuals compare themselves with less fortunate others or those whose outcomes or abilities are inferior.

1.7.5 Social Comparison Orientation

Gibbons and Buunk (1999) developed a measure to determine the tendency of an individual toward social comparison behaviour. An individual's tendency to socially compare will impact the frequency of comparisons and responses to social comparison outcomes (Buunk and Gibbons 2007).

1.7.6 Affect

Batra & Ray (1986) suggest that the term affect encompasses all emotions, moods, feelings and drives. In an advertising context affect describes the emotions, moods and feelings that consumers experience in response to advertising (Batra and Ray 1986). Both positive and negative dimensions of affect exist.

1.7.7 Negative Affect

Negative affect is a general dimension of subjective distress and un-pleasurable engagements that can include moods of anger, contempt, disgust, guilt, fear and nervousness (Watson and Clark 1988).

1.8 **Conclusion**

In order to examine the study's research objectives, this report is described across five chapters. These five chapters consist of an Introduction, Literature Review, Research Methodology, Data Analysis and Results and finally Conclusions, Limitations and Implications. Each chapter provides specific details about the research relating to male attractiveness types and consumer behaviour.

Chapter One, Introduction, provided a brief overview of the planned research and detailed the objectives to be investigated for the study and hypotheses to be tested. This chapter provided background and context relating to male attractiveness, consumer behaviour and marketing communications. Additionally, brief explanations of the key constructs and theoretical terms provide a foundation for this study. The final part of this chapter summarised the research methodology and data collection and analysis methods implemented for this study.

Chapter Two, Literature Review, presents all relevant past and present research relating to social comparison theory, negative affect and model beauty/attractiveness. The theories and constructs are explained in detail and provide the theoretical framework for this study. The conceptual model and related hypotheses are also presented in this chapter.

Chapter Three, Research Methodology, details the methodology used to answer the research questions/objectives outlined in Chapter One. There are three phases of this study. The guidelines and procedures used in each phase of the research are provided. Phase One and Two of the research are exploratory in nature, using qualitative and quantitative research methods to determine male attractiveness types. Phase Three uses quantitative procedures to test the hypotheses outlined in Chapter One and Two. This chapter provides justification of the methodology used for each of the three phases of this study detailing the sample framework, research instruments and stimulus materials, data collection procedures, and method of analysis.

Chapter Four, Data Analysis and Results, aims to answer the research questions and meet the research objectives by providing analysis of the data collected in the three phases of this study. The data analysis chapter explains in detail what particular techniques are used for the analysis of the data and the rules governing the use of these techniques. This chapter tests the hypotheses related to each research objective which are outlined in Chapter Two of this study.

Chapter Five, Conclusions, Limitations and Implications. This final chapter provides conclusions regarding the results of the data analysis of the three phases of research conducted in Chapter 4. Additionally, the chapter discusses implications of the study from a managerial and theoretical perspective. This chapter concludes by providing the limitations of the study and suggestions for future research.

Chapter 2 Literature Review

2.1 Introduction

This chapter begins by discussing social comparison, which is a parent theory of this research project. First developed by social psychologist Leon Festinger (1954), social comparison theory's basic premise is that individuals have a drive to evaluate themselves against others. After the theory's initial introduction, limited research was carried out to develop the theory further for over a decade. In the mid 1960's further research was conducted expanding the theory that suggested social comparisons not only occurred with similar others but dissimilar others (Wheeler 1966) and comparisons could occur in either an upward (Wheeler 1966) or downward (Hakmiller 1966; Thornton and Arrowood 1966) direction. It was not until the mid-1970s that a resurgence in research and publications regarding the theory took place (Goethals 1986), most of which developed the existing concept of comparison direction. The majority of research and publications from 1954 till the mid-1980s was conducted in the field of social psychology.

A number of expansions in the theory itself have occurred since the 1970's, including various influences (eg. motives and personality) on social comparison behaviour and outcomes of social comparison that include affect. In more recent years developments included the social comparison orientation concept of individuals and related scales (Gibbons and Buunk 1999).

Since the early 1990's there has been a flurry of research applying social comparison theory in various fields and context. These fields include Organisational Behaviour (Brown et al. 2006; Greenberg, Ashton-James, and Ashkanasy 2006; Kumar 2004; Moore 2007; Novemsky and Schweitzer 2004; Steil and Hay 1997), Marketing (Baudisch 2007; Bearden and Rose 1990; Bonifield and Cole 2008; Clark and Goldsmith 2005, 2006; Moreau and Herd 2009), Human Resources (Price 2010), Health (Vanderzee et al. 1996; Vanderzee, Buunk, and Sanderman 1998; Wood, Taylor, and Lichtman 1985) and Education (Blanton et al. 1999).

This chapter critically reviews the literature in regard to the parent theory of social comparison and its application in the field of advertising. The understanding of social comparison theory is integral within the advertising industry as it impacts the selection and use of message sources within advertising and marketing communications (Bower 2001; Martin and Gentry 1997). Although there has been substantial research demonstrating that the use of highly attractive female models as a message source in advertising triggers social comparison behaviours among women (Baker 2005; Bower 2001; Martin and Gentry 1997; Richins 1995; Goodman, Morris, and Sutherland 2008; Patzer 1980) there is very limited literature in regards to male models as a message source and resulting social comparison behaviours in men (Agliata and Tantleff-Dunn 2004; Baird and Grieve 2006; Gulas and McKeage 2000). In the context of this research project, the influence that male attractiveness types have on comparison behaviours within advertising will be examined.

It is important for advertisers to understand the effects of advertising (Petty, Cacioppo, and Schumann 1983). One particular effect is the affective response of audience members (Batra and Ray 1986). Although affect in relation to social comparison behaviour outcomes is reviewed in the section on social comparison, the importance of affect in regards to this study warrants a deeper review of the concepts underlying affect.

The concept of model beauty/attractiveness levels and types is fundamental to this study. The majority of research in this area has focused on the use of female models as message sources and the impact that models with varying beauty levels and types has on those exposed to advertising (Patzer 1980; Baker and Churchill Jr 1977; Bower 2001; Bower and Landreth 2001; Chestnut, LaChance, and Lubitz 1977; Martin and Gentry 1997; Richins 1991, 1995; Solomon, Ashmore, and Longo 1992; Goodman, Morris, and Sutherland 2008) The limited research conducted in relation to men's comparisons to male models in advertising has primarily focused on body image and beauty level (Baker and Churchill Jr 1977; Horai, Naccari, and Faloultah 1974; Snyder and Rothbart 1971) but not beauty types. Consequently, this research

aims to identify contemporary male attractiveness types; that is, to determine the multi-dimensions of male attractiveness.

2.2 Social Comparison Theory

The basic premise of social comparison theory (Festinger 1954) addresses how people develop self-knowledge and make social choices based on their comparisons with others. Festinger's (1954) classical theory of social comparison outlines the above process as being largely controlled and directed by the individual to serve the needs of the individual, viewing the environment as an inactive backdrop against which an active participant selects comparisons. The viewing of the environment as an "inactive" backdrop (not taking into consideration the situations in which social comparison behaviours occur) is undoubtedly one of the limitations of Festinger's research. His research also highlights that humans have a 'uni-directional drive upwards', to evaluate themselves by examining their opinions and abilities in comparison to similar others. His studies found that the primary purpose of one's comparison was to achieve a more accurate self-evaluation but did not consider the effect of varying motives and feelings on social comparison behaviours. Another limitation of Festinger's research is that it was based on 'sought after comparisons' and did not consider 'unsought' comparisons which occur (Wood 1989).

2.2.1 Bases and Motives for Social Comparison

Festinger's original research in social comparison theory focused on the comparison of individual's opinions and abilities. With the development of the theory there is recognition that all aspects of 'self' (Gibbons and Buunk 1999) can be used as a basis for social comparison. Many aspects of 'self' have been explored in research including personality characteristics, emotions, physical well-being, performance (work, education, sports) and possessions (Gibbons and Buunk 1999; Steffel and Oppenheimer 2009; Steil and Hay 1997; Wheeler and Miyake 1992; Wood 1989; Wood et al. 1994).

Richin's (1995) highlights that people use social comparison of abilities or circumstances to determine relative standing to others. Richin's research (1995)

further shows that whether a person compares themselves with similar or dissimilar (upward or downward direction) 'others', can be explained to some extent, by the underlying motivation for the comparison. Social comparison motives include self-evaluation (Festinger 1954) which applies to all the bases of social comparison mentioned above. With respect to comparison of abilities, the question primarily asked is "What should I think or feel?" and for the other bases, the question related to "How am I doing?". Another motive is self-improvement (Brickman and Bullman 1977; Taylor and Lobel 1989) which applies to all bases of comparison except opinions. The reason for comparison with others is to learn more about oneself and in doing so, improve. Self-enhancement (Suls and Miller 1977) is the third motive for social comparison which involves comparisons on all bases intended specifically to enhance self-esteem or self-concept.

More recent research suggests that not all social comparison behaviour is intentional or sought but can occur spontaneously and subconsciously with no motive behind the comparison (Blanton and Stapel 2008; Gilbert, Giesler, and Morris 1995). Sirgy (1998) suggests that the nature of these unsought comparisons may be resultant from the environment. Richins (1995) highlights that the environment could force a wide variety of comparisons.

2.2.2 Direction of Comparison

Leading on from Festinger's original research, Wheeler (1966) suggests that individuals have a drive to evaluate themselves against not only similar others (as substantiated by Festinger 1954) but also dissimilar others. Social comparisons with dissimilar others can occur in both an upward and downward direction. The following sections of this review outline and critique the research conducted in relation to upward and downward social comparison.

2.2.3 Upward Social Comparison

Upward comparisons, as interpreted by Wheeler (1966), occur when an individual prefers to compare themself with others whose outcomes or abilities are better. The strength of the drive to compare upwards is influenced by a number of factors. Experimental studies by various researchers (Gibbons et al. 2002; Smith and Insko

1987; Wilson 1973; Ybema and Buunk 1993) have shown that the tendency to compare upward is stronger when one anticipates actual contact with the individual that they compare to. Experimental studies conducted by Buunk (1995) and Buunk, Schaufeli and Ybema (1994) reinforce the aforementioned influence and add that when social comparisons do not require people to reveal their inferiority to the individual they compare to (and where no risk is involved in regard to that individual looking down on them) comparison preferences are more likely to be upward. Additionally, research suggests that upward comparison was more likely to occur in situations where the individual's motivation is self-improvement (Feldman and Ruble 1977; Smith and Sachs 1997).

It is posited herein that upward direction comparisons would most likely be the social comparison behaviour displayed in males when comparing themselves to attractive male models used in advertising. Comparison direction and motives has not been researched using various male model types in advertising. Martin and Gentry (1997) and Martin and Kennedy (1993) however have conducted research in regards to the social comparison behaviour exhibited by females. They found that for highly attractive female models, self-evaluation and self-improvement motives were the most common comparison behaviours exhibited. Further discussion of these studies is provided later in this review.

2.2.4 Downward Social Comparison

Downward comparison as first indicated by Hakmiller (1966) occurs when individuals compare themselves with less fortunate others. Wills (1981) suggests that downward comparisons occur in a variety of circumstances. These range from instances where individuals simply note the less fortunate people around them to situations where they actually cause harm to others so that the downward comparison is possible to be made. Wills (1981) argues further that a decrease in an individual's subjective wellbeing evokes downward comparison leading to an increase in subjective wellbeing. Downward comparison satisfies the primary motive of self-enhancement.

2.2.5 Influences on Social Comparison Behaviour

The following sections provide explanation of the literature regarding the influences - fear/threat, personality, self-esteem, mood and social comparison orientation - have on social comparison behaviour. It is important to have an understanding of the antecedent states influencing the motives and directions of social comparison behaviour.

2.2.5.1 Fear/Threat

Schachter's (1959) research in regard to individuals experiencing fear/threat and their desire to affiliate with similar others was the first development to Festinger's (1954) classic social comparison theory. Schachter argued the desire for affiliation in those experiencing fear/threat was motivated by social comparison. The fear affiliation effect has been replicated consistently (Bell 1978; Darley 1966; Darley and Aronson 1966; Zimbardo and Formica 1963). These studies not only suggest that threatened individuals most commonly affiliate with similar others but they engage in downward social comparison processes with those who are in worse off positions than themselves.

2.2.5.2 Personality

Limited research exists on the influence of personality upon social comparison motive and behaviour. The research conducted suggests that the self-improvement motive in social comparison is most common in people who are highly motivated to achieve goals (Wheeler 1966) and "Type A" individuals who are hard-driving and competitive (Gastorf, Suls, and Sanders 1980; Matthews and Siegel 1983).

2.2.5.3 Self-Esteem

Wills (1981) and Gibbons and Gerrard (1989) suggest individuals with low self-esteem are more likely to engage in downward comparisons due to a greater need for self-enhancement, likely resulting from downward comparison behaviour. Wheeler and Miyake (1992) challenged this suggestion purporting that individuals with high self-esteem may be more likely to make self-enhancing comparisons than those with low self-esteem. However, Wood, Michela and Giordano (2000) challenged Wheeler

and Miyake's (1992) findings. Their study indicated that those with high self-esteem are not more likely than those with low self-esteem to seek downward comparisons for self-enhancement. Their findings suggested that perhaps the conflicting results, between the two studies, could be attributed to Wheeler and Miyake not taking into consideration the effect of unintended versus motivated comparisons, which their study did explore. An additional explanation of these results, provided by the authors, which conflicts with downward comparison theory (Wills 1981), was the data collection method used in the study and the respondents' possible difficulties to determine causation of affect.

2.2.5.4 Mood

Mood can also influence social comparison behaviour. For example Wills (1981) suggests that individuals who are experiencing a negative mood would be more likely to be motivated by self-enhancement and engage in downward social comparison behaviour. This suggestion has been contended in the literature (Wheeler and Miyake 1992; Wood et al. 1994; Wood, Michela, and Giordano 2000). These authors show that individuals make upward comparisons when experiencing negative mood also. They argue further that downward comparisons are more likely to be made when individuals are experiencing positive and not negative moods.

2.2.6 Social Comparison Orientation

Gibbons and Buunk (1999) developed a measure to determine the tendency of an individual toward social comparison behaviour. The scale was based upon the assumption that tendency toward social comparison is universal as it was constructed to be appropriate and comparable in both America and the Netherlands. An individual's tendency to socially compare will impact the frequency of comparison responses to social comparison outcomes (Buunk and Gibbons 2007). Accordingly a person with high social comparison orientations will compare themself more frequently than those with a lower orientation and will be affected more negatively by social comparisons.

Further studies in relation to the moderating effects of social comparison orientation were conducted in the context of the workplace and findings demonstrated that

participants high in social comparison orientation reported more upward and downward comparisons and more positive affect after downward comparisons and more negative affect after upward comparisons (Buunk, Zurriaga, Peiro, Nauta and Gosalvez 2005). Further support as to the moderating effects of social comparison is provided by a study conducted in the area of health by Buunk, Bennenbroek, Stiegelis, van den Bergh, Sanderman and Hagedoorn (2012). The study found that cancer patients with higher levels of social comparison orientation reported having lower quality of life when making upward social comparisons and higher quality of life when making downward social comparisons.

2.2.7 Effects of Social Comparison

Research indicates that upward comparison can be both self-enhancing and self-deflating and this is influenced by the way the individual interprets the comparison (Steil and Hay 1997). In general, downward comparisons tend to self-enhance while upward comparisons are generally threatening to the well-being and self-esteem of the comparing individual. Lyubomirsky and Ross (1997) suggest that it is possible that a feedback loop develops between enduring happiness, transient self-esteem and response to social comparison.

Research conducted in relation to outcomes of upward social comparison, shows that when individuals compare to others who are competitors, the comparison results can have aversive outcomes for the comparing individual on self-esteem (Brickman and Bullman 1977; Mettee and Smith 1977; Morse and Gergen 1970). However when comparisons are made with others that are not competitors their performance was found to be either inspiring or irrelevant (Brickman and Bullman 1977).

Studies have been conducted in the context of highly attractive female models in advertising (Hafner 2004; Martin and Kennedy 1993; Richins 1991, 1995) to determine the impact of social comparison behaviour on psychological issues of target audiences such as self-esteem, self-concept and satisfaction with appearance and general insecurity. Despite existing research relating to the effects of social comparison (in regard to body image) on men when comparing themselves to male models (Agliata and Tantleff-Dunn 2004; Baird and Grieve 2006; Gulas and

McKeage 2000), no research has investigated the effects of social comparison in the context of male attractiveness types.

2.2.8 Social Comparison Theory in an Advertising Context

Social comparison theory is commonly used as a basis for investigating how young women engage in comparisons of their physical attractiveness with models used in advertising (Richins 1991). Advertisers use highly attractive models in order to stimulate upward comparisons where an individual will aspire to attain the idealised image through self-improvement comparison behaviour (Bower 2001).

Richins' research (1991) shows that female college students use the images of women used in advertising to create social comparison standards. This study also found that social comparisons lead to women having lower personal satisfaction. In another study (Martin and Gentry 1997), involving pre-adolescent and adolescent girls (in grade four, six and eight), it was found that young girls compare their physical attractiveness with that of highly attractive models and that their self-perceptions and self-esteem could be affected depending on their motive for social comparison. Participants in all grades that used a self-evaluation motive when comparing with highly attractive models experienced a lowering in self-perceptions of physical attractiveness, body image and self-esteem. The study determined that when participants made either self-improvement or downward self-enhancement comparisons, self-perceptions of physical attractiveness increased. Additionally, participants who self-enhanced by discounting the beauty of models experienced no difference in self-esteem and self-perceptions. The researchers state that the lack of effects of self-enhancement could be attributed to the participants' reluctance to accept that they can look better than advertising models or that they can discount the beauty of models. The only exception to this finding was sixth graders reported an increase in self-perceptions of body image (perceived themselves as being skinnier) when self-enhancing by discounting the beauty of the model.

Although Martin and Gentry (1997) and Richins (1991) established that there are negative effects caused by women comparing themselves to models in advertising, the impact on the advertising industry was not explored. Understanding the effects of

social comparison direction (upward and downward) on consumers' attitudes (Martin, Suls, and Wheeler 2002) is integral within the advertising industry as it impacts the selection and use of message sources within marketing communications. Bower (2001) explored the negative effects experienced by female undergraduate students comparing themselves to models and the consequent impact upon advertising effectiveness. The study found that when sufficient negative affect is generated, as a consequence of comparison with beautiful models evaluations of both the model (as a spokesperson) and the product may be adversely affected because of model derogation.

Similarly, Martin and Kennedy (1993) show that self-evaluation and self-improvement motives are common among female pre-adolescents in comparisons with models in advertising. However, the subjects in the study did not experience any effect on self-perceptions of physical attractiveness. The difference in these findings to those of Martin and Gentry (1997) and Richins (1991) could be attributed to the age of the females used in the study. Martin and Kennedy's (1993) findings also suggest that the tendency of female pre-adolescents and adolescents to compare themselves to models in advertising increases with age. Additionally, the study showed that the tendency for women to compare is greater for those with lower levels of self-perceptions of physical attractiveness and/or self-esteem.

The previous discussed research focused on the effect of comparisons with models on the basis of overall beauty. More recent studies explore the effects that women may experience in regard to body-image when comparing themselves to models used in advertising. Hogg and Fragou (2003) researched the potential effects of portrayals of women in advertising on young women's self-esteem and body image. Their findings suggest that women whose motives are to self-evaluate, the comparison results may have a temporary negative effect but when motivated by self-improvement or self-enhancement the images may be more inspiring. Smeesters, Mussweiler and Mandel (2009) show that women with different body mass indices vary in social comparison processes. Additionally this influenced the subsequent self-evaluation and behavioural outcomes. Tiggemann and McGill (2004) focused upon the role of social comparison and the effect of magazine advertisements on

women's mood and body dissatisfaction. Their findings show that women exposed to either body part or full body images resulted in them experiencing negative mood and body dissatisfaction.

While substantial research demonstrates that the use of female models as message sources triggers comparison behaviours among women (Baker 2005; Bower 2001; Martin and Gentry 1997; Richins 1991, 1995), research with male models and comparison behaviours among men is limited.

Studies conducted on the social comparison behaviours of men in relation to male models in advertising are quite recent (occurring over the past two decades) which indicates that this is an emerging area of study. However, those studies focus primarily upon social comparisons on male body image and do consider attractiveness in general terms but not different male attractiveness types. Gulas and McKeage's study (2000) found that when men were exposed and compared themselves to both male and female models, negative effects on self-evaluations were experienced. Both Agliata and Tantleff-Dunn's (2004) and Baird and Grieve's (2006) research show the negative impacts advertising has upon men's self-esteem, body image and mood when exposed to images of male models.

The research conducted in the male context does not explore the impact that the negative outcomes of social comparison with male models could have on advertising effectiveness, although this has been explored in relation to women and advertising. Furthermore, there has been no research undertaken in relation to the effects of culture on social comparison behaviours of both men and women with models in advertising. The research conducted in relation to men's comparisons to models in advertising has been focused on body image and not attractiveness types. This gap in research will be explored at length in this study.

2.3 **Affect**

Batra and Ray (1986) suggest that the term affect encompasses all emotions, moods, feelings and drives. In an advertising context, affect describes the emotions, moods

and feelings which consumers experience in response to advertising (Batra and Ray 1986). Both positive and negative dimensions of affect exist. Positive affect reflects the extent to which a person feels enthusiastic, active and alert. Negative affect is a general dimension of subjective distress and un-pleasurable engagements that can include moods of anger, contempt, disgust, guilt, fear and nervousness (Watson and Clark 1988). Although the terms positive and negative affect may suggest that they are opposites, they can actually co-occur and have independent effects on summary responses to advertising (Watson and Clark 1988; Edell and Burke 1987).

2.3.1 Affect and Advertising

It is important for marketers to understand consumers' affective reactions to marketing stimuli and be aware that these may occur without conscious awareness (Aylesworth, Goodstein, and Kalra 1999; Zajonc 1980). Attitudes formed of an advertisement can consequently influence the attitude toward the product being advertised (Batra and Ray 1986). These attitudes are influenced by the affect experienced by the consumer when exposed to an advertisement (Aaker and Bruzzone 1985; Aaker, Stayman, and Hagerty 1986; Aylesworth, Goodstein, and Kalra 1999; Edell and Burke 1987). Creating a favourable attitude towards an advertisement is essential for advertising effectiveness (MacKenzie, Lutz, and Belch 1986).

2.3.2 Negative Affect in Advertising

Various studies have been conducted in relation to negative affective responses caused by advertising (Aaker and Bruzzone 1985; Aylesworth, Goodstein, and Kalra 1999; Bower 2001). Aaker and Bruzzone's (1985) study determined the causes of irritation in advertising and how irritation levels vary by product class and socioeconomic level. Their results found that commercials for sensitive products, such as feminine hygiene products, caused the most irritation due to product factors and not advertising execution. Additionally the study highlighted that certain target market segments experienced higher levels of irritation when exposed to advertising. Higher socioeconomic segments presented with the highest irritation levels regardless of product class and advertising execution. The researchers attributed this finding to the segments' greater tendency to consider and analyse (precipitating

irritation) advertisements compared to other segments. Also light TV viewers (regardless of income level) tended to be more irritated to advertising than heavy viewers. Their research confirmed findings of Bauer and Greyser (1968) that men tended to find commercial more annoying than women and those who don't use the type of product being advertised tend to be more annoyed or offended

Of specific interest to the current study Aaker and Bruzzone's (1985) research found that advertising execution created higher irritation when an unattractive or unsympathetic character was portrayed and there is poor casting or execution. Additionally, factors that reduced irritation levels include the use of an appropriate, credible spokesperson, good casting and a positive, light, happy mood created in the story line. The researchers highlight that irritation caused by advertising does not always translate to less effective advertising. Certain advertisements were very effective (due to higher attentiveness and recognition ratings) although considered highly irritating by viewers.

Although the feeling of irritation does not necessarily negatively impact advertising effectiveness, other research (Aylesworth, Goodstein, and Kalra 1999; Bower 2001) has explored the consequences of negative affect on advertising effectiveness. Research conducted by Bower (2001) found that the type of highly attractive models' beauty may moderate the relationship between comparison behaviour and negative affect. Bower's study examined the potential consequences of negative affect after participants were exposed to two dissimilar highly attractive models across two different product types and found inconsistent levels of negative affect that was attributed to the different product types being advertised. However, where significant negative affect was experienced, model derogation occurred which had a negative impact on the advertisement's effectiveness as the message arguments were not considered persuasive.

Patzer (1980) explored the influence of the sexy female model used in advertising on negative affect within male and female audiences and resulting advertising effectiveness. Results showed that females viewing sexy models in advertisements were found to be negatively affected by sexy models relative to non-sexy models

which could stem from females not associating sexiness with physical attractiveness. Goodman, Morris, and Sutherland (2008) used the AdSAM visual scale to determine three emotional responses (pleasure, dominance and arousal) in female undergraduates aged 18 to 26 when exposed to different female beauty types. Their results found that the Sexual/Sensual female beauty type created stronger negative emotions (respondents feeling little to no pleasure or empowerment) relative to the Classic/Cute/Girl Next Door beauty type where respondent did experience higher levels of pleasure, arousal and feelings of dominance. The findings of this study suggest that these negative emotions may stem from female audiences attempting to avoid processing these types of images due to feelings of inadequacy or disinterest in sexual beauty types due to negative associations (promiscuity and incompetence). Additionally, the researchers suggest that the positive emotions experienced in respondents when exposed to the Classic/Cute/Girl Next Door beauty type is due to the respondents not making upward comparisons for self-evaluative purposes. Exposure to the Classic/Cute/Girl Next Door beauty type activated self-enhancement and self-improvement motivated comparisons.

Other research conducted exploring the use of highly attractive models in advertising and consequent affect indicate that if negative affect is experienced then advertising effectiveness is negatively impacted (Bower 2001; Bower and Landreth 2001; Martin and Gentry 1997; Martin and Kennedy 1993; Richins 1991).

Recent findings of an Australian based study conducted by Dickinson-Delaporte, Ford and Gill (2013) supports findings of previous research in relation to highly attractive models. This study found that young women exposed to Cute beauty types in advertising experienced higher levels of negative affect regardless of the product being advertised and message used. This could be attributed to the fact that participants perceived that this beauty type was the most similar beauty type to their own, and as such were more involved in the advertisement. Similarly, when young women were exposed to sexual beauty types in advertisements higher levels of negative affect were experienced. The processing outcomes in young women when exposed to Classic beauty were found to be different to Cute and Sexy models. These were significantly lower levels of negative affect experienced in young women and

the authors attribute this difference to the young women not finding the Classic model as 'relevant' and so processing of these advertisements was limited.

From review of the above literature, it is evident that advertisers use highly attractive models in order to stimulate upward comparisons where an individual will aspire to attain the idealised image through self-improvement comparison behaviour (Bower 2001). In the context of female models, Bower (2001) and Dickinson/Delaporte, Ford and Gill (2013) suggest that beauty type and comparison motive may interact to create variation in negative affect. Research is yet to investigate the role of male attractiveness types in comparison processes or the impact negative processing has on advertising effectiveness in the context of men viewing male models.

2.4 **Model Beauty/Attractiveness Types**

Substantial research has been conducted in regards to the impact that the use of physically attractive models have upon advertising evaluations (Baker and Churchill Jr 1977; Belch, Belch, and Villareal 1987; Joseph 1982). The use of attractive models in advertising results in more positive effects including more favourable evaluations of the advertisement/product (Baker and Churchill Jr 1977; Smith and Engel 1968) and higher liking of the message source (Snyder and Rothbart 1971; Horai, Naccari, and Faloultah 1974) than when unattractive models are used. The majority of research in this field has focused on the use of female models as message sources (Baker and Churchill Jr 1977; Bower 2001; Bower and Landreth 2001; Chestnut, LaChance, and Lubitz 1977; Martin and Gentry 1997; Richins 1991, 1995) only a handful of studies have looked at the use of attractive and unattractive male models (Baker and Churchill Jr 1977; Horai, Naccari, and Faloultah 1974; Snyder and Rothbart 1971).

2.4.1 Female Highly Attractive Model Beauty Types

Although the above literature highlights the importance of understanding the effect of models with varying beauty levels it does not take into consideration the impact that different beauty types have upon advertising evaluations. Model attractiveness is considered to be multi-dimensional in nature where several 'types' of attractiveness

exist. Solomon, Ashmore and Longo (1992) pioneered the field of female beauty types research and established that perceivers do distinguish multiple types of model beauty. The six beauty types which were determined through interviews with female editors of female fashion/lifestyle magazines include; Classic Beauty/Feminine, Sensual/Exotic, Cute, Girl Next Door, Sex Kitten and Trendy. Their research not only identified these beauty types but also determined that specific types had better match-up with certain products (perfume/magazines) when used in advertising. Further research has provided support for Solomon, Ashmore and Longo's findings that highly attractive female models should be conceptualised based upon a multi-dimensional approach (Ashmore, Solomon, and Longo 1996; Englis, Solomon, and Ashmore 1994; Martin and Peters 2005).

While the six female beauty types were initially identified by Solomon, Ashmore and Longo (1992), these types have not been consistently found to exist by recent researches. Goodman and colleagues (2008) only identified two female beauty types where there were a combining of the types initially found by Solomon and colleagues. The two types found were Sexual/Sensual and Cute/Classic/Girl Next Door. Recent findings from an Australian based study conducted by Dickinson-Delaporte, Ford and Gill (2013) identified only three of Solomon and colleagues' original six beauty types as being highly attractive models rated by young Australian women. These three female beauty types include Cute, Sexual and Classic. While the findings from these recent studies confirm that multi-dimensionality exists within female beauty, variations of these beauty types are evident.

No research, to date, has been conducted investigating possible male attractiveness types. While academics continue to conceptualise male attractiveness as a uni-dimensional construct projections in the media illustrates a shift in general perceptions. This perceptual shift indicates that male attractiveness is not a uni-dimensional construct but a more complex multi-dimensional construct, as the media projects idealised male images based on multiple attractiveness types (Featherstone 1993; Gottschall Jnr. 1999; Kervin 1990).

2.4.2 Traditional Male Attractiveness/Masculinity

Research highlights that a change in the general perception of male attractiveness has occurred in western society, indicating a movement away from the traditional associations of masculinity and hegemonic attributes such as rationality, intellect, power and distance from certain types of emotion (Connell 1993, 2005; Connell and Messerschmidt 2005). Hegemonic male attractiveness physical attributes include white skin, strong bone structure and large muscles (Gottschall Jnr. 1999). Since the 1980s, the commercial value of the male body has increased (Pope Jnr et al. 2001) with men feeling increased pressure to attain a certain body shape. The idealised male image has included hegemonic attributes for a number of years (Morrison, Morrison, and Hopkins 2003) which has resulted in more males striving to attain a muscular body (Lynch and Zellner 1999). It is of no surprise that this idealised, muscular male image in society has resulted in an increase in the number of men with body image concerns (Pope Jnr et al. 1997; Pope Jnr et al. 2001). Academics attribute this growth in concern to the increased muscularity of male bodies portrayed by the media and advertising (Bordo 1999; Hayslip et al. 1997; Leit, Gray, and Pope Jnr 2001).

Exposure to hegemonic idealised male images has led to an increase in men looking self-consciously at themselves (Hopkins 2000; Leit, Gray, and Pope Jnr 2001; Richins 1991). Hegemonic images of males used in advertising represent society's body image standards and are internalised by males exposed to such images (Hayslip et al. 1997; Richins 1991). Pope Jnr., Olivardia, Gruber and Borowiecki's (1999) research shows that this increased emphasis on muscularity is also communicated to young boys through action toy figures being significantly more muscular than in the past 30 years. The proportions of modern action toy figures are much larger than most human body builders and create unrealistic expectations of male body image. These unrealistic idealised male body images have created an "Adonis complex of attractiveness" (Pope Jnr, Phillips, and Olivardia 2000) among men and has led them to strive to build larger muscles and keep their bodies lean.

A number of academics have conducted content analyses of male models in magazine advertisement evaluating different dimensions of the male models depicted

in advertising, but none have empirically identified male attractiveness types. Skelly and Lundstrom (1981) analysed eight general interest magazines published between 1958 to 1978 in the United States and examined advertisements in relation to the sexism level of male roles portrayed. The study found that portrayal of men in non-working roles increased significantly, while men portrayed in working roles decreased in percentage over that period. Additionally, half of the nonworking roles portrayed by men were in the decorative area which was comparable to the percentage reported for female models. These findings indicated a shift in the role of males in Western Society. More recent content analysis of male models in Esquire magazine advertisements found that although many of the older stereotypes around masculinity are still represented there is a 'new coding' of men appearing (Kervin 1990). This 'new coding' includes male models sharing female characteristics such as sensuality and nurturing. These changes in conception of masculinity within advertising are representative of the shifting social beliefs regarding men (Connell 1993, 2005; Kimmel 1987, 1994).

Kolbe and Albanese's (1996) research supports Kervin's (1990) findings. Content analysis of male models in advertisements in men's magazines (e.g. Business Week, Esquire and GQ) indicates that although the majority of the male models featured traditional iconic male physiques, being strong and muscular, some were shown to have softer bodies. Additionally, stereotypical male characteristics of competency and physical domination were not common in the sampled advertisements (Kolbe and Albanese 1996). This research re-enforces the notion that there is a shift in the way that masculinity is portrayed in advertisements.

Gulas and McKeage's (2000) experimental study provides evidence that men, like women (Richins 1991, 1995), make social comparisons to advertising imagery. Male college student respondents were exposed to various print advertisements for clothing, electronics, colognes and financial services using physically attractive female and male models and financially successful female and male models. The consequent impact on self-perception and self-esteem were measured with results indicating that the comparison behaviours of the respondents significantly lowered self-perception in regards to physical attractiveness, but only when exposed to

advertisements displaying images of financially successful females. Images of physically attractive males and females did not have a significant effect on the respondents' self-esteem, however significant negative effect was caused by images of financially successful females and males on self-esteem. The results are of particular interest to the current research as it provides indications that there could be minimal negative affect experienced in males when exposed to male highly attractive models of varying attractiveness types in advertising. Gulas and McKeage suggest that the results of the above research could be attributed to males finding images of financial success more culturally relevant than physical attractiveness. Additionally, the message processing that males' exhibit when exposed to advertising message may have an impact on the levels of negative affect experienced in males when exposed to male models in this study. Meyers-Levy and Maheswaran's (1991) study highlights differences in the way that males and females process message claims in advertising. Whether gender differences in message processing occur is dependent on the nature of the response task and the level of cue incongruity with the marketing message. Females often engage in more detailed elaboration of specific message and are sometimes exhibit greater sensitivity to the particulars of relevant information when forming judgments compared to males (Gilligan 1982; Meyers-Levy and Maheswaran 1991; Meyers-Levy and Sternthal 1991).

Gulas and McKeage's study (2000) found that respondents who had high levels of attention to social comparison information (ATSCI) (Bearden and Rose 1990) experienced moderating effects of the influence that certain advertising images had upon physical attractiveness and self-esteem. The only experimental treatment where respondent's with high ATSCI had more negative effects on physical attractiveness and self-esteem than those with low ATSCI occurred when exposed to images of financially successful male and female models in advertising. Respondents with high levels of ATSCI did not experience more negative effects on physical attractiveness than those with low ATSCI when exposed to physically attractive images. In regards to self-esteem, the findings were the same when respondents were exposed to physically attractive male and female models. Interestingly those with high ATSCI actually demonstrated higher levels of self-perceived physical attractiveness and self-esteem when exposed to these specific images, compared to those with low ATSCI.

The authors suggest that this may be due to respondents with high ATSCI using an ego-defensive mechanism when evaluating images of attractive males and females or it could be attributed to men not linking as strongly physical attractiveness with self-esteem compared to financial success with self-esteem.

Agliata and Tantleff-Dunn (2004) and Baird and Grieve (2006) show the negative impact advertising has upon men's self-esteem, body image and also mood when exposed to images of males models. Agliata and Tantleff-Dunn's (2004) study exposed 158 male undergraduate college students to television advertisements containing either ideal male images or neutral male images. Results posit that respondents became significantly more depressed and suffered higher levels of muscle dissatisfaction when exposed to ideal male images in advertisements compared to those who were exposed to neutral male images.

Baird and Grieve's (2006) research reinforces these findings in the context of magazine advertisements. Male college students were exposed to advertisements, from male magazines (e.g. FHM and Maxim), some of which displayed highly attractive male models with developed muscularity and highly visible upper bodies and other advertisements displayed the product only. Results demonstrated that the respondents that viewed male models in advertisements experienced a decrease in body satisfaction.

The limited research conducted in relation to men's comparisons to male models in advertising has primarily focused on body image and attractiveness level but not attractiveness types. Consequently, this research aims to determine if male attractiveness is a multi-dimensional construct and identify the contemporary male attractiveness types if they exist. Once the identification of male attractiveness types has been established the study will determine the resulting processing behaviour experienced in men when exposed to male models of various attractiveness types in advertising and resulting negative affect.

2.5 **Theoretical Framework**

Solomon, Ashmore and Longo (1992) conducted a study to identify female beauty types which implemented a mixed method design using both qualitative and quantitative research methods (Creswell 2009). This research relating to male attractiveness types, will also use a mixed method design and is divided into three phases (Tashakkori and Tekklie 2003).

Phase One and Two will operationally replicate and extend (Berthon et al. 2002) the research of Solomon, Ashmore and Longo (1992) to determine if multiple types of male attractiveness exist. Phase One will use a qualitative research method to determine the descriptors (adjectives) of male attractiveness types as the nature of this phase of the study requires this inductive, exploratory approach (Creswell 2009). Phase Two will use both qualitative and quantitative research methods to determine if multi-dimensions in male attractiveness exist. The following research objective based on the literature in this review will be explored in Phase One and Two of this research project:

Research Objective 1: To determine whether male attractiveness is conceptualised on a single dimension (attractive versus unattractive) or whether multiple dimensions of attractiveness are identifiable.

Phase Three will use a post-test only with control experimental design research method to explore the comparison behaviours and negative affect resultant in young males when exposed to different male attractiveness types. The following three research objectives will be explored:

Research Objective 2: To determine if social comparison direction in young males varies when exposed to each male attractiveness type.

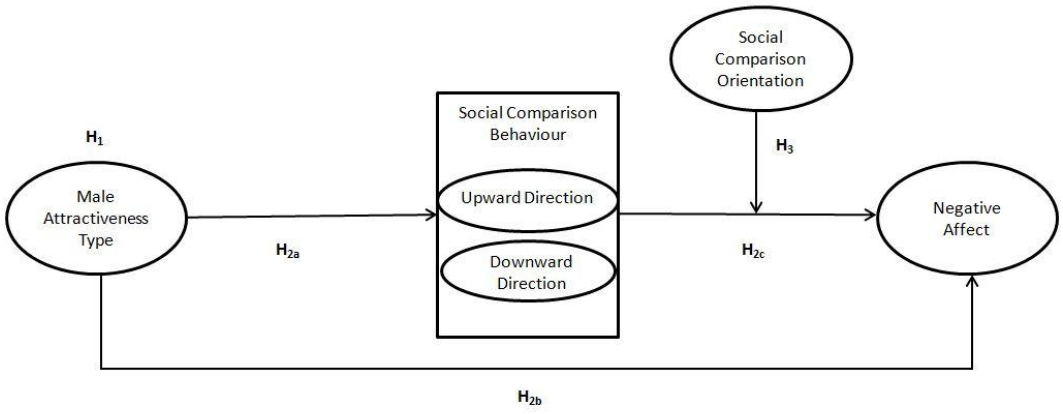
Research Objective 3: To determine if levels of negative affect varies in young males when exposed to each male attractiveness type.

Research Objective 4: To determine the relationship between social comparison direction and negative affect when young males are exposed to male attractiveness types. Additionally, to determine the moderating effects of social comparison orientation on the relationship between social comparison direction and negative affect when young males are exposed to male attractiveness types.

2.6 **Conceptual Model**

The conceptual model presented below was developed based on the review of the extant literature. Theories and constructs regarding social comparison, affect and model beauty-attractiveness types which relate to this research project were reviewed. The literature suggests that the male model attractiveness type will potentially have a moderating effect on social comparison direction and resulting affect. Figure 2.1 presents the conceptual model as justified by the literature.

Figure 2.1 **Conceptual Model Diagram**



The hypotheses below are based on the conceptual model shown in Figure 2.1 and relate to the research objectives outlined in Section 2.5 of this study.

H_1: A single dimension of attractiveness will not be adequate to explain the sorting task data for male models.

The hypothesis above is based on the premise that male attractiveness will not be explained by a single dimension but multiple dimensions as has been found in research related to female beauty (Solomon, Ashmore, and Longo 1992). The limited research conducted in relation to men's comparisons to male models in advertising has primarily focused on body image and beauty level but not beauty types. Consequently, this research aims to identify contemporary male attractiveness types; that is, to determine the multi-dimensions of male attractiveness.

H_2: Male attractiveness type creates significant differences in upward and downward comparison behaviours.

This hypothesis is underpinned by social comparison theory to investigate how young men engage in comparison of their own physical appearance with different male attractiveness types.

The conceptual model demonstrates two directions of social comparison behaviour, upward and downward. These social comparison directions will be examined in this study and both have been well established in academic literature (Gibbons et al. 2002; Buunk 1995; Martin and Gentry 1997b; Martin and Kennedy 1993). Upward social comparison direction involves an individual comparing themself with someone that they perceive to be superior to them. Downward social comparison direction involves an individual comparing themself with someone that they perceive to be inferior to them. This study aims to determine if different male attractiveness types create upward or downward social comparison direction.

Studies involving female highly attractive models have looked at upward comparisons in women. Downwards comparisons are not naturally occurring in relation to female highly attractive models and therefore have not been researched (Bower 2001; Martin and Gentry 1997; Martin and Kennedy 1993). This may not be the situation for social comparison behaviour for men so downward social comparison direction is examined (Gulas and McKeage 2000).

The previous literature review detailed many studies that have been conducted regarding social comparison behaviour in different contexts. The conceptual model of this study has been designed and Hypothesis Two has been created based on the theoretical underpinnings of social comparison theory. Some of these theoretical underpinnings include that social comparison behaviour can be with similar or dissimilar others in an upwards or downwards direction (Richins 1995). Additionally, extensive research has been conducted in relation to the type of social comparison behaviour, which is resulting from the exposure to varying female highly attractive models used in advertising (Bower 2001; Richins 1991; Martin and Gentry 1997; Martin and Kennedy 1993).

H_3: Male attractiveness type creates significant differences in level of negative affect.

Research has not been conducted examining the consequences of male social comparison direction on affect from exposure to advertising featuring idealised male images. However, past research indicates that young women who experience high levels of upward social comparison behaviour, when exposed to highly attractive models in advertising, will experience higher levels of negative affect (Bower 2001). Bower examined only negative affect because logically women do not engage in downward comparison behaviour with most models in advertising, as the models in advertisements are highly attractive models and by nature women consider them to be superior to them in beauty. It is not common for normally attractive models (the average woman) to be used in advertising.

After review of the literature in regards to social comparison and negative affect it is evident that a clear relationship exists between the two concepts and leads to the creation of Hypothesis Three.

H_{4a}: Upward social comparison direction results in higher levels of negative affect compared to downward social comparison direction.

H_{4b}: Social comparison orientation enhances the relationship between upwards social comparison direction and negative affect.

In previous research it was found that individuals high in social comparison orientation will compare themselves more frequently and will be affected more negatively by social comparisons than those with low social comparison orientation (Gibbons and Buunk 1999). Individuals high in social comparison orientation are more interested in reducing uncertainty rather than gaining validation from social comparisons, hence it impacts their social comparison behaviour (Michinov and Michinov 2001). Individuals high in social comparison orientation are more likely to compare with upward targets and experience negative affect compared to those with low social comparison orientation (Buunk, Ybema and Gibbons 2001).

Although studies have not been conducted in relation to the moderating effects of social comparison orientation on social comparison behaviour in a marketing context a study conducted by Buunk and colleagues (2005) investigated the moderating effects of social comparison orientation on social comparison behaviour and negative affect in the workplace. The study found that participants high in social comparison orientation reported relatively more upward as well as downward comparisons, more positive affect after downward comparisons and more negative affect after upward comparisons. Additionally, a further study conducted by Buunk et al. (2012) found that social comparison orientation has a moderating effect on the relationship between social comparison behaviour and follow up effects on the perceived quality of life in cancer patients. It is evidenced in the literature that social comparison orientation has a moderating affect on social comparison behaviour, direction and affect in both a health and workplace context. This study will determine whether this moderating affect also exists in a consumer behaviour context and whether men will experience more negative affect from upward social comparisons when exposed to male models. It is expected that the findings of the study will support Hypothesis Four A and Four B.

2.7 **Conclusion**

Although the research regarding social comparison theory has been conducted over the past fifty five years it was not until the late 1980's that the research expanded from its social psychological origins and was applied to different fields. The recent research is not only focusing on the various functions of social comparison but also

on the differences in social comparison behaviours between individuals. Although research has been conducted applying social comparison theory to the fields of marketing and advertising much of this has been focused on females. Very limited research has been conducted in relation to males and the role that social comparison behaviour plays specifically in an advertising context. This study specifically seeks to provide understanding of the social comparison direction which men will exhibit and resulting affect when exposed to advertisements displaying images of male models with differing attractiveness types.

The findings from this literature review in regards to social comparison, affect and model beauty/attractiveness types presents a gap in the knowledge in the context of male attractiveness. This study addresses this silence by being the first research that investigates male attractiveness types. Once the consequences of the use of these differing male attractiveness types in advertising in regards to male comparison behaviour are identified, the resulting affect will be explored. Chapter Three provides details of the research methodology which will be used to explore the research questions and test the hypotheses related to the conceptual model presented in this chapter.

Chapter 3 Research Methodology

3.1 Introduction

This chapter details the methodology used to answer the research questions/objectives outlined in Chapter One. There are three phases of this study. The guidelines and procedures used in each phase of the research are detailed. Phase One and Two of the research process is exploratory in nature, using qualitative and quantitative research methods to create a typology of male attractiveness. Phase Three uses quantitative procedures to test the hypotheses outlined in Chapter Two.

The chapter begins by outlining the overarching type and nature of the study providing a justification of the research paradigm and detailing the method, context and timeframe. The chapter then examines the research design and procedures used in each of the three phases separately. Detailed explanation of the sample framework, research instrument and stimulus material development, data collection procedures and data analysis for each phase is provided. The final section of this chapter outlines the ethical considerations relating to this study.

3.2 Type and Nature of Study/ Justification of the Paradigm

Solomon, Ashmore and Longo (1992) identified female beauty types in a study which implemented a mixed method design using both qualitative and quantitative research methods (Creswell 2009). Similarly, this study which relates to male attractiveness types, uses a mixed method design (Tashakkori and Tekklie 2003) and is divided into three phases. Mixed methods are deemed appropriate for this study due to the differing research requirements and nature of enquiry of each phase. The use of both qualitative and quantitative approaches provides complementary findings which strengthens the results of the study and contributes to theory and knowledge development (Morse 1991). Additionally, concurrent between-method triangulation is used in phase two with both qualitative and quantitative research conducted simultaneously to provide validation of the results (Morse 1991).

Although a mixed method approach provides benefits to research, there are associated challenges which include the increase in duration of the project due to the need of extensive data collection and the time-intensive nature of analysing both words and numbers. Additionally further time requirements and complexity are added to the project as the researcher is required to have an understanding of both qualitative and quantitative research methods (Creswell 2009; Morse 1991). When conducting mixed method research, it is essential that each method used in a study be conducted using correct procedures with full rigor otherwise there is a danger that the weaknesses of each method may lead to the invalidation of the research results (Morse 1991).

Phase One and Phase Two of the study operationally replicates and extends the research of Solomon, Ashmore and Longo (1992) to determine if multiple male attractiveness types exist. Phase One uses qualitative research methods to explore the existence of multiple male attractiveness types and the associated descriptors (adjectives) of each type. Qualitative research is justified for this phase of the study as the nature of this phase requires an inductive and exploratory approach (Creswell 2009). Qualitative methods is implemented for Phase One of the study as there is no previously conducted research in relation to male attractiveness types, consequently the phenomena required exploration to enable the development of theory (Morse 1991).

The qualitative research conducted uses an interpretive paradigm, in order to attempt to understand the way humans make sense of the world around them (Saunders, Lewis, and Thornhill 2009). An interpretive viewpoint is in contrast to a realist or positivist worldview which is concerned with the universal laws of cause and effect applying across different times and contexts (Daymon and Holloway 2002). Realist or positivist worldview are typically the paradigms underpinning quantitative research (Gibbs 2002). Qualitative research provides rich and insightful data from respondents which has a depth of content which is not possible to achieve through quantitative methods (Daymon and Holloway 2002).

Bryman (2001) outlines the limitations associated with qualitative research approaches which include the subjective nature of the method. To overcome this limitation, great care has been taken to ensure that the study was designed and conducted in a way which ensures reliability and validity. A second limitation of qualitative research relates to replication challenges due to the investigator being the main research instrument. Although it is suggested by Daymon and Holloway (2002) that it is practically impossible to replicate a qualitative study, supporters of the method are clear to highlight that most qualitative researchers are not overly interested in replication but rather are concerned with the integrity of their findings. In an attempt to mitigate this limitation the steps taken in the research process are clearly detailed in this study.

Unlike quantitative research, qualitative findings are mostly not intended to represent the larger population, consequently conclusions can be too restrictive (Bryman 2001; Lincoln and Guba 1985). Another common criticism of qualitative research is the lack of transparency in reporting. Research methods, processes, data analysis, interpretation of results and derision of conclusions, often lack clear explanation and description (Bryman 2001). In acknowledging the limitations of qualitative research all care processes are put in place in this study to avoid the possible negatives influences including methodology and investigator triangulation (Daymon and Holloway 2002).

Phase Two of the study implements both qualitative and quantitative research methods to determine if multi-dimensions in male attractiveness exist. Phase Three uses a quantitative research technique to provide confirmation of the results found in Phase Two as well as an understanding of the impact that male attractiveness types have on social comparison behaviour and resulting negative affect in males. Experimental research design, post-test only with control (Davis 1997) is used to test the hypotheses relating to Phase Three of the research.

3.3 **Method**

The research methods implemented in Phase One and Phase Two of the study replicate the work of Solomon Ashmore and Longo (1992) in determining female beauty types. This study applies the methods to a male context. The use of mixed methods in Phase One and Phase Two provides greater rigour and validity to the studies' results (Morse 1991). The sample used in Phase One included advertising and fashion industry professionals and in Phase Two editors and affiliated staff of Australian men's life style magazines were selected. Further detail of the sample frameworks is provided later sections of this chapter. Phase Three uses experimental design to determine the processing outcomes consequent from exposure to varying Male Attractiveness Types. Specific processing outcomes include comparison behaviour and affective responses among males aged 18 to 26. This research method is commonly used in advertising and marketing communications research (Bower 2001; Dickinson-Delaporte, Ford, and Gill 2013).

3.4 **Context**

In recent years there has been an increase in male targeted advertising (Thompson and Hirschman 1995) and the use of idealised male images (Pope Jnr et al. 2001). At present, there are ten men's lifestyle magazines published in Australia (The Significant Seven: Men's Magazine Editors 2012). These magazines, through their editorial and advertising content, are setting the parameters by which men understand their gendered identities. Tunkay-Zayer and Otnes (2012) suggest that men are increasingly commodified and "look at themselves and other men as objects of consumer desire" (Mort 1998, as cited in Zayer and Otnes 2012, p. 87). The male gaze has inverted onto itself due to an increase in male consumption, and increased depiction of men in advertising. Advertising is fundamental in shaping how males perceive male attractiveness and assess 'idealised' images (Benwell 2003; Pope Jnr et al. 2001).

Although the men's lifestyle magazine sector and the advertising industry have evolved their understanding about nuances of masculine images, academic research regarding this evolution has been limited. There has been no empirical research that

has investigated the relevance of multi-dimensionality in relation to male attractiveness. This study addresses the silence by identifying idealised male attractiveness types projected in Australian media today. This research is of critical importance, as defining attractiveness types and the consumer processing variations consequent from exposure to each type will increase advertising effectiveness.

3.5 **Time Horizon**

A cross-sectional time horizon is used for this study as the research is conducted at one point in time (Saunders, Lewis, and Thornhill 2009). Interviews for Phase One and Phase Two occurred with individual participants and were 'one-off interviews". All interviews were conducted within a five month period, leading to the identification of Male Attractiveness Types represented in Australia at that period of time. A cross-sectional time horizon is justified as it is likely that if this study was conducted in a longitudinal manner, Male Attractiveness Types could change and develop over time. Phase Three was conducted within a six month period once Phase One and Phase Two results were complete, a cross-sectional time horizon was also used.

3.6 **Phase One Research Design/Procedures**

The following sections of this report detail the research design and procedures used in Phase One. An outline of the sample framework, research instruments, stimulus materials, data collection and analysis used in Phase One is provided.

3.6.1 Phase One Sample Framework

The objective of Phase One of this study is to determine whether male attractiveness is conceptualised on a single dimension (attractive versus unattractive) or whether multiple dimensions of attractiveness are identifiable. To achieve this objective, a non-probability, selective/purposeful sampling technique (Coyne 1997; Saunders, Lewis, and Thornhill 2009) was used to select participants for Phase One. Purposeful sampling techniques are most commonly used in qualitative studies where the sample is selected based on specific purposes associated with answering a research study's question (Teddlie and Yu 2007). Maxwell (1997) adds that a purposeful sampling

technique deliberately selects particular participants due to the important information they can provide that cannot be provided from others so well.

Interviewees were “Cultural Gatekeepers”, which have the power to influence model ‘looks’ used in advertising (Martin and Peters 2005; Solomon, Ashmore, and Longo 1992). Participants were selected from professionals in the fashion industries in Western Australia. A sample size of 11 people included professionals such as marketers, advertising creative directors, fashion photographers, and modelling agents within the age group of 18 to 55 years. Participants conducted an open-ended card sorting exercise and participated in an interview (where interviewer used Zaltman Metaphor Elicitation Techniques) to determine multiple and distinct verbal differentiations of male attractiveness. The size of the sample was initially open ended, however after eleven interviews were conducted, redundancy and replication of the results was evident. This is supported also with the rationale to use Zaltman Metaphor Elicitation Technique in the interviews with participants (details of the process implemented are provided in Section 3.6.3). Validation studies of Zaltman Metaphor Elicitation Technique applications indicate that four to five depth interview that are focused on identifying and understanding core themes can provide up to ninety percent of the information available from a larger set of interviews (Coulter, Zaltman, and Coulter 2001). Accordingly, eleven interviews using the Zaltman Metaphor Elicitation Technique is considered to be more than adequate for Phase One.

Results of the interviews of this phase produced the descriptors (adjectives) of male attractiveness types which are used for stimulus development in Phase Two detailed in Section 3.7.2 of the report. Industry informants/fashion professionals were chosen as participants in Phase One to replicate the work of Solomon, Ashmore and Longo (1992). The rationale for selection of these industry informants/fashion professionals is that they are considered to be influential or “cultural gatekeepers” (discussed in Section 3.7.1 of the report).

Each participant was selected by the researcher through professional and personal contacts. The researcher telephoned each participant explaining the study’s purpose

and invited the participant to be interviewed. All participants contacted agreed to be a part of the study except one who was unable to due to time restrictions.

3.6.2 Phase One Research Instruments and Stimulus Materials

The research instruments and stimulus materials for Phase One and Phase Two have been selected so as to replicate Solomon, Ashmore and Longo's (1992) study. A semi-structured interview framework, informing participants of the purpose of the study and provided clear instructions as to the process for the card sorting activity is shown in Appendix A. The semi-structured interview framework was developed based on the research process followed by Solomon, Ashmore and Longo (1992), however was further extended to follow the guidelines of the Zaltman Metaphor Elicitation Technique (Coulter, Zaltman, and Coulter 2001).

One hundred highly attractive male model images were used for the open-ended card sorting activity (Levy 2006; Solomon, Ashmore and Longo 1992). The images used were selected from Australia's largest modelling agencies using a systematic sampling method (Saunders, Lewis and Thornhill 2009) from Australia's largest modelling agencies' male model portfolios (Vivien's Modelling Agency, Chadwick's Modelling Agency and Scene Models). Systematic random sampling method ensured that all possible 'looks' representing the population of male models in Australia could be selected for the one hundred male model images used in Phase One (Kolbe and Burnett 1991; Kolbe and Albanese 1996; Kassarjian 1977). The three major modelling agencies mentioned above had over 900 male model portfolios from all major states in Australia (New South Wales, Victoria, Queensland, Western Australia and South Australia). To ensure that one hundred male model images were selected for use in the Phase One card sorting activity (Solomon, Ashmore, and Longo 1992) every ninth image displayed in the modelling agencies portfolios was selected, in accordance with a systematic sampling technique. The images selected had to fit the following requirements; above the waist or face shots and had no visible logos brand, names or magazine mastheads, the model was shown alone, the images were the same size, of high photographic quality, in colour and showed the model clothed (Solomon, Ashmore, and Longo 1992). If the ninth model image did not fit these requirements then the next image shown was selected. The images

selected were randomly sorted and then numbered. The images were not placed in any particular order relating to agency or type of look.

3.6.3 Phase One Data Collection

Phase One involved open-ended card sorting and personal interviews with eleven fashion professionals/industry informants as detailed in the sample framework above. The researcher conducted the interviews either solely or with the researcher's supervisor present. At the time of conducting the interviews the researcher was self-described as a Caucasian Australian, early-thirties, middle class, non-smoking, partnered female with two children.

An open-ended card sorting research technique (Levy 2006; Nielsen 1995; Rosenberg, Nelson, and Vivekananthan 1968; Solomon, Ashmore, and Longo 1992) was used in the interviews. The participants in Phase One were asked to sort one hundred images into piles of similarity and were asked to select one image out of each pile which best represents the characteristics of that group of images, the 'exemplar' image. When participants select the images for the given group, they were then asked to think of as many adjectives to verbally explain the type of attractiveness that the exemplar male model represented. Therefore, because the exemplar image represented the group or the "look" of images, these adjectives could then be applied to the entire group. The open ended card sorting technique differs to the closed ended card sorting as the participant is not provided with a pre-determined number of groups which they must sort the stimuli into. Additionally there is no guidance or restrictions on the number or images to be placed in groups, hence the number and type of groups created is purely generated by the participant (Levy 2006; Nielsen 1995). If a participant felt that an image did not belong to any group then they were instructed to keep this image separate.

Following the Zaltman Metaphor Elicitation Technique (Coulter, Zaltman, and Coulter 2001; Christensen and Olson 2002) respondents were asked specific questions about each group including: what makes images similar within each group, to provide as many adjectives/descriptors of the exemplar image, what makes that group different to the others, what was the opposite to that group and what

personality attributes do they associate with that group. Once all groups were discussed, they were asked to review the groups and information that they provided and whether there were any types of male looks that were not represented by these groups. Each pile of images were clipped together so as to preserve the results and the interviews were audio recorded and then transcribed (Levy 2006; Nielsen 1995).

The interviews conducted ranged between one and two hours in duration and were held in a variety of locations including the university campus, work places of the participants and various public locations such as coffee shops and cafes. The only requirement of the meeting location is that there was enough table space to allow the participants to complete the card sorting activity effectively and that background noise was at a level so that it did not interfere with the interview process.

3.6.4 Stimulus Materials Refinement

The need to refine the images used in the card sorting activity was evident after just four interviews were conducted as the participants were suffering from fatigue (Saunders, Lewis, and Thornhill 2009) from having to sort one hundred images. Redundancy of images was clear given that each 'grouped' look contained between 20 to 30 of the same model type. The volume of images was not creating wider groupings, merely it created redundancy. After careful consideration of the groups already created by the four participants, images that represented the same 'look' (i.e. redundant images) of male attractiveness were removed from the set of images used in the card sorting exercise. The researcher's judgement of the results from the four participants card sorting exercise led to the removal of images that were considered to replicate the same 'look' and therefore these images were considered to be 'redundant' to the purpose of the card sorting exercise. Great care was taken to ensure that there were still sufficient images representing the many groups of male attractive which had been made by all four respondents. The number of images which Participant Five and subsequent participants were required to sort reduced from one hundred to fifty, after the stimulus material refinement.

3.6.5 Phase One Method of Analysis

Content coding of the interview transcripts and card sorting activity began by importing the information into a Microsoft Excel Spreadsheet. The entering of results for each participant into Excel enabled the researcher to identify key ideas and themes within the data from the interviews. Three judges independently reviewed the data in the Excel spreadsheet and coded the information of each participant. The judges searched for recurring groupings of male images given by participants and the common adjectives/descriptors used to describe the "look" by the participant (Christensen and Olson 2002).

Patton (1990) notes that in qualitative data analysis, themes and patterns that emerge can be classified by judges in one of two ways, according to the definitions used by participants themselves or according to terms created by the judges to reflect categories for which participants do not have labels or terms. In this study the judges were able to use the labels provided by the participants for each of the groups of male attractiveness types which were created in the card sorting exercise. Judges were required to determine the similarities in groups between participants, which may have been labelled slightly different by each participant. For example what one participant labelled 'traditional' another labelled 'classic'; however, in many cases the adjectives and descriptors of the groups were the same or similar such as the models having strong jaw lines and being sophisticated and confident, giving evidence that certain groups were the same between participants. The coding and analysis of the results revealed nine broad groupings or descriptors of male attractiveness types. These nine descriptors where used to develop Phase Two's stimulus materials.

3.7 Phase Two Research Design

The following sections of this report detail the research design and procedures used in Phase Two. An outline of the sample framework, research instruments and stimulus materials, data collection and analysis used in Phase Two is provided. Phase Two builds upon the findings of the thematic analysis of interviews conducted in

Phase One, resulting descriptors and characteristics of male attractiveness types were used to develop the Phase Two research instrument.

3.7.1 Phase Two Sample Framework

Participants in Phase Two were selected using a selective/purposeful and snow balling sampling techniques. The participants included a census of the entire population of editors of the seven men's lifestyle magazine published in Australia (The Significant Seven: Men's Magazine Editors 2012). In total nineteen Editors and associated staff (Sub-editors, Art Directors, Fashion Editors, Journalists) of Australian men's lifestyle magazines, Modelling Agents and Advertising Creatives were interviewed to determine if male attractiveness is measured on a single dimension or multiple dimensions. Of the nineteen participants in Phase Two, eleven were males and eight were females aged between 18 and 55 years. From results collected in Phase One, there was no significant differences in the way that male and female participants identified and described male attractiveness types.

The justification for selection of these participants is based on the premise that the models featured in advertising and magazine editorial content, frame the standards of beauty viewed by society (Solomon, Ashmore and Longo 1992). The "cultural gatekeepers" are those who have influence as to which models will be used in advertising and are very familiar with male images (Martin and Peters 2005; Solomon, Ashmore, and Longo 1992). Editors and affiliated staff of male lifestyle magazines act as symbolic encoders and have an instrumental role in defining and sanctioning "ideals" of male attractiveness in society (Richins 1991). As such, male lifestyle magazine editors and affiliated staff are cultural gatekeepers and influence the standards of beauty by the models they chose to feature in their magazines. Although, these cultural gatekeepers' perception of beauty may not be identical to the audiences of male lifestyle magazines, their choices do shape the male attractiveness types accepted by the consuming public. Therefore, gatekeepers have an indirect but powerful influence on the implicit conceptions of beauty held by the general public (Richins 1991).

3.7.2 Phase Two Research Instruments and Stimulus Materials

The same semi-structured interview script (Daymon and Holloway 2002), informing participants of the purpose of the study and clear instructions as to the process for the card sorting activity as used in Phase One was also used in Phase Two interviews. The images that were used in the card sorting exercise were the same as those used in the final seven interviews of Phase Two, however one additional image and was added based on qualitative feedback from Phase One participants that the 'alternate' male look required more representation in the images. To ensure this representation was totally exhaustive, one male image was selected from Vivienne's online model portfolios which represented this 'alternate' look as described from the adjectives from Phase One interviews. Additional to the card sorting exercise participants were asked to complete a small questionnaire (refer to Appendix B), developed from data gained in Phase One interviews. This questionnaire replicates the study conducted by Solomon, Ashmore and Longo (1992) where the ratings of female beauty types were completed by participants for each exemplar image they chose to represent the female beauty groups they created.

Fifty-one male model images were selected, many of which were used in the card sorting exercise in Phase One. The images were selected using a judgement sampling method (Saunders, Lewis, and Thornhill 2009) based on the feedback received from interviews in Phase One to ensure that there was a good representation of the different types of male attractiveness which were found from these interviews. The refinement of the images also eliminated redundancy and participant fatigue from sorting one hundred images. Additionally, there was inclusion of a few new images which represented the Alternate/Offbeat look (recommended from Phase One) and were selected from Australia's largest modelling agencies male model portfolios, the agencies included Vivien's Modelling Agency, Chadwick's Modelling Agency and Scene Models. Images selected were as follows: above the waist or face shots and had no visible logos brand, names or magazine mastheads, the models alone were shown, the same size, of high photographic quality, in colour and showed models clothed. The images selected were randomly sorted and then numbered. The images were not placed in any particular order relating to agency or type of look.

3.7.3 Phase Two Data Collection

Potential participants were contacted via email (shown in Appendix F), which provided explanation of the study and requested an interview. A one hundred percent response rate was achieved and all men's lifestyle magazine Editors contacted agreed to meet to participate in the study. Field interviews were conducted with these Editors of male print media (Solomon, Ashmore, and Longo 1992) as well as affiliated magazine staff such as Sub-Editors and Art Directors. The interviews, conducted ranged between one and two hours in duration and were held in the workplaces of the participants. During these personal interviews, the process detailed in Phase One's card sorting activity which integrated Zaltman Metaphor Elicitation Techniques (Coulter, Zaltman, and Coulter 2001) was replicated for the first step of Phase Two's data collection. The second step of the interview differs to the process in Phase One as the participants not only did a card sorting exercise, they were also asked to complete a short questionnaire which consisted of a nine item rating scale based on male attractiveness descriptors.

The questionnaire that was provided to the participant required them to rate (on a seven-point uni-polar scale as used by Solomon, Ashmore and Longo 1992) each exemplar model image for each group they had created after card sorting. The questionnaire shown used adjectives/descriptors of looks created in Phase One (refer to Appendix B). These descriptors included Refined/Sophisticated, Classic Male Model, Rugged, Sexual, Androgynous, Boy Next Door, Surfie, Metrosexual and Alternate/Offbeat. Each characteristic was measured on a seven point scale and anchored by one representing *NOT the male attractiveness characteristic* and on the opposite end of the scale seven representing *the male attractiveness characteristic* (e.g. 1 = NOT Sexual, 7 = Sexual).

The participant's rating for each exemplar image of the group was then applied to every image the participant had placed in that particular group. Each pile of images were clipped together so as to preserve the results and the interviews were audio recorded and then transcribed (Levy 2006; Nielsen 1995; Solomon, Ashmore, and Longo 1992).

3.7.4 Phase Two Method of Analysis

Data collected from the card sorting activity completed in Phase Two by men's lifestyle magazine editors and affiliated staff was used to determine the psychological distance of the fifty-one model images between all possible pairs of images. Rosenberg, Nelson and Vivekananthan's (1968) disassociation measure accomplishes this. The underlying assumption of this measure is that objects that often occur together or with some third object are psychologically similar or close, whereas objects that are rarely sorted into the same pile are psychologically dissimilar or distant (Solomon, Ashmore, and Longo 1992). The quantitative data collected from the Phase Two participant's questionnaires was analysed using the Multi-dimensional scaling tool within the computer software IBM Statistical Package for Social Sciences (SPSS).

The use of multi-dimensional scaling as the form of analysis is justified for this study as it aims to replicate the methods used by Solomon Ashmore and Longo (1992) where multi-dimensional scaling was used to determine the female beauty types in their study. Additionally the use of multi-dimensional scaling is an appropriate form of analysis as it can infer the underlying dimensions of male attractiveness types based on participants' similarity in judgments/ratings for each of the exemplar images representing the various male attractiveness types (Hair, Black, Babin and Anderson 2009). Multi-dimensional scaling analysis is the most appropriate method of analysis of the data, as a solution can be obtained for each individual and it does not require variates to be specified (Hair et al., Anderson 2009). The aforementioned criteria of multi-dimensional scaling suits the nature of this study as the individual is the unit of analysis where the focus is not on the male attractiveness types themselves but instead on the individual participant's perception of them. Additionally multi-dimensional scaling has the benefit of reducing the influence of the researcher by not requiring the specification of the variable to be used in comparing the male attractiveness types which is required for cluster analysis (Hair et al. 2009; Selvanathan, Selvanathan, and Keller 2011).

3.8 **Phase Three Research Design**

The following sections of this report detail the research design and procedures used in Phase Three. An outline of the sample framework, research instruments and stimulus materials, data collection and analysis used in Phase Three is provided. Phase Three uses experimental design, post-test only with control, to determine the resulting comparison behaviours in male target audiences when exposed to any one of the six male attractiveness types identified in Phase Two of this study.

3.8.1 Phase Three Sample Framework

Phase Three uses two forms of sampling techniques, convenience sampling and simple random sampling (Saunders, Lewis, and Thornhill 2009) of approximately three hundred Caucasian male, university students studying in various faculties (including Arts, Commerce, Health Science, Humanities, Science and Engineering and Humanities) aged between 18-26 years were selected to represented the population of male Generation Y (18-26 years) consumers in Australia. The age of the sample is a limitation of this study and is discussed further in Section 5.5.

Six male attractiveness types were determined in Phase Two of the study which represents the number of treatments needed in the experimental design of Phase Three. Each of the six treatments had approximately 50 respondents to ensure the validity and reliability of Phase Three's results (Davis 2007). The selection of the sample is supported by Lynch and Zellner (1999) and Gulas and McKeage (2000) who found university aged males as being representative of general consumers in Generation Y. This group of males is highly targeted by advertising (Alch 2000; Wolfburg and Pokrywczynski 2001). The use of students in this study is beneficial as they are easily accessible, generally cooperative, available at relatively low cost, follow instructions well and are representative of other consumers (Yavas 1994). Additionally, James and Sonner (2001) suggest that the traditional undergraduate student body (defined as 13-23) is becoming more diverse with over a quarter of the student body being over 25. The study suggests that the study body is more reflective of the general population than in the past. Based on the nature of the Phase Three research objectives the use of a student sample is justified.

3.8.2 Phase Three Research Instruments and Stimulus Materials

Data collection in Phase Three was conducted using a self-administered questionnaire (refer to Appendix C) which was designed using validated scales from previously conducted studies to measure social comparison direction, negative affect (Bower 2001) and the moderating variable of social comparison orientation (Gibbons and Buunk 1999). There were six separate treatments used for the experiment. Each treatment was one of the six male attractiveness types images determined in Phase Two of this study. A control version of the questionnaire was also developed using a modified version of the questionnaire which asked respondents to reflect on typical advertisements targeted at males which used male models (a copy of which is available in Appendix D). Each version of the questionnaire was subtly labelled with a code so as to identify which of the treatments used.

3.8.3 Questionnaire Design

The questionnaire, used for each of the six treatments, was designed to test each of the four hypotheses discussed in Section 2.6 of this report. Pre-testing on 20 respondents whom represented the sample for Phase Three was conducted. Personal interviews with each of the respondents post completion of the pre-test did not identify any problems with understanding or comprehension the instructions and format of the questionnaire.

The questionnaire had three sections. Questions in the first section measure respondent social comparison orientation (Gibbons and Buunk 1999). The second section of the questionnaire exposes the respondent to the experimental ‘treatment’ (one of the exemplar images of the six male attractiveness types), respondents were asked to base responses to the questions in the second section based on this image. The questions in the second section relate to the following constructs; social comparison direction and negative affect. Section three of the questionnaire relates to the demographics of the respondent.

3.8.3.1 Measurement of Constructs

Table 3.1 outlines the constructs used within the questionnaire which are based on well-tested and replicated scales used in previous studies relating to consumer social comparison behaviour.

Table 3.1 **Construct/Scale Items**

Construct and Source	Sample Items	Measurement	Reliability
Social Comparison Orientation – Iowa-Netherlands Comparison Orientation Measure (INCOM) (Gibbons and Buunk 1999)	I often compare how my loved ones are doing with how others are doing. I always pay a lot of attention to how I do things compared with how others do things.	11 Item, seven-point Likert Scale (Original five-point Likert Scale) 2 reversed items 1 = Strongly Disagree 7 = Strongly Agree	Alpha = 0.83
Construct and Source	**Sample Items**	**Measurement**	**Reliability**
Rochester Direction of Social Comparison Behaviour– (Wheeler and Miyake 1992; Wood, Michela, and Giordano 2000)	When comparing myself to this male model I think I am: inferior/similar/superior	Bipolar item -3 = Inferior, poor, undesirable 0 = Similar, about the same +3 = Superior, better, desirable	n/a
Negative Affect (Bower 2001) adapted from original (Folkman 1984)	Sometimes I feel resentful when I encounter advertisements which use models like this one.	2 Item, seven point Likert Scale 1 = Strongly Disagree 7 = Strongly Agree	Alpha = 0.76

3.8.4 Phase Three Data Collection Procedure

Phase Three is designed to determine levels of negative affect resultant in young male target audiences when exposed to the male attractiveness types determined in

Phase Two. Experimental design is a commonly used method of research in both marketing and psychology fields including studies relating to female highly attractive models and the comparison behaviours and resulting affects within female target audiences (Bower 2001; Bower and Landreth 2001; Tiggemann and McGill 2004). This phase used an experimental design post-test only with control research method. True experimental design is far more costly and time consuming compared to quasi-experimental design research however the information collected is more sound (Davis 1997). Random assignment of respondents to each of the treatment and control groups assists in increasing the internal validity of the experiment (Davis 1997). The post-test only with control design estimates treatment effects by comparing post-measures of the treatment groups compared to the control group. This form of experimental design provides more accurate findings than simulated pre-test-post-test experiments as it controls for a greater number of threats to internal validity. Post-measures are taken for all treatment and control groups which leads to control for history, maturation, instrumentation as well as pre-measurement and interaction (Davis 1997). The questionnaire for this study measures the influence that male attractiveness types have on comparison behaviour and resulting affect.

Data collection was conducted between the period of March 2012 and November 2012. The respondents of the questionnaire were asked by the author to participate in the research and were informed that participation was voluntary and confidential. The author provided a brief explanation to respondents of the aims of the research and requested that the questionnaire be completed without communication with others, so as to reduce the chance of social influence on the respondent. Additionally the respondents were informed that all models shown in the questionnaires are males and that they should give their honest response.

The respondents were typically undergraduate students completing the survey during tutorials or lectures on a Western Australian university campus. The survey took approximately fifteen minutes to complete and respondents were provided with a randomly assigned questionnaire (one of the six treatments or the control version). Respondents were not told which male attractiveness type treatment they were being exposed to in the questionnaire. Respondents were provided with a pen to complete

their questionnaire if they did not have their own. An incentive was also provided to those who chose to participate in the survey, providing four respondents the chance to win a 50 Dollar gift voucher. If respondents chose to enter into the draw to win they completed a separate form providing their name and contact details which were collected separately to the questionnaire so as to preserve the anonymity of the respondent.

3.8.5 Phase Three Method of Analysis

The quantitative data collected from the Phase Three participant's questionnaires was analysed using the Multi-dimensional scaling tool within the computer software IBM Statistical Package for Social Sciences (SPSS). Various statistical techniques including factor analysis, ANOVA, Kruskal-Wallis tests, *t*-test and regression analysis were conducted.

3.9 Ethics in Data Collection

In accordance with the National Health and Medical Research Council (2007) and Curtin Universities' policies regarding the ethics of research involving humans this research project is classified as low risk to participants as "the probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than those ordinarily encountered in daily life" (2010). The guidelines provided by Curtin University (Curtin University 2010), were followed when conducting this study. Required Forms with supporting documentation was completed and submitted to the School of Marketing's Ethics Coordinator for review and approval from the Curtin University Human Research Ethics Committee before the collection of data occurs. Please refer to Appendix G and Appendix H for ethics approval numbers and documentation. Explanation of the purpose of the study was provided to all research participants and informed consent was acquired before the collection of data. Anonymity and privacy of the participants will be assured. Throughout the research process the Curtin policies and guidelines referred to above were adhered to.

3.10 **Conclusion**

The methodology of each of the three phases of this study is described and justified so as to ensure validity, reliability and accuracy of the data analysis and findings of this study which are discussed in Chapter 4. The use of both qualitative and quantitative method of data collection is suitable for the inductive nature of Phase One and Two of the study which explored male attractiveness types with Phase Three using quantitative methods to test comparison behaviour and affective responses when exposed to different male attractiveness types.

Chapter 4 Data Analysis and Results

4.1 Introduction

This chapter provides detailed analysis and explanation of the data collected in each of the three phases of this study. Initially, Phase One data analysis examines the qualitative results of the in-depth interviews and card sorting exercises which explore male attractiveness types. Secondly, Phase Two data analysis involves interpretation of qualitative data from additional interviews and multi-dimensional scaling results that relate to the dimensionality of male attractiveness types are provided. Finally, Phase Three examines the processing outcomes relating to the research model outlined in Chapter Two.

For each of the three phases, the characteristics of the research participants are initially provided followed by the qualitative and/or quantitative data analysis. The final section of this chapter provides a summary table to review the acceptance or rejection of hypotheses associated with this study. Chapter 5 will provide further discussion of the findings of this chapter within the context of the literature.

4.2 Phase One

Phase One of the research is exploratory in nature and determines whether male attractiveness is conceptualised on a single dimension (attractive versus unattractive) or whether multiple dimensions of attractiveness are identifiable, thus exploring Research Objective One. Data was collected from in-depth interviews involving a card sorting exercise, conducted over a two week period in March 2011.

4.2.1 Phase One Response Rate

Thirteen cultural gatekeepers were invited to participate in Phase One of the study of which eleven agreed to be involved. The two cultural gatekeepers that declined to participate did so due to high work commitments and time constraints.

4.2.2 Phase One Description of Sample

Eleven individuals participated in Phase One, where in-depth interviews involving a card sorting exercise was conducted. As described in Table 4.1 below, there were eight male and three female participants**.** Participants' names and employer/organisation information has been exempted to preserve anonymity.

Table 4.1 **Phase One Participant Demographics**

Participant ID	Gender	Profession	Location
Participant 1	Male	Male Fashion Designer & Stylist	Perth
Participant 2	Male	Modelling Agent	Perth
Participant 3	Female	Modelling Agent	Perth
Participant 4	Male	Fashion Photographer	Perth
Participant 5	Female	Stylist for Male Models	Perth
Participant 6	Male	Modelling Agent	Perth
Participant 7	Male	Creative Director in advertising agency	Perth
Participant 8	Male	Fashion Photographer	Perth
Participant 9	Female	Marketing Manager for male fashion products	Perth
Participant 10	Male	Strategic Director in advertising agency	Perth
Participant 11	Male	Fashion Photographer	Perth

4.2.3 Phase One Data Analysis

The results of each interview were transcribed and the card sorting outcomes were entered into a Microsoft Excel spreadsheet. Data reduction and interpretation was facilitated with the collation of all data into a spreadsheet. This data reduction involved carving up the mass of data into manageable portions which facilitated coding and enabled meaningful patterns to be identified (Daymon and Holloway 2002). The following sections outline the analysis process of Phase One data.

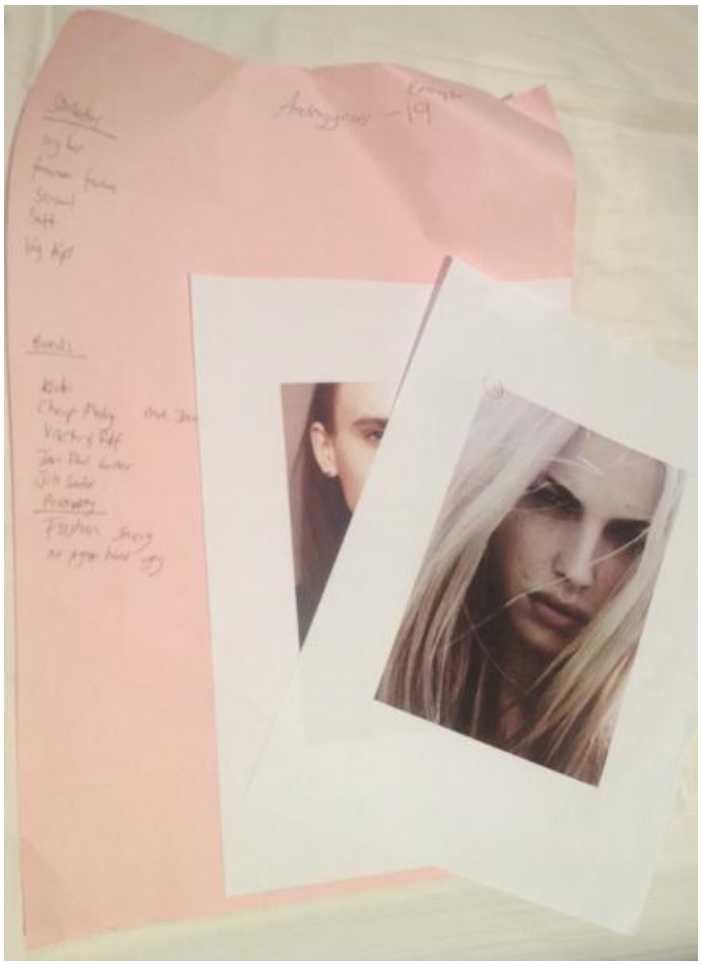
4.2.3.1 Phase One Data Organisation

Handwritten notes were taken by the interviewer and one other scribe during the interview and card sorting activity which aided in record keeping, an example of

notes from one interview is shown in Appendix I. The date of interview, participant's name, position, organisation and attendees were recorded for all interviews. Initially the participant was asked to sort images of male models into groups based on their similarity. Once this was complete the participant was asked to discuss the similarities of the images within each group which they created and was then recorded. The second type of information recorded explored the differences of each of the groups created by the participant. Thirdly, the participant selected an 'exemplar' model for each group which best represented the 'look' of each group and the descriptors/adjectives to explain the physical appearance and personality characteristics of the exemplar images were recorded. Fourthly, the participant provided the anti-thesis descriptors/adjectives of the exemplar images and gave a title for each of the group which best represented the group. Finally the participant's response as to whether there were any group/looks of male attractiveness which were not represented in the images were recorded.

The photograph shown in Figure 4.1 depicts how the information detailed above was recorded and organised for each of the male attractiveness groups which a participant created. On this A3 page all of the participant's responses to the questions from the interview framework were noted, the exemplar image and all similar images for that group together with a notes page were compiled for each male attractiveness group. All information collected from the interview and card sorting activity was organised and double checked at the end of the interview to ensure that everything had been recorded and labelled correctly. The organisation of the data in this format ensured that the data was intact, complete and retrievable.

Figure 4.1 **Example of Recorded and Organised Data Gathered from Phase One Interview and Card Sorting Exercise**



4.2.3.2 Participant Validation

Member checks were conducted at the completion of every in-depth interview to increase the validity of the findings (Belk 2007; Daymon and Holloway 2002). Participants were asked to review their groupings which they created in the card sorting exercise and look over the information written down by the interviewer on the A3 pages (Figure 4.1 photograph depicts an example of the recorded information that participants would review). This review conducted by the participant provided the opportunity to provide comment and correction in regards to the information recorded (Daymon and Holloway 2002). In all 11 interviews, participants confirmed

that the groupings and information were recorded accurately and reflected their opinions and intentions.

4.2.3.3 Coding and categorising Data

All data collected from the eleven Phase One interviews and card sorting exercises was entered into an Excel spreadsheet enabling the data to be compared and coded. The author and two additional people who were familiar with the study coded the data separately and then compared their results. It is important to have more than one coder as the decision to create a particular code has a defining effect on how the data is interpreted in this study (Daymon and Holloway 2002). Coding conducted in this phase was used to identify and constantly compare commonalities and differences between the image groupings which the eleven respondents created. Coding enabled the author to analyse the themes of the descriptors which each participant provides for the groups they created from the male model images. An example of how coding was conducted on data collected from Participant Two's interview and card sorting is shown in Table 4.2.

Table 4.2 **Data Coding Example from a Phase One Participant**

	Coded Group	Group	Exemplar Image #	Group Name	Describing words - what makes images similar	What makes them different	Antithesis	Personality
Participant 2	Metro	A	56	Metrosexual	Effeminate, metrosexual gay, soft lips, beautiful, age ambiguous, soft facial expressions, not masculine.	This group is quite different to the Masculine, Boy next door and Classic/handsome however Androgynous are similar and this group is almost a sub group of them but not being as effeminate	Chiselled, rugged, masculine, hard, alpha male	A really varied personality type not able to really give characteristics
	Rugged	B	12	Masculine	Masculine, men's men, targeted to women, strong, defined, sexy, classically masculine	The most masculine of all the groups	Soft and gentle, clearly stands apart from the rest of the groups, not boys, opposite to Metro.	Not boisterous, quieter, self-assured, knows himself, could be a façade
	Boy Next Door	C	49	Boy Next Door	Trendy, Average, everyday people, good looking, get more jobs than most models but not paid as much as high fashion models	This group is similar to Classic/Handsome and Masculine	Arrogant, Sophisticated, High Fashion	Friendly, Personal, approachable, not too out of normal girls league, find him at a Sunday session or surfing
	Chisseled Model Type	D	3	Classic/Handsome	Clean cut, good looking, flexible look to cast, versatile soft but not too soft	More similar to Masculine and BND but not as hard as Masculine but more manly and better looking than BND. Not as good looking as Masculine.	Overly masculine, effeminate	Mixture of personalities C & B, Friendly
	Androgynous	E	4	Androgynous	Beautiful like a woman	Most contrasted to Masculine, BND and Classic Handsome and are the most feminine.	Masculine	A really varied personality type not able to really give characteristics

4.2.3.4 Interpreting Data

Interpretation of the data in Phase Two involved all three coders agreeing on the labels for the different groups which participants created (Patton 1990). The labels

were determined by the coders from analysis of the descriptors/adjectives provided by the respondents for each group that they created. These labels assisted in the development of the nine male attractiveness characteristics which were used in the Exemplar Image Ratings Questionnaire (refer to Appendix B) completed by participants in Phase Two.

4.2.3.5 Phase One Thematic Analysis Results

Findings from the interpretation of Phase One data using thematic analysis indicate that male attractiveness is a multi-dimensional construct. Furthermore, images of male models are viewed as belonging to a certain group or 'type' of attractiveness. Nine types of attractiveness were consistently identified through the in-depth interviews and card sorting exercises. The nine male attractiveness types are described below.

Type One: Refined/Sophisticated - This group had many 'traditional' hegemonic attributes such as moderate to high levels of masculinity identified through a strong jaw line and a clean cut image however, had specific traits that made them unique. These unique traits included being mature (even some greying of the hair), worldly, wise and having expression lines. The Refined/Sophisticated type possesses a cosmopolitan air and appears more conservative most likely due to their maturity. Participant 4 (Male Fashion Photographer) stated in his interview that "this type of male appears to be like a suave European, well dressed, and seemingly less accessible. I think he seems less local and certainly worldly." When exploring the antithesis to the Refined/Sophisticated type common responses from participants included that this type was *not* appearing youthful, innocent, naive, timid and would *not* be the type of male that would be outdoors doing physical activity.

Type Two: Classic Male Model - This group is the 'classic' male model look that has an essence of timelessness. The model is very masculine, muscular, strong, confident and quintessentially male. The image is viewed as being 'manly' and mainstream where the model is not young nor mature but around 25 years of age, most commonly clean cut, has a strong jaw line and heavy brow. Participant 8 (Male Fashion Photographer) stated that "this is the typically good looking man, who I

think is mainstream and definitely not intimidating. He seems subtle, with an everyday people look." Participant 2 (Male Modelling Agent) also stated that, "This model is the younger version of Refined/Sophisticated type, he is the traditional male model being almost 'perfect' with his face being well proportioned." When exploring the antithesis to the Classic Male Model type common responses from participants included that this type was *not* appearing youthful, innocent, naive and timid which is very similar to the Refined/Sophisticated type and does not look edgy or alternate.

Type Three: Rugged - This group has many Classic Male Model features but several defining traits make this type distinct. The model appears unkempt, has stubble, does not appear to be image conscious and is described as not just a man, but more of a typical Australian 'bloke' being non-fussy, straightforward and strong in appearance. The image is ultra masculine, tanned, with a strong jaw line and prominent nose. This look would be typical of a man that would spend a lot of time outdoors doing physical activity. "These guys are real blokes. They are not afraid to get their hands dirty and do some physical work. This type of male has typical hair which is cut in a short back and side look as is not overly groomed", stated Participant 2 (Male Modelling Agent). When exploring the antithesis to the Rugged type common responses from participants included that this type was *not* soft, feminine or highly styled and groomed.

Type Four: Sexual - This group is unique in terms of many features. This type is described as being sultry, having tousled hair, oozing sex appeal, having strong eye contact, darker hair, darker eyes and parted or pouting lips. The image depicts a male that is not smiling. Smoky, sultry bedroom eyes and dark good looks are key descriptors. Participant 9 (Marketing Manager for male fashion products) describes this type of model as being "sultry and seems threatening due to his intensity. He is confronting, and has a very sexual look that says 'come and get me' ". When exploring the antithesis to the Sexual type common responses from participants included that this type was *not* feminine or mainstream.

Type Five: Androgynous - This group is described as being feminine, beautiful, highly styled, having full lips, high and defined cheekbones, beautifully groomed

femininely styled hair and possess a very ‘soft’ look. The Androgynous group share very limited traits with any other defined male attractiveness type. Many of the participants including Participant 3 (Male Modelling Agent) stated that models in this group are “beautiful like a woman”. When exploring the antithesis to the Androgynous type common responses from participants included that this type was *not* masculine, rough or possess features that are strong or thick set.

Type Six: Boy Next Door - This group has few hegemonic attributes. The look is youthful (16 – 25 years), clean cut, displaying a soft form of masculinity with an air of innocence. This look typically does not have a strong jaw line, or a projection of strength and maturity. The look is of mainstream youthful innocence. “These boys look like one of your young neighbours living on your street, just your typical young boy who is simply presented and a bit innocent”, as described by Participant 5 (Stylist for Male Models) in their interview. When exploring the antithesis to the Boy Next Door type common responses from participants included that this type was *not* powerful, overly masculine, rough or overly groomed.

Type Seven: Surfie - This group has similar attributes to the ‘boy next door’ where the male model look is youthful (16 – 25 years) and has a soft form of masculinity, however there are unique traits. These include the image being bronzed, healthy looking, active, relaxed, outdoorsy, care free and displaying a ‘sun-kissed’ look that often includes freckles on the skin. Participant 3 (Modelling Agent) explained in the interview that “these guys are quite young and would spend a lot of time at the beach probably surfing. They have ‘sun-kissed’ skin and don’t appear to have a care in the world.” When exploring the antithesis to the Surfie type common responses from participants included that this type was *not* groomed or sophisticated.

Type Eight: Metrosexual – This group is the most groomed of all the types with hair being highly styled. The group is youthful in appearance and is not overly masculine but possess a softer almost feminine side to the look. The complexion of this looks is very clear with skin being refined, blemish free and often clean cut. Participant 5 (Stylist for Male Models) described the Metrosexual type as having “softer facial expressions with slightly effeminate features where they would spend a lot of time in

front of the mirror styling their hair perfectly and making sure their look is just right." When exploring the antithesis to the Metrosexual type common responses from participants included that this type was *not* masculine, mature, harsh or rugged.

Type Nine: Alternate/Offbeat - This group is defined as being quirky, unique, youth focused, and left of centre. Physically, the model may appear unattractive, skinny in appearance and often are pale. This type commonly has facial piercings, styled facial hair, and often has unusual features such as a large nose. Participant 1 (Male Fashion Designer and Stylist) explained the Alternate /Offbeat look. "These images I look at as boys. They are pale, unique and even ugly. I think they are emerging. I think of them in terms of being creative, interesting and very indie rock." When exploring the antithesis to the Alternate/Offbeat type common responses from participants included that this type was *not* at all groomed, sophisticated or conventional.

4.2.4 Phase One Conclusion

Phase One explores Research Objective One and based on the findings of the in-depth interviews and card sorting activity conducted it is evident that multiple dimensions of male attractiveness exist. Phase Two of the research will further explore the multi-dimensionality of male attractiveness to determine through qualitative and quantitative analysis the actual number of male attractiveness types.

4.3 **Phase Two**

Phase Two of the research is also exploratory in nature and builds on the research findings of Phase One. The same data collection process as conducted in Phase One was replicated in Phase Two, including in-depth interviews and card sorting activities. In Phase Two, however, an additional data collection step was conducted where questionnaires were completed and quantitative data analysis methods were used to determine statistically how many male attractiveness types exist. Data collection for Phase Two was conducted over a six month period between March and July 2011. Findings of Phase Two explore Research Objective One regarding male attractiveness and whether it is conceptualised on a single or multiple dimensions, additionally Phase Two provides results relating to the testing of Hypothesis One.

4.3.1 Research Objective 1: To determine whether male attractiveness is conceptualised on a single dimension (attractive versus unattractive) or whether multiple dimensions of attractiveness are identifiable.

H_1: A single dimension of attractiveness will not be adequate to explain the sorting task data for male models.

4.3.2 Phase Two Response Rate

Nineteen cultural gatekeepers were invited to participate in Phase Two of the study of which nineteen agreed to be involved. This response rate meant that the entire population of editors of male life style/fashion magazines in Australia were involved in this study. Initially ten individuals were contacted via email and were invited to participate in the study. The remaining nine participants were selected using a snowball effect based on referrals made with magazine editors at initial interviews.

4.3.3 Phase Two Description of Sample

A purposeful sampling technique was used to select participants considered to be cultural gatekeepers. These participants were located in both Perth, Western Australia and Sydney, New South Wales. This sample of nineteen participants included eight females and eleven males between the ages of eighteen and fifty five. The sample is described in Table 4.3. Participants' names and employer/organisation information has been exempted to preserve anonymity.

Table 4.3 **Phase Two Participant Demographics**

Name	Gender	Profession	Location
Participant 1	Male	Editor	Sydney
Participant 2	Male	Art Director	Sydney
Participant 3	Male	Editor	Sydney
Participant 4	Male	Art Director	Sydney
Participant 5	Male	Editor	Sydney
Participant 6	Male	Editor	Sydney
Participant 7	Male	Art Director	Sydney
Participant 8	Male	Modelling Agent	Sydney
Participant 9	Female	Editor	Perth
Participant 10	Female	Sub-Editor	Perth
Participant 11	Female	Journalist	Perth
Participant 12	Female	Art Director	Perth
Participant 13	Female	Editor	Perth
Participant 14	Female	Art Director	Perth
Participant 15	Male	Editor	Sydney
Participant 16	Male	Editor	Sydney
Participant 17	Male	Editor	Sydney
Participant 18	Female	Art Director	Sydney
Participant 19	Female	Advertising Director	Sydney

4.3.1 Phase Two Data Analysis

Data collection methods used in Phase One were replicated in Phase Two where the results of each interview were transcribed and the card sorting outcomes were entered into a Microsoft Excel spreadsheet. Data reduction and interpretation was facilitated with the collation of all data into a spreadsheet. Phase Two had one additional step compared to Phase One which required participants to complete ratings of exemplar images on an Exemplar Ratings Questionnaire shown in Appendix B. This questionnaire was developed from analysis of Phase One data as explained in Section 4.2.3.4. The following sections outline the analysis process of Phase Two data.

4.3.1.1 Phase Two Data Organisation

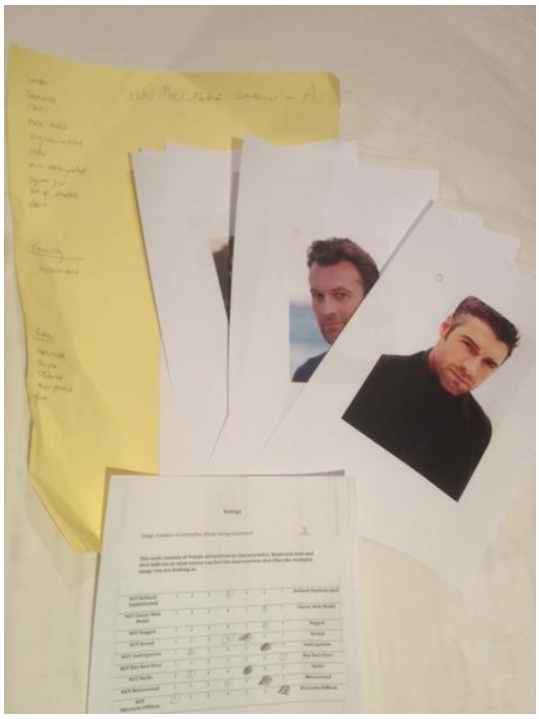
Handwritten notes were taken by the interviewer and one other scribe during the interview and card sorting activity which aided in record keeping, an example of notes from one interview is shown in Appendix J. The date of interview, participants

name, position, organisation and attendees were recorded for all interviews. Initially the participants were asked to sort images of male models into groups based on their similarities. Once this was complete the information which related to what the participant found similar about the images within each of the groups they had created was recorded. The second type of information recorded explored the differences of each of the groups created by the participant. Thirdly, the participants selected an 'exemplar' model for each group which best represented the look of each group and the descriptors/adjectives to explain the physical appearance and personality characteristics of the exemplar images were recorded. Fourthly, the participant provided the anti-thesis descriptors/adjectives of the exemplar images and gave a title for each of the group which best represented the group. Finally participants' responses as to whether there were any group/looks of male attractiveness which were not represented in the images were recorded. The photograph shown in Figure 4.2 depicts how the information was recorded and organised for each of the male attractiveness type groups which a participant created. On this A3 page all of the participant's responses to the questions from the interview framework were noted, the exemplar image and all similar images for that group together with a notes page were compiled for each male attractiveness type group.

The additional step in Phase Two of the study used multi-dimensional scaling to analyse the ratings provided by each participant as it provides analysis of the degree of similarity or dissimilarity between male images (Solomon, Ashmore, and Longo 1992). As highlighted by the photograph shown in Figure 4.2, the only difference between the information recorded in Phase One and Phase Two is the questionnaire that the participant completed which was secured to the other documents on the A3 page.

All information collected from the interview, card sorting activity and questionnaire was organised and double checked by the interviewer and participant at the end of the interview to ensure that everything had been recorded and labelled correctly. The organisation of the data in this format ensured that the data was intact, complete and retrievable.

Figure 4.2 **Example of Recorded and Organised Data Gathered from Phase Two Interview, Card Sorting Exercise and Questionnaire**



4.3.1.2 Participant Validation

Member Checks were conducted at the completion of every in-depth interview to increase the validity of the findings (Belk 2007; Daymon and Holloway 2002). Participants were asked to review their groupings which they created in the card sorting exercise and look over the information written down by the interviewer on the A3 pages (Figure 4.2 photograph depicts an example of the recorded information that participants would review). This review conducted by the participant provided the opportunity to provide comment and correction in regards to the information recorded (Daymon and Holloway 2002). In all nineteen interviews participants confirmed that the groupings and information recorded accurately reflected their opinions and intentions.

4.3.2 Coding and categorizing Phase Two Data

All data collected from the nineteen Phase Two interviews and card sorting exercises was entered into an Excel spreadsheet enabling the data to be compared and coded. The author and two additional independent researchers coded the data separately and

then compared their results. It is important to have more than one coder as the decision to create a particular code has a defining effect on how the data is interpreted in this study (Daymon and Holloway 2002). Coding conducted in this phase was used to identify and constantly compare commonalities and differences between the image groupings which the eleven respondents created. Coding enabled the author to analyse the themes of the descriptors which each participant provides for the groups they created from the male images. These descriptions were used by the coders of the data to determine the final male attractiveness type groups and the related adjectival descriptors.

4.3.2.1 Inter-rater Reliability – Fleiss Kappa Calculation

Coders needed to make judgment for each group that a participant created as to which of the nine male attractiveness types the group actually referred to. This was done after careful analysis of the descriptors and information that the participant provided for each group. Three judges conducted coding separately and the inter-rater reliability was calculated in SPSS using Fleiss Kappa. The ratings provides between the three judges had a proportion of rater agreement of 0.78, this is considered to be a good rate of agreement (Hair et al. 2009; Fleiss 2003).

4.3.2.2 Phase Two Thematic Analysis Results

Findings from the interpretation of Phase Two data using thematic analysis re-confirmed the finding of the groups which were discovered from Thematic Analysis of data in Phase One. The same nine male attractiveness types were consistently identified through the in-depth interviews and card sorting exercises. The nine male attractiveness types are described in full detail in Section 4.2.3.5 of this report however a summary of these types is provided below.

Type One: Refined/Sophisticated - This group had many ‘traditional’ hegemonic attributes such as moderate to high levels of masculinity identified through a strong jaw line and a clean cut image however, had specific traits that made them unique. These unique traits included being mature (even some greying of the hair), worldly, wise and having expression lines. The Refined/Sophisticated type possesses a cosmopolitan air and appears more conservative most likely due to their maturity.

Type Two: Classic Male Model - This group is the ‘classic’ male model look that has an essence of timelessness. The model is very masculine, muscular, strong, confident and quintessentially male. The image is viewed as being ‘manly’ and mainstream where the model is not young and nor mature but around 25 years of age, most commonly clean cut, has a strong jaw line and heavy brow.

Type Three: Rugged - This group has many Classic Male Model features but several defining traits make this type distinct. The model appears unkempt, has stubble, does not appear to be image conscious and is described as not just a man, but more of a typical Australian ‘bloke’ being non fussy, straightforward and strong in appearance. The image is ultra masculine, tanned, with a strong jaw line and prominent nose. This look would be typical of a man that would spend a lot of time outdoors doing physical activity.

Type Four: Sexual - This group is unique in terms of many features. This type is described as being sultry, having tousled hair, oozing sex appeal, having strong eye contact, darker hair, darker eyes and parted or pouting lips. The image depicts a male that is not smiling. Smoky, sultry bedroom eyes and dark good looks are key descriptors.

Type Five: Androgynous - This group is described as being feminine, beautiful, highly styled, having full lips, high and defined cheekbones, beautifully groomed femininely styled hair and possess a very ‘soft’ look. The Androgynous group share very limited traits with any other defined male attractiveness type.

Type Six: Boy Next Door - This group has few hegemonic attributes. The look is youthful (16 – 25 years), clean cut, displaying a soft form of masculinity with an air of innocence. This look typically does not have a strong jaw line, or a projection of strength and maturity. The look is of mainstream youthful innocence. “These boys look like one of your young neighbours living on your street, just your typical young boy who is simply presented and a bit innocent.”

Type Seven: Surfie - This group has similar attributes to the 'boy next door' where the male model look is youthful (16 – 25 years) and has a soft form of masculinity, however there are unique traits. These include the image being bronzed, healthy looking, active, relaxed, outdoorsy, care free and displaying a 'sun-kissed' look that often includes freckles on the skin.

Type Eight: Metrosexual – This group is the most groomed of all the types with hair being highly styled. The group is youthful in appearance and is not overly masculine but possess a softer almost feminine side to the look. The complexion of this looks is very clear with skin being refined, blemish free and often clean cut.

Type Nine: Alternate/Offbeat - This group is defined as being quirky, unique, youth focused and left of centre. Physically, the model may appear unattractive, skinny in appearance and often are pale. This type commonly has facial piercings, styled facial hair and often has unusual features such as a large nose.

4.3.2.3 Multi-Dimensional Scaling Analysis

From the thematic analysis of qualitative data of Phase One and Two it is evident that nine types exist however; from statistically analysis of the data collected in Phase Two, it is possible to determine just how different each of these nine groups are and whether these nine groups are actually significantly different statistically. To determine the statistical difference of the nine male attractiveness type groups multi-dimensional scaling analysis was used. Multi-dimensional scaling analysis determines dissimilarity between objects by displaying distance as a geometrical picture (Norsis 2012). Each male attractiveness image is represented by a point in a multi-dimensional space. Rosenberg, Nelson and Vivekananthan's (1968) disassociation measure accomplishes this. The underlying assumption of this measure is that objects that often occur together or with some third object are psychologically similar or close, whereas objects that are rarely sorted into the same pile are psychologically dissimilar or distant.

Data collected from the card sorting activity completed in Phase Two by men's lifestyle magazine Editors and affiliated staff was used to determine the

psychological distance of the 51 model images between all possible pairs of images. Firstly the mean rating of the nine adjectival descriptors for each of the fifty one images was determined. This is the raw data used to create the half matrix of disassociation scores within SPSS which determines the distance between variables. A rating for each of the male attractiveness characteristics was provided for each exemplar image by the 19 participants. For each exemplar image the mean score was calculated based on the rating across participants. Each image which was in the group that the exemplar image represented received the same rating as the exemplar. Within SPSS, a half matrix of disassociation was calculated using a Euclidean Distance Model, where straight line distances between each pair of images were measured (Hair et al. 2009; Norsis 2012).

The half matrix of disassociation shows the proximity in space of each of the nine male attractiveness characteristics compared to each other. The smaller the number, the smaller the proximity in space between the male attractiveness characteristics. For example the distance in proximity between Classic Male Model and Refined/Sophisticated (distance = 4.53) is the smallest distance shown in the matrix which demonstrates that these objects have similarity. This finding is supported by the conceptual structure around these adjectival descriptors, both having shared physical traits. Other adjectival descriptors with smaller numbers and therefore more similarity include Sexual and Classic Male Model (distance = 4.57) and Sexual and Refined/Sophisticated (distance = 5.43). Conversely the adjectival descriptors Androgynous and Rugged have the largest number which represents the largest distance in proximity (distance = 17.89) to each other. This finding is also supported by the conceptual structure around these adjectival descriptors with Androgynous and Rugged being vastly different in physical traits. Androgynous also had a large distance to Classic Male Model (distance = 17.59) and Surfie to Refined/Sophisticated (distance = 17.27). The half matrix of disassociation is shown in Table 4.4.

Table 4.4 **Half Matrix of Disassociation**

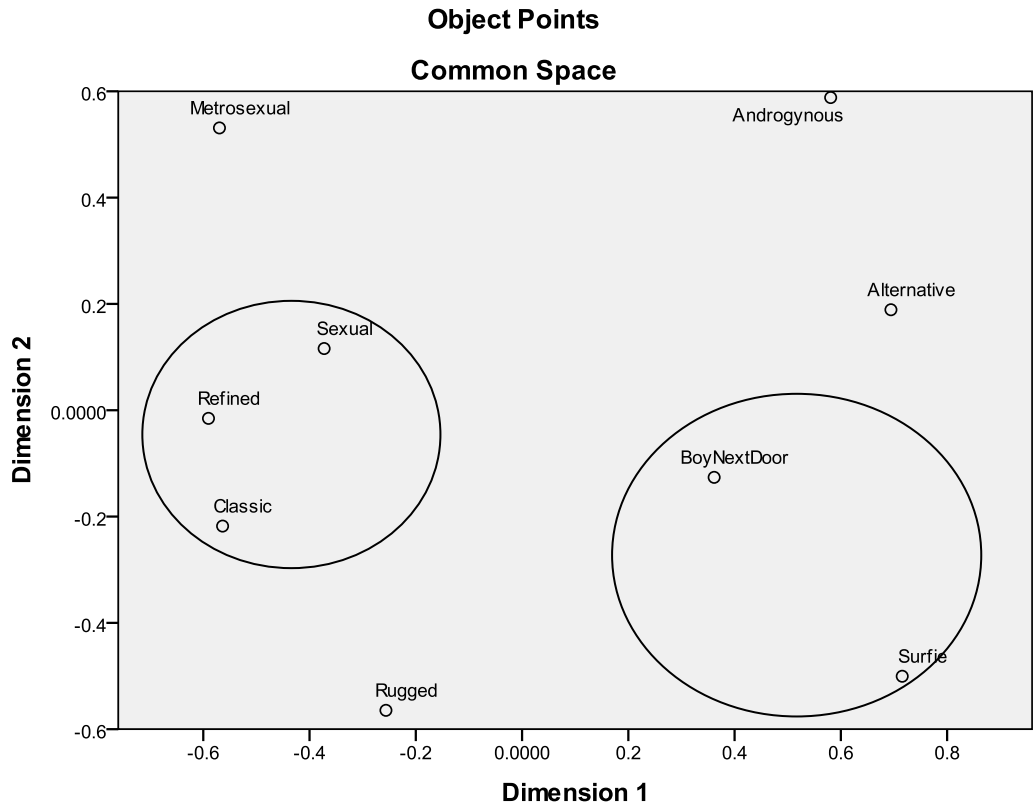
Proximities									
	Refined/ Sophisti-cated	**Classic**	**Rugged**	**Sexual**	**Andro-gynous**	**Boy Next Door**	**Surfie**	**Metro**	**Alter-nate /Off-beat**
Refined/ Sophisticated	.								
Classic	4.526	.							
Rugged	8.889	6.934	.						
Sexual	5.428	4.570	8.612	.					
Androgynous	15.826	17.585	17.888	14.805	.				
Boy Next Door	13.677	13.290	11.294	11.249	10.839	.			
Surfie	17.264	16.869	13.128	16.159	13.055	9.206	.		
Metrosexual	9.094	9.446	14.193	6.369	15.926	13.829	20.606	.	
Alternate/Off beat	15.508	16.377	14.958	14.041	6.257	9.022	8.565	16.939	.

From analysis of the numeric proximity/distances of each of the adjectival descriptors, combined with the understanding of the conceptual structures related to each of the male attractiveness characteristics, cut off scores were established as these are useful for interpreting the relationship between the objects within Table 4.4 Half Matrix of Disassociation and Figure 4.3 Proxscal Multi-dimensional Scaling Common Space Visual Representation of Male Attractiveness Types (Hair et al. 2009). A proximity measure/ half matrix of disassociation score (see Table 4.4) of 0 - 8.99 was very similar with many shared traits. A score of 9 - 13.99 was moderately similar with some shared traits, while a score above 14 was interpreted as being more dissimilar than similar with few of no shared traits.

The half matrix of disassociation numerically demonstrates the similarities and dissimilarities between each of the adjectival descriptors however multi-dimensional scaling analysis provides a graphical display to see how all the groups are positioned in common space. Proxscal multi-dimensional scaling analysis was conducted which interprets data in the half matrix of disassociation as showing dissimilarities between the groups. The multi-dimensional scaling analysis created group plots in common space shown in Figure 4.3 which determines where each group sits in the common space.

The visual interpretation in Figure 4.3 shows objects in common space and provides evidence of clear clusters. Refined/Sophisticated, Sexual and Classic groups are similar. Further, there are similarities between the Boy Next Door and Surfie attractiveness types. Rugged, Metrosexual and Androgynous appear to be distinct relative to all other groups. This visual representation along with the results shown in the half matrix of disassociation in Table 4.4 and the authors' interpretation of adjectival descriptors enabled the final determination regarding whether groups could be subsumed into a broader grouping. That is, the author had to review whether there were more shared physical traits or whether there were substantial differences to justify groups not being combined.

Figure 4.3 **Proxscal Multi-dimensional Scaling Common Space Visual Representation of Male Attractiveness Types**



The Refined/Sophisticated, Sexual and Classic groups had many shared traits including being highly masculine in look with strong jaw lines and heavy set brows, accordingly these groups were considered more similar than different so were

combined into one group. The Boy Next Door and Surfie groups also shared many similar traits including appearing very youthful, and carefree with a softer form of masculinity and consequently were combined into one group.

The combining of groups resulted in six distinct male attractiveness types: (1) Classic (subsumes Refined / Sophisticated / Classic / Sexual), (2) Rugged, (3) Alternate, (4) Androgynous, (5) Boy Next Door (subsumes Surfie) and (6) Metrosexual. As a result of these findings Hypothesis One is supported.

4.3.2.4 Goodness of Fit and Stress Measures

The goodness of fit of the multi-dimensional scaling model ensures that the SPSS derived solution fits the data. SPSS has determined that a two dimensional model is sufficient to map the objects in Common Space. SPSS determined this as the optimal number of dimensions from analysis of the Iteration History. The normalised raw stress of the multi-dimensional scaling model is highest at zero iteration (stress = 0.23), however this is improved substantially with one iteration (one dimension) (stress = 0.019, improvement = 0.21). At two iterations (two dimensions) there is another substantive improvement (stress = 0.013, improvement = 0.01), however the third iteration (three dimension) does not provide a substantive improvement to stress (stress = 0.01, improvement = 0.002). The results of the iteration history and normalised raw stress of the multi-dimensional scaling model is shown in Table 4.5. Further analysis of stress in particular the s-stress measure determines if the generated multi-dimensional scaling model has little or no disparity between the original data and the models reconstruction of the data (Hair et al. 2009). The s-stress is 0.014 which is below the 0.2 recommendation. This stress result indicates that the model produced by multi-dimensional scaling is a good fit.

Table 4.5 **Iteration History and Normalised Raw Stress of the Multi-Dimensional Scaling Model**

Iteration	Normalised Raw Stress	Improvement
0	0.228a	
1	0.019	0.209
2	0.013	0.006
3	0.011	0.002
4	0.01	0.001

a. Stress of initial configuration: simplex start.

4.3.3 Male Attractiveness Types Combined Qualitative and Quantitative Findings

The multi-dimensional scaling analysis result supports Hypothesis One, that a single dimension of attractiveness is not adequate to explain the sorting task data for male models and highlight the importance of researching specific types of model attractiveness rather than a generalised conception of a message source as being 'highly attractive'. Male attractiveness is a complex multi-dimensional construct. From a combination of the qualitative thematic analysis and quantitative multi-dimensional scaling analysis the six male attractiveness types are identified each with unique traits that sets them apart from each of the other 'looks'. The male attractiveness types are provided with the adjectival descriptors of each below.

The Classic group has an essence of timelessness. Key adjectival descriptors are: masculine, strong, confident, defies and outlasts trends, sophisticated, worldly, has sex appeal, strong jaw line, well proportioned face and is quintessentially male.

The Rugged group has many 'hegemonic' male elements similar to a Classic look but several defining traits make the look distinct. Key differentiators from the Classic look are: ultra- masculine, powerful, unkempt, outdoorsy, not image conscious, rough around the edges and is described as a 'bloke' – someone that is easy to be 'relaxed' around.

The Alternate group is defined as being edgy, quirky, unique, youth focused and emerging in their look. Physically, the model may appear unattractive and unkempt. The Alternate male is often skinny in appearance, pale, may have piercings, styled facial hair and even have unusual features such as a large nose.

The Androgynous group is described as being highly feminine, beautiful, having full lips, high and defined cheekbones, often long and feminine styled hair and presents a softer look. This is the antithesis of hegemony.

The Boy Next Door group is viewed as a mainstream look despite their very few hegemonic attributes. Key adjectival descriptors are: youthful (16 – 25 years), innocent, relaxed, simply presented, natural, not groomed and very limited or no facial hair. The look does not project strength nor maturity.

The Metrosexual group is very well groomed, clean cut and is considered a 'prettier' look. The Metrosexual look is associated with a clear and soft complexion, a wide eyed expression and is highly styled. A Metrosexual is very image conscious.

4.3.4 Determination of Exemplar Images

Those images which had the highest mean rating (based on the average score of all nineteen participants) of a male attractiveness characteristic in Phase Two were determined to be the representative of this male attractiveness characteristic. The mean rating scores (shown in Table 4.6) were based on the rating which the respondent provided in the Phase Two Exemplar Image Rating Questionnaire which measured the nine male attractiveness characteristics on a seven point scale (1 was anchored NOT the Male Attractiveness Characteristic and 7 was anchored with the image being considered the Male Attractiveness Characteristic). Model Image number seven had the highest mean rating for the Refined/Sophisticated group (M = 6.05). Model Image number 33 had the highest mean rating for the Classic Male Model group (M = 5.6). Model Image number 8 had the highest mean rating for the Sexual group (M = 5.65). Model Image number 28 had the highest mean rating for the Rugged group (M = 5.6). Model Image number 18 had the highest mean rating for the Androgynous group (M = 6.85). Model Image number 15 had the highest

mean rating for the Boy Next Door group (*M* = 5.45). Model Image number 15 had the highest mean rating for the Surfie group (*M* = 6.1). Model Image number 5 had the highest mean rating for the Metrosexual group (*M* = 5.85). Model Image number 18 and 19 had the highest mean rating for the Alternate/Offbeat group (*M* = 5.1).

Multi-dimensional scaling analysis conducted in Section 4.3.2.3 of this report, resulted in three male attractiveness types groups being subsumed into other groups (Classic subsumes Refined / Sophisticated / Classic / Sexual; Boy Next door subsumes Surfie) which meant that judgement needed to made as to which was the best image to be the exemplar of the new combined groups. The cells highlighted grey in Table 4.6 indicate the image with the highest mean rating score. However for a few male attractiveness characteristics there are bolded image numbers, these images have been judged by the author to be the best image to represent the male attractiveness groups that were combined together. Judgement was made by careful analysis of the descriptors/ characteristics for each of the male attractiveness types provided by the participants combined with the images with higher mean rating scores (shown in Table 4.6). In the Alternate/Offbeat group the model images 18 and 19 both had the highest mean rating for this characteristic; however, they were also the highest for the Androgynous male attractiveness type. The models were perceived by participants as being both highly androgynous and alternate/offbeat however the image that was selected to best represent the Alternate/Offbeat male attractiveness type was image 50 which had the next highest mean rating after image 18 and 19.

Table 4.6 **Mean Rating of 51 Images on 9 Male Attractiveness Characteristics**

Image Number	Refined/Sophisticated	Classic Male Model	Sexual	Rugged	Androgynous	Boy Next Door	Surfie	Metrosexual	Alternate/Offbeat
	Classic			Rugged	Androgynous	Boy Next Door		Metrosexual	Alternate
1	5.95	5.25	4.4	4.75	1.55	2.35	1.75	4.75	1.7
2	4.1	4.5	4.45	4.25	1.95	2.6	1.9	4.55	2.05
3	3.5	3.25	3.8	1.9	4.5	4.55	1.7	5.85	2.9
4	5.3	5.3	4.55	5.15	1.55	2.65	2.1	4.45	1.8
5	3.9	3.8	4.25	2.25	4.2	4	1.95	**5.85**	3.3
6	5.3	5.6	4.75	5	1.95	2.95	2.1	4.7	1.9
7	**6.05**	5.4	4.5	4.6	1.65	2.45	1.7	5.15	1.5
8	4.5	5.3	**5.6**	3.7	2.85	2.85	2.45	5.6	2.9
9	4.25	4.9	4.95	3.45	2.85	2.85	2	5.65	2.6
10	5.6	5.4	4.35	4.9	1.45	2.55	1.95	4.55	1.55
11	3.85	3.85	4.45	2.8	3.6	3.75	1.8	5.5	2.45
12	4.8	4.7	4.25	5.15	1.4	3.05	2	3.65	1.45
13	4.4	4.4	4.6	2.8	3.3	2.55	1.55	5.1	2.45
14	4	4.55	4.35	5.05	1.85	3.55	2.8	4.1	2.5
15	2.3	2.85	3.4	4.25	2.6	**5.45**	**6.1**	3.05	3.85
16	4.25	4.65	4.95	3.9	2.25	2.7	1.8	5.35	2.45
17	3.65	3.1	3.6	2.1	4.4	3.25	1.95	5.1	3.1
18	4	1.75	3.3	1.1	**6.85**	1.9	1.4	4.25	5.1
19	4	1.75	3.3	1.1	6.85	1.9	1.4	4.25	5.1
20	3.9	3.6	4.3	2.25	4.2	4.15	1.75	5.8	3.05
21	4.05	3.95	4.55	2.4	3.45	2.25	1.7	5.55	2.85
22	4.35	4.6	4.55	3.05	2.9	2.35	2.05	5.3	2.2
23	2.1	2.5	3.35	3.75	2.85	5.35	3.1	3.75	2.55
24	4.5	5.05	4.75	5.25	1.7	2.9	2.1	4.5	1.9
25	4.25	4.7	4.75	3.55	2.55	2.55	2.15	5.1	2.25
26	2.35	2.85	3.45	3.95	2.45	4.9	5.35	3.2	3.65
27	3.85	3.05	3.9	1.6	5.25	3.25	1.65	5.1	3.7
28	4.9	4.9	4.5	**5.65**	1.55	3.1	2.3	4.2	1.85
29	2.25	2.9	3.15	3.9	2.7	4.65	2.7	3.9	2.75
30	2.8	2.85	3.45	2.45	3.7	4.4	1.6	4.9	2.3
31	2.25	2.45	2.8	2.8	3	4.3	1.8	4.15	2.25
32	2.85	3	3.8	3.5	3.25	5.05	3.75	4	3.6
33	5.15	**5.6**	5.45	4.25	2.4	2.85	1.95	5.75	2.2
34	3.75	3.1	3.15	1.85	4.15	3.4	1.55	5.3	2.75
35	5.35	4.85	4.4	4.95	1.55	2.5	1.9	4.35	1.9
36	4.35	5.2	4.55	4.6	2	2.65	2.15	4.85	2
37	4.4	5	5.15	3.5	3	3	2.15	5.6	3.05
38	3.65	3.3	3.5	2.35	4.45	3.45	1.9	5.1	3.25
39	5.15	4.95	4.4	5.1	1.45	2.85	2	4.1	1.75
40	2.85	3.5	3.7	4.65	1.8	4.2	4.3	3.55	2.8
41	5.25	4.95	4.45	4.9	1.55	2.75	2	4.35	1.85
42	3.15	2.85	3.65	2.2	4.25	4.1	2	5.4	2.85
43	4.45	4.4	4.25	2.65	3.85	3.5	2	5.75	2.55
44	4.95	5	4.9	3.95	2.5	2.95	2.2	5.35	2.4
45	2.75	3.2	3.95	3.15	2.95	3.6	2.25	4.8	3.75
46	3.35	4.4	4.05	3.9	2.35	3.3	2.35	4.35	2.4
47	5	4.75	3.7	4.15	1.25	2.45	1.75	4.1	1.25
48	2.55	2.7	3.7	2.85	3.3	3.95	2.05	4.8	4.05
49	4.9	5.45	4.85	4.65	1.9	2.65	2.05	5.1	2.1
50	3.3	2.9	3.6	2.75	4.15	4.05	3.8	4.35	**4.05**
51	2.85	3.25	4	3.4	2.8	2.6	2.25	4.55	5.05

The combined qualitative and quantitative data analysis findings from Phase Two produced the following six male attractiveness types; Classic, Rugged, Alternate/Offbeat, Androgynous, Boy Next Door and Metrosexual all with specific physical traits to represent the specific look. Table 4.7 provides a summary of the six male attractiveness types with related descriptions.

Table 4.7 **Male Attractiveness Types**

Male Attractiveness Type	**Description**
Classic	Timeless, masculine, strong, confident, defies and outlasts trends, sophisticated, worldly, has sex appeal, strong jaw line, well proportioned face, quintessentially male
Rugged	Masculine, outdoorsy, strong facial features, unkempt, strength, powerful, bloke, not image conscious
Alternate/Offbeat	Edgy, quirky, emerging, unique, skinny looking, youth focussed, defined facial features, pale skin, almost unkempt, unusual, left of centre, styled facial hair
Androgynous	Highly feminine, beautiful, feminine styled hair, full lips, high and defined cheek bones, softer look
Boy Next Door	Youthful, mainstream look, every day guy, simply presented, air of innocence, relaxed, not overly groomed, no/limited facial hair
Metrosexual	Clean cut, very well groomed, clear softer complexion, wide eyed, a prettier look, highly styled, image conscious

4.3.5 Phase Two Conclusions

Phase Two builds upon the findings of Phase One and further explores Research Objective One to determine whether male attractiveness is conceptualised on a single dimension or whether multiple dimensions of attractiveness are identifiable. From the analysis of both qualitative and quantitative data from in-depth interviews and card sorting exercises, it is evident that multiple dimensions of male attractiveness exist and as such Hypothesis One is supported. From multi-dimensional scaling analysis, six male attractiveness types are evident and the thematic analysis of interview data provided clear descriptors/adjectives describing the look of each type. Phase Three of this study will investigate the comparison behaviour and resultant negative affect in young men when exposed to each of the six male attractiveness types.

4.4 Phase Three

Phase Three of this study relates to the six male attractiveness types that were determined in Phase One and Two and involves quantitative data analysis of data collected from a questionnaire conducted on young males. Phase Three relates to Research Objectives Two, Three and Four and tests Hypotheses Two, Three, Four A and Four B which investigates the influence that male attractiveness types have on comparison direction, resulting negative affect and the moderating effects of social comparison orientation. Phase Three commences by describing the characteristics of the respondents of the questionnaire followed by the examination of the reliability of the research and descriptive analyses, factor analyses and reliability. Tests including *t* tests, ANOVA, Kruskal-Wallis and Hierarchical Multiple Regression are performed to determine if relationships between constructs as hypothesised in Chapter Two are evident. All analysis of the data was performed using SPSS version 19.0. Lastly a summary table showing the acceptance or rejection of the hypotheses is provided at the end of this section.

4.4.1 Reliability Analysis

Reliability of the data and measures used in this study must be established to ensure that the stability and consistency with which the instrument measures the associated

concept (Coakes, Steed, and Ong 2009). Reliability of measurements used in this study has been confirmed using item non-response testing and scale reliability using Cronbach's alpha.

4.4.1.1 Item Non-Response

A total of 346 questionnaires were administered. Item non-response is a major problem which occurs when a respondent does not answer a question or answers it in an incorrect manner (eg. circling two items on one scale). When conducting research it is rare that a complete data set will be obtained (Coakes, Steed, and Ong 2009). Two of the questionnaires administered were not used due to substantial sections that were incomplete, leaving a total of 344 usable questionnaires. In a limited number of questionnaires there were a few item non-responses and the commonly used method of mean substitution for that scale was implemented for these cases (Coakes, Steed, and Ong 2009).

4.4.1.2 Scale Reliability and Data Reduction

Cronbach's alpha coefficient statistical procedure is implemented to determine the reliability of the scales used in this study, this method is the most prevalently used to determine internal reliability in a multi-item scale (Coakes, Steed, and Ong 2009). Cronbach's alpha measures how well the individual items in a scale 'fit' together by examining the correlation of the items. The closer the Cronbach's alpha is to one the higher the correlation. An acceptable alpha score range is between 0.70 and 0.90 (Pallant 2007). The results of the Cronbach's alpha for the scales used in this study are shown in Table 4.8. Results indicate that there is good internal consistency and all scales have reliability above 0.5.

Table 4.8 **Multi-item Scale Internal Reliability Measure**

Construct	Items	Cases	Cronbach's Alpha	Cronbach's Alpha original scale
Social Comparison Orientation	11	340	.77	.83
Negative Affect	4	340	.85	.76

4.4.1.3 Exploratory Factor Analysis for Social Comparison Orientation

Exploratory factor analysis was conducted to confirm the factor structure and validity of the multi-item scales used in this study. Exploratory factor analysis creates factors which allow data to be converted into meaningful components that can be interpreted (Coakes, Steed, and Ong 2009). The 11 item social comparison orientation scale was analysed using Principal axis factoring extraction with Varimax rotation. Varimax rotation was chosen as Gibbons and Buunk (1999) had used the orthogonal rotation when developing the scale which indicates independence among the factors. Additionally the Kaiser-Meyer-Olkin Measure of Sampling Adequacy (KMO) and Bartlett's Test of Sphericity was conducted.

The 11 item scale initially explained 53.89% of variance with an Eigenvalue for each factor above 1 (3.44, 1.45, 1.04), KMO of 0.78 and Bartlett's Test of Sphericity Significance of 0.00. The initial exploratory factor analysis resulted in a three factor solution, shown in Table 4.9. Upon analysis of the loadings of the items in the social comparison orientation scale three items were removed due to cross loadings across factors or low loadings (Pallant 2007). These three items included; item f (I often compare myself with others with respect to what I have accomplished in life), item g (I often compare myself with others with respect to what I have accomplished in life) and item k (I never consider my situation in life relative to that of other people).

Table 4.9 **Exploratory Factor Analysis Results for Social Comparison Orientation - Three Factor Solution**

Principal axis factoring extraction, Varimax rotation **Total variance explained: 53.89%**			
Items	**Factor 1 Loading**	**Factor 2 Loading**	**Factor 3 Loading**
b. I always pay a lot of attention to how I do things compared with how others do things.	**.740**	.121	.071
c. If I want to find out how well I have done something, I compare what I have done with how others have done.	**.656**	.307	.022
d. I often compare how I am doing socially (eg. social skills, popularity) with other people.	**.523**	.067	.232
e. I am not the type of person who compares often with others.	**.481**	.075	.072
a. I often compare how my loved ones (partner, family members etc.) are doing with how others are doing .	**.371**	.208	.162
k. I never consider my situation in life relative to that of other people.	**.260**	.045	**.177**
i. I always like to know what others in a similar situation would do.	.116	**.781**	.079
j. If I want to learn more about something, I try to find out what others think about it.	.177	**.603**	.097
h. I often try to find out what others think who face similar problems as I face.	.151	**.558**	.316
f. I often compare myself with others with respect to what I have accomplished in life.	**.427**	.079	**.589**
g. I often like to talk with others about mutual opinions and experiences.	.033	**.221**	**.371**
Cronbach's alpha	.741	.711	.376
Eigenvalues	3.438	1.452	1.038
% of Variance	31.25	13.20	9.44
KMO Measure of Sampling Adequacy	.775		
Bartlett's Test of Sphericity Significance	.000		

After deletion of the items f, g, and k the exploratory factor analysis was run again on the remaining eight items and the scale was found to have two factors, the results are shown in Table 4.10. These factors explained 54.27% of the variance with an Eigenvalue for each factor above 1 (2.98, 1.36), KMO of 0.77 and Bartlett's Test of Sphericity Significance of 0.00 therefore factorability was assumed (Coakes, Steed, and Ong 2009). Factor 1 – social comparison based on abilities comprised of five items – had a Cronbach's alpha of 0.71 and accounted for the largest proportion of variance (37.28%), Factor 2 – social comparison based on opinions comprised of

three items and accounted for 16.98% of the variance had a Cronbach's alpha of 0.71. The social comparison orientation scale has two clear factors which is comparable with the original scale developed by Gibbons and Buunk (1999).

Table 4.10 **Exploratory Factor Analysis Results for Social Comparison Orientation – Two Factor Solution**

Principal axis factoring extraction, Varimax rotation **Total variance explained: 54.27%**		
Key		
Factor 1		Social comparison based on abilities
Factor 2		Social comparison based on opinions

Items	**Factor 1 Loading**	**Factor 2 Loading**
b. I always pay a lot of attention to how I do things compared with how others do things.	**.759**	.121
c. If I want to find out how well I have done something, I compare what I have done with how others have done.	**.633**	.306
d. I often compare how I am doing socially (eg. social skills, popularity) with other people.	**.541**	.122
e. I am not the type of person who compares often with others.	**.479**	.079
a. I often compare how my loved ones (partner, family members etc.) are doing with how others are doing .	**.370**	.269
i. I always like to know what others in a similar situation would do.	.085	**.852**
j. If I want to learn more about something, I try to find out what others think about it.	.192	**.579**
h. I often try to find out what others think who face similar problems as I face.	.193	**.561**
Cronbach's alpha	.705	.711
Eigenvalues	2.98	1.36
% of Variance	37.29	16.98
KMO Measure of Sampling Adequacy	.782	
Bartlett's Test of Sphericity Significance	.000	

4.4.1.4 Exploratory Factor Analysis for Negative Affect

Exploratory factor analysis for the four item Negative Affect scale was conducted using Principal axis factoring extraction with Varimax rotation, KMO and Bartlett's Test of Sphericity was also computed, results of these analyses are presented in Table 4.11. The four item scale initially explained 69.02% of variance with an Eigenvalue of 2.76, KMO of 0.77 and Bartlett's Test of Sphericity Significance of 0.00 therefore factorability was assumed. Results for the exploratory factor analysis

showed that the four items of the scale loaded to just one factor with substantial significance similar to the original scale used by Bower (2001). Additionally all four items in the scale had strong loadings to the one factor solution and reliability was high (0.85).

Table 4.11 **Exploratory Factor Analysis Results for Negative Affect**

Items	Loading
Sometimes I feel resentful when I encounter advertisements which use models like this one.	.883
Advertisments which use models such as this one sometimes make me feel anxious about my appearance.	.852
Advertisements which use models such as this one can sometimes negatively influence how I feel about myself	.725
Advertisements which use models such as this one sometimes make me feel frustrated	.602
Cronbach's alpha	.849
Eigenvalue	2.761
% of Variance	69.02
KMO Measure of Sampling Adequacy	.772
Bartlett's Test of Sphericity Significance	.000

4.4.2 Analysis and Results

The analysis and results presented in this chapter facilitate answering the research objectives of the study and determine whether hypotheses should be accepted or rejected. Initially descriptive analyses provide an overview of the characteristics of the sample followed by the mean ratings of constructs for the entire sample and then for each treatment used in this study.

To examine the influence of male attractiveness types on social comparison direction, and negative affect, one-way ANOVA with post-hoc tests were conducted. ANOVA method has been used in previous comparison behaviour studies which have investigated comparison behaviour and female beauty types (Bower 2001). Kruskal-Wallis is an equivalent test of variance for non-parametric data, this test was also conducted as the assumption for homogeneity of variance was not met when the influence of male attractiveness types on negative affect was examined.

An independent sample *t* test determines if there a differences in means for two sets of scores and whether these differences were significant (Coakes, Steed, and Ong 2009). Independent sample *t* tests were conducted to determine if social comparison direction had a significant influence on resulting negative affect in respondents.

Hierarchical multiple regression analysis provides understanding as to how much variance in the dependent variable is explained by a set of predictor variables. To determine which of the predictor variables is the most important in explaining the variance in the dependent variable. The analysis completed for this study aims to determine the extent of the influence that the predictor variable social comparison direction and social comparison orientation has on negative affect.

4.4.3 Sample Characteristics

The sample for this study totalled 344 respondents and relatively even numbers were exposed to six different treatments of male attractiveness types and one control group to comply with the experimental design of this study. The number of respondents for each treatment group and demographic characteristics of the sample are shown in Table 4.12**.** The population of interest for this study were Caucasian males, therefore only questionnaires from these respondents were used in the data analysis. The majority of respondents were aged between 18 and 20 (69.8%). As the questionnaire was distributed to university students, this is an expected statistic as this is the typical age for undergraduate students.

The respondents surveyed were studying in five different faculties in the university, of which the majority were from the faculties of Commerce and Engineering (40.4% and 41.9% respectively). It was important that respondents were drawn from a range of faculties to get a cross section of males. Although the student profile may differ from what might be considered to be a representative cross-section of Australian Generation Y consumers, the age range and differences in fields of study associated with young Australian consumers suggests that it is representative of the population of interest. This study is similar to many others in its use of students to represent Generation Y consumers and studies have shown that student sampling can represent

general consumers (Gulas and McKeage 2000; Lynch and Zellner 1999; Yavas 1994).

Table 4.12 **Characteristics of Respondent Sample**

Characteristic	N	%
Ethnicity		
Caucasian	344	100
Gender		
Male	344	100
Age		
18-20	239	69.8
21-23	68	19.9
24-26	35	10.2
University Faculty		
Art	6	1.7
Commerce	139	40.4
Health	47	13.7
Humanities	6	1.7
Science and Engineering	144	41.9
Treatment - MATS Type		
Classic	51	14.8
Rugged	47	13.7
Alternate/Offbeat	45	13.1
Androgynous	53	15.4
Boy Next Door	49	14.2
Metrosexual	50	14.5
Control Group	49	14.2

4.4.4 Descriptive Analyses

Descriptive statistics enable the exploration of the data and provide summaries and observations. Mean ratings were calculated for all key constructs including comparison direction, social comparison orientation and negative affect. All constructs were measured using a seven point scale.

4.4.4.1 Construct Mean Ratings

In terms of social comparison direction respondents rated themselves to be similar or about the same when comparing to models from all the male attractiveness types (M = 3.76, SD = 1.39). Overall respondent's had relatively neutral levels of social

comparison orientation (*M* = 4.76, *SD* = 0.85). Further they only experienced moderate levels of negative affect when exposed to models from all the male attractiveness types (*M* = 3.20, *SD* = 1.28). These mean ratings are shown in Table 4.13.

Table 4.13 **Construct Mean Ratings Results**

Construct	Number	Mean	Standard Deviation
Social Comparison Direction	341	3.76	1.39
Social Comparison Orientation	340	4.76	0.85
Negative Affect	341	3.20	1.28

Mean rating based on seven point scale for social comparison direction, social comparison orientation and negative affect.

4.4.4.2 Social Comparison Direction Mean Ratings

Social comparison direction in the questionnaire was measured with a seven point bi-polar scale where -3 was anchored by inferior/poor/undesirable which is indicative of upward comparisons. The 0 point of the scale was the mid-point where comparison are neutral (respondents were comparing themselves as similar or about the same as the male attractiveness type), +3 was representing downward comparison where the respondent felt superior/better/desirable when comparing themselves to the male attractiveness type. To facilitate data analysis, the comparison direction scale measure was converted to a seven point measure where one represented inferior/poor/undesirable which is indicative of upward comparisons and four represented similar/about the same and seven represented downward comparisons where respondents felt superior/better/desirable to the male attractiveness type.

Mean ratings were analysed in order to determine the comparison behaviours of respondents when exposed to different looks. Findings from the analysis are shown in Table 4.14. The Androgynous look triggered the strongest downward comparison, where respondents felt most superior (*M* = 4.78, *SD* = 4.33). The Metrosexual look created the strongest upward comparison, where respondents felt most inferior,

(*M* = 3.54, *SD* = 1.39) which was very close to the response for the Boy Next Door look (*M* = 3.59, *SD* = 1.46). Interestingly the respondents which were administered the control test had the strongest upward comparisons (*M* = 3.25, *SD* = 1.07). Note that the control group was asked to imagine the typical images of male models that are seen in fashion magazines which resulted in respondents having the strongest level of upward comparisons. These results will be discussed further in Chapter Five.

Table 4.14 **Comparison Direction Mean Ratings Results**

MATS Type	Number	Mean	Standard Deviation
Classic	51	3.51	1.19
Rugged	47	3.41	1.21
Alternate/Offbeat	45	4.29	1.08
Androgynous	50	4.78	1.58
Boy Next Door	49	3.59	1.46
Metrosexual	50	3.54	1.39
Control	49	3.24	1.07

Mean rating based on seven point scale.

4.4.4.3 Negative Affect Mean Ratings

Negative affect was measured on a seven point scale (1 = strongly disagree and 7 = strongly agree). The Metrosexual look created the strongest negative affect among respondents (*M* = 3.53, *SD* = 1.36) followed closely by Rugged (*M* = 3.33, *SD* = 1.12). The look that created the least negative affect among respondents was Androgynous (*M* = 2.60 *SD* = 1.12). It is interesting to note that the control group that had no exposure to a male attractiveness type had the second highest level of negative affect (*M* = 3.52 and *SD* = 1.31). The control group was asked to imagine the typical images of male models that are seen in fashion magazines. These results are shown in Table 4.15 and will be discussed further in Chapter Five.

Table 4.15 **Negative Affect Mean Rating Results**

MATS Type	Number	Mean	Standard Deviation
Classic	51	3.06	1.25
Rugged	47	3.33	1.12
Alternate/Offbeat	45	3.16	1.37
Androgynous	52	2.60	1.12
Boy Next Door	48	3.23	1.22
Metrosexual	49	3.53	1.36
Control	49	3.52	1.31

Mean ratings based on a seven point scale.

4.4.5 Patterns of Data

The following analysis is based on the responses collected from 344 respondents of this study. A range of tests have been completed to facilitate answering the research objectives, these test include ANOVA, Kruskal-Wallis, *t* tests and hierarchical multiple regression. The results for each test will be explored to address the research objectives and related hypotheses.

4.4.5.1 Research Objective 2: To determine if social comparison direction in young males varies when exposed to each male attractiveness type.

H_2: Male attractiveness type creates significant differences in upward and downward social comparison behaviours.

To examine the relationship between social comparison direction and male attractiveness type and to test Hypothesis Two a one-way, between-group ANOVA with post-hoc test was conducted. ANOVA analysis method has been used in previous social comparison behaviour studies which have investigated comparison direction and female beauty types (Bower 2001). ANOVA tests variance and allow means of more than two groups of an independent variable to be compared simultaneously on parametric data, this was required for the study as there are six male attractiveness types constituting the independent variables (Coakes, Steed, and Ong 2009). Comparison behaviour was the dependent variable being examined in this test and each subject was exposed to one of six male attractiveness types or control test and their comparison behaviour in response to that male attractiveness

type was recorded. It is noted that the potential for error is increased due to the need for multiple between-group analyses (Hair et al. 2009). The ANOVA homogeneity of variance assumption was violated as the Levene's test for homogeneity of the samples was significant (p = .013).

Due to the violation of the homogeneity of variance assumption a Kruskal-Wallis test was conducted which is a commonly acceptable alternate to the one-way, between group ANOVA which can be used on non-parametric data (Pallant 2007). This test has less stringent requirements to the ANOVA and does not make assumptions about the underlying population distributions. Kruskal-Wallis compares the medians of two or more samples to determine if there are differences in the two samples. A few general assumptions are required for the Kruskal-Wallis test. Firstly the sample must be random, Second observations need to be independent. Both of these assumptions were met in this study (Pallant 2007). A third assumption to run the Kruskal-Wallis test is that the non-parametric data is homogenous (Pallant 2007; Coakes, Steed, and Ong 2009). To determine this assumption, the mean of respondent's social comparison direction ratings were converted into rank data where each respondent's result is ranked. The mean of the rank social comparison direction rating data was then calculated for each respondent and then the absolute difference was determined, where the rank is subtracted from the mean rank.

To determine the homogeneity of variance of non-parametric data a one-way ANOVA test with post hoc-comparisons was conducted using Tukey honestly significance difference (HSD), using the absolute difference score. Results of this test are shown in Table 3.1. The resulting Levene's Test showed that there was no significant difference in homogeneity of variance (p > .05). All assumptions of the Kruskal-Wallis test were met and the test was run on the social comparison direction ratings. The results of the Kruskal-Wallis test revealed a statistically significant difference between the social comparison direction in respondents when exposed to different male attractiveness types (Gp1, N = 51: Classic male attractiveness type, Gp2, N = 47: Rugged male attractiveness type, Gp3, N = 45: Alternate/Offbeat male attractiveness type, Gp4, N = 50: Androgynous male attractiveness type, Gp5, N = 49: Boy Next Door male attractiveness type, Gp6, N = 50: Metrosexual male

attractiveness type, Gp7, N = 49: Control Test), (χ^2(6, N = 341) = 46.01, p = .000. Cohen's effect size value (d = .135) suggests a small practical significance, therefore 13.5% of the variability in rank scores of social comparison direction is accounted for by the different male attractiveness type. The Kruskal-Wallis test is an omnibus test which can only determine if there is a difference between two or more groups and does not provide detail as to which specific groups have statistically significant differences.

Further Kruskal-Wallis tests were conducted to specifically compare the difference between each of the male attractiveness types and whether any difference is significant. The results revealed a statistically significant difference between the social comparison direction in respondents when exposed to the Classic male attractiveness type compared to the Alternate/Offbeat male attractiveness type, χ^2(1, N = 96) = 12.77, p = 0.000. Comparisons were more neutral for the Classic male attractiveness type (*Mdn* = 3, *M* = 3.51 *SD* = 1.19*)* where respondents' compared themselves to be similar/about the same whereas when comparing to the Alternate/Offbeat male attractiveness type (*Mdn* = 4, *M* = 4.29, SD = 1.08) they considered themselves to be superior. Cohen's effect size value (d = .134) suggests that 13.4% of the variability in rank scores of social comparison direction of these two groups is accounted for by the different male attractiveness type.

Additionally a statistically significant difference was found between the social comparison direction in respondents when exposed to the Classic male attractiveness type compared to the Androgynous male attractiveness type, χ^2(1, N = 101) = 17.17, p = .000. Comparisons were more neutral for the Classic male attractiveness type (*Mdn* = 3, *M* = 3.51 *SD* = 1.19*)* compared to the Androgynous male attractiveness type (*Mdn* = 5, *M* = 4.78, SD = 1.58). When exposed to the Androgynous male attractiveness type respondents considered themselves to be superior as opposed to the Classic male attractiveness type where they saw themselves as similar/about the same. Cohen's effect size value (d = .172) suggests that 17.2% of the variability in rank scores of social comparison direction of these two groups is accounted for by the different male attractiveness type.

A statistically significant difference was determined between the social comparison direction in respondents when exposed to the Rugged male attractiveness type compared to the Androgynous male attractiveness type, $\chi^2(1, N = 97) = 18.32$, p = 0.000. Comparisons were more neutral for the Rugged male attractiveness type (*Mdn* = 3, *M* = 3.40, *SD* = 1.21*)* compared to the Androgynous male attractiveness type (*Mdn* = 5, *M* = 4.78, SD = 1.58). When exposed to the Androgynous male attractiveness type respondents considered themselves to be superior as opposed to the Rugged male attractiveness type where they saw themselves as similar/about the same. Cohen's effect size value (*d* = .191) suggests that 19.08% of the variability in rank scores of social comparison direction of these two groups is accounted for by the different male attractiveness type.

The difference in social comparison direction was also statistically significant when respondents were exposed to the Rugged male attractiveness type compared to the Alternate/Offbeat male attractiveness type, $\chi^2(1, N = 92) = 13.98$, p = 0.000. More neutral comparisons occurred for the Rugged male attractiveness type (*Mdn* = 3, *M* = 3.40, *SD* = 1.21*)* compared to the Alternate/Offbeat male attractiveness type (*Mdn* = 4, *M* = 4.29, SD = 1.08). When exposed to the Alternate/Offbeat male attractiveness type, respondents considered themselves to be superior as opposed to the Rugged male attractiveness type where they saw themselves as similar/about the same. Cohen's effect size value (*d* = .154) suggests that 15.36% of the variability in rank scores of social comparison direction of these two groups is accounted for by the different male attractiveness type.

There is also a statistically significant difference between the social comparison direction in respondents when exposed to the Boy Next Door male attractiveness type compared to the Alternate/Offbeat male attractiveness type, $\chi^2(1, N = 94) = 8.11$, p = 0.004. Comparisons were more neutral for the Boy Next Door male attractiveness type (*Mdn* = 3, *M* = 3.59, *SD* = 1.47) compared to the Alternate/Offbeat male attractiveness type (*Mdn = 4*, *M* = 4.29, SD = 1.08). When exposed to the Alternate/Offbeat male attractiveness type, respondents considered themselves to be superior as opposed to the Boy Next Door male attractiveness type where they saw themselves as similar/about the same. Cohen's effect size value

(d = .087) suggests that that 8.7% of the variability in rank scores of social comparison direction of these two groups is accounted for by the different male attractiveness type.

Also a statistically significant difference between the social comparison direction was determined in respondents when exposed to the Metrosexual male attractiveness type compared to the Alternate/Offbeat male attractiveness type, $\chi^2(1, N = 95) = 11.56$, p = 0.001. Comparisons levels were slightly upward for the Metrosexual male attractiveness type (*Mdn* = 3, *M* = 3.54, *SD* = 1.39) compared to the Alternate/Offbeat which were slightly downward in direction (*Mdn* = 4, *M* = 4.29, SD = 1.08). This means that respondents exposed to the Alternate/Offbeat male attractiveness type considered themselves to be superior as opposed to the Metrosexual male attractiveness type where they saw themselves as similar/about the same. Cohen's effect size value (d = .123) suggests that 12.3% of the variability in rank scores of social comparison direction of these two groups is accounted for by the different male attractiveness type.

There is a statistically significant difference between the social comparison direction in respondents when exposed to the Alternate/Offbeat male attractiveness type compared to those given the control treatment which had no specific male attractiveness type shown but respondents were instructed to compare themselves male models used in advertising generally, $\chi^2(1, N = 94) = 20.16$, p = 0.000. Comparisons were more upward in direction for the control test (*Mdn* = 3, *M* = 3.24, *SD* = 1.07) where respondents' felt inferior compared to the Alternate/Offbeat (*Mdn* = 4, *M* = 4.29, SD = 1.08). This means that when exposed to the Alternate/Offbeat male attractiveness type respondents felt superior as opposed to the male models they see in advertising generally, where they see themselves as slightly inferior. Cohen's effect size value (d = .217) suggests that 21.7% of the variability in rank scores of social comparison direction of these two groups is accounted for by the male attractiveness type one group of respondents were exposed to.

Additionally there is a statistically significant difference between the social comparison direction in respondents when exposed to the Androgynous male

attractiveness type compared to the Boy Next Door male attractiveness type, $\chi^2(1, N = 99) = 13.05$, p = 0.000. Comparisons were more neutral for the Boy Next Door male attractiveness type (*Mdn* = 3, *M* = 3.59, *SD* =1.47) where respondents' felt inferior compared to the Androgynous male attractiveness type (*Mdn* = 5, *M* = 4.78, SD = 1.58). When exposed to the Androgynous male attractiveness type respondents considered themselves to be superior as opposed to the Boy Next Door male attractiveness type where they saw themselves as similar/about the same. Cohen's effect size value (*d* = .133) suggests that 13.31% of the variability in rank scores of social comparison direction of these two groups is accounted for by the different male attractiveness type.

There is a statistically significant difference between the social comparison direction in respondents when exposed to the Androgynous male attractiveness type compared to the Metrosexual male attractiveness type, $\chi^2(1, N = 100) = 15.34$, p = 0.000. Comparisons were more neutral for the Metrosexual male attractiveness type (*Mdn* = 3, *M* = 3.54, *SD* = 1.39) compared to the Androgynous male attractiveness type (*Mdn* = 5, *M* = 4.78, SD = 1.58). When exposed to an Androgynous male attractiveness type respondents considered themselves to be superior as opposed to the Metrosexual male attractiveness type where they saw themselves as similar/about the same. Cohen's effect size value (*d* = .155) suggests that 15.5% of the variability in rank scores of social comparison direction of these two groups is accounted for by the different male attractiveness type.

The final result identified a statistically significant difference between the social comparison direction in respondents when exposed to the Androgynous male attractiveness type compared to those given the control treatment which had no specific male attractiveness type shown but asked respondents to compare to male models used in advertising generally, $\chi^2(1, N = 99) = 23.33$, p = 0.000. Comparisons were slightly upwards in direction for the control test (*Mdn* = 3, *M* = 3.24, *SD* = 1.07) compared to the Androgynous male attractiveness type (*Mdn* = 5, *M* = 4.78, SD = 1.58). When exposed to an Androgynous male attractiveness type respondents considered themselves to be superior as opposed to the male models they see in advertising generally where they see themselves as slightly inferior. Cohen's effect

size value (d = .238) suggests that 23.81% of the variability in rank scores of social comparison direction of these two groups is accounted for by the male attractiveness type one group of respondents were exposed to.

The result provided in the Kruskal-Wallis test of variance determined that some but not all male attractiveness type have a significant ($p < .05$) influence on social comparison direction within respondents, therefore Hypothesis Two is partially supported. These results will be discussed in Chapter 5 of this study.

4.4.5.2 Research Objective 3: To determine if levels of negative affect varies in young males when exposed to each male attractiveness type

H_3: Male attractiveness type creates significant differences in level of negative affect.

To explore Research Objective Three, Hypothesis Three was tested by a one-way, between groups ANOVA analysis with post hoc-comparisons using Tukey HSD in order to compare the variation of negative affect when respondents were exposed to different male attractiveness types. The homogeneity assumption associated with ANOVA tests was not violated as the Levene's test for homogeneity was not significant (p = 0.55). Table 4.16 details the results of the one-way ANOVA test, showing that male attractiveness type has a statistically significant effect at the $p < .05$ level on negative affect experienced in respondents, $F(6, 334) = 3.28$, p = .004, $\eta^2 = .05$. Although significant it is noted that the effect size is small with less than 5% of the variation in negative affect attributed to male attractiveness type.

Analysis of the post hoc-comparison Tukey HSD test determines where significant differences lie between the negative affect mean ratings for each male attractiveness type. The test at the 95% confidence level identified a significant difference in the level of negative affect among respondents exposed to Metrosexual (M = 3.52, SD = 1.36) and Androgynous (M = 2.60, SD = 1.12) male attractiveness types. The Metrosexual male attractiveness type created far more negative affect then the Androgynous male attractiveness type.

Additionally there are significant ($p < .05$) differences between those respondents who were given the control test and those exposed to the Androgynous male attractiveness type, where the control test created higher levels of negative affect in respondents ($M = 3.52$, $SD = 1.38$) compared to the Androgynous male attractiveness type ($M = 2.60$, $SD = 1.12$). This would be expected in light of the results shown in the social comparison direction means, where respondents given the control test experienced far greater upward comparisons (i.e. feeling inferior) when thinking generally about male models used in advertising compared to those exposed to the Androgynous male attractiveness type.

Upon further analysis of the Tukey HSD's multiple comparisons of means, with a 90% confidence interval, there is an additional finding where respondents exposed to the Rugged male attractiveness type ($M = 3.33$, $SD = 1.11$) experienced significantly ($p< .10$) higher levels of negative affect then those exposed to the Androgynous male attractiveness type ($M = 2.60$, $SD = 1.12$).

Table 4.16 **One-way ANOVA – Male Attractiveness Type on Negative Affect**

MAT	N	Mean	Std. Deviation	F	Significance
Classic	51	3.06	1.24	3.28	.004
Rugged	47	3.33	1.11		
Alternate/Offbeat	45	3.16	1.37		
Androgynous	52	2.60	1.12		
Boy Next Door	48	3.23	1.22		
Metrosexual	49	3.53	1.36		
Control Test	49	3.52	1.31		

The results provided in the one-way between-groups ANOVA test determined that some of the male attractiveness types have a significant ($p < .05$) influence on negative affect, therefore Hypothesis Three is partially supported.

4.4.5.3 Research Objective 4: To determine the relationship between social comparison direction and negative affect when young males are exposed to male attractiveness types. Additionally, to determine the moderating effects of social comparison orientation on the relationship between social comparison direction and negative affect when young males are exposed to male attractiveness types.

H_{4a}: Upward social comparison direction results in higher levels of negative affect compared to downward social comparison direction.

To explore Research Objective Four, Hypothesis Four A was tested using an independent samples *t* test. This test was used to examine the differences in social comparison direction and negative affect. Independent sample *t* tests are used for analysis of means where different subjects have performed in two different conditions (Pallant 2007). The social comparison direction scale used in this study was converted into a seven point scale, as discussed in Section 4.4.4.2 of this report. However it is known from social comparison literature that comparison behaviour is upward or downward therefore the scale could be converted from a seven point scale to a categorical scale where responses below four (on the converted Rochester scale using a 7 point scale) were considered an upward social comparison, where the respondent felt inferior or undesirable compared to the male attractiveness type. Items above four were considered a downward social comparison, where the respondent felt superior or more desirable to the male attractiveness type. A downward comparison indicates that the respondent considered themselves to be superior to the male attractiveness type whereas an upward comparison indicates that the respondent compared themselves to be inferior to the male attractiveness type.

The two assumptions of the test were met, the first relates to the independence of the group. This sample complies with the assumption as respondents were only exposed to one type of male attractiveness type. The second assumption concerns the homogeneity of variance, measured using Levene's test for homogeneity, this assumption was met with this test ($p < .05$) and population variances were assumed. Analysis of the results shown in Table 4.17 indicate that the average level of negative affect was significantly higher among respondents that had upward comparisons to a

male attractiveness type (M =3.56, SD = 1.25) than respondents that had downward comparisons to a male attractiveness type (M = 2.70, SD = 1.18), t(255) = 5.32, p < .001, Cohen's d = .71). At the 95% confidence level, the true difference between the two samples means is CI: [0.54 to 1.17]. This result is expected as respondents who made an upward comparison direction were feeling inferior to the male attractiveness type, which resulted in higher negative affect compared to those who made downward comparisons as they were feeling superior.

Table 4.17 **Independent sample *t* test – Social Comparison Direction on Negative Affect**

	Comparison Direction	**N**	**Mean**	**Std. Deviation**	**Sig. (2-tailed)**
Negative Affect	Upward	169	3.56	1.25	.000
	Downward	88	2.70	1.18	.000

After analysis of the data provided in the independent samples *t* test it is evident that upward social comparison direction results in higher levels of negative affect compared to downward social comparison direction so Hypothesis Four A is supported.

H_{4b}: Social comparison orientation enhances the relationship between upwards social comparison direction and negative affect.

To further explore Research Objective Four, Hypothesis Four B was tested using regression analysis to produce the best prediction of a dependent variable from several independent variable (Coakes, Steed, and Ong 2009). Hierarchical multiple regression analysis provides understanding as to how much variance in the dependent variable is explained by a set of predictor variables. Hierarchical multiple regression is also used to determine which of the independent variables has the most predictive ability in explaining the variance in the dependent variable. This analysis aims to

examine the moderating effect of social comparison orientation on the relationship between social comparison direction and negative affect.

Before conducting hierarchical multiple regression assumptions of the test were met. The first assumption related to minimum sample size and the ratio of cases compared to the number of independent variable being examined. A recommended minimum sample size ratio is for a study to have 20 times more cases than the number of predictors (Coakes, Steed, and Ong 2009). This study has two independent variables, so the recommended minimum sample size is at least 60 cases and this test examined 335 cases. The second assumption refers to multicollinearity of the independent variables, results of correlation matrices did not identify substantive correlations. The test of outliers was conducted through data screening and no outliers were found in the data. The final assumptions that the data has normality, linearity, homoscedasticity and independence of residuals were also met through examination of scatter plots (Pallant 2007).

To test the moderator relationship between social comparison direction and negative affect, hierarchical multiple regression analysis was conducted (Anderson 1986). In this test the independent variable is social comparison direction, the moderating variable is social comparison orientation and the dependent variable is negative affect. In terms of hierarchical multiple regression, results (shown in Table 4.18) are based on whether the moderator-independent variable interaction makes a significant change in R^2 in the complex model compared to simpler models. Hierarchical multiple regression was conducted and the R^2 results for the full three variable model (containing the interaction term) was calculated.

In the first step the social comparison direction variable was entered explaining 9% of the variance in negative affect in the model. In the second step social comparison orientation was entered and the total variance in the model explained by social comparison orientation and social comparison direction was 16.4%, F (2, 334) = 32.65, $p < .001$. This model explained an additional 7.1% of the variance in negative affect, after controlling for social comparison direction, R^2 change = 0.07, F change (1, 332), = 28.04, $p < .000$.

In the third step of the hierarchical multiple regression the social comparison direction, social comparison orientation and the interaction (cross product) term between social comparison direction (predictor variable) and social comparison orientation (moderating variable) were entered. In this study Hypothesis Four B states that social comparison orientation enhances the relationship between upwards social comparison direction and negative affect. The statement of this hypothesis provides a basis for testing the moderating effect of social comparison orientation on the relationship between social comparison direction and negative affect. The total variance in the model explained by social comparison orientation and social comparison behaviour was 16.9%, F (3, 331) = 22.45, p < .000. The full three variable model did not explain a statistically significant change with only an additional 0.5% change in the variance of negative affect, R^2 change = 0.005, F change (1, 331), = 1.88, p = .171. This result explains that social comparison orientation is not a moderator as the R^2 change of 0.005 was not significant, accordingly Hypothesis Four B is rejected.

Table 4.18 **Hierarchical Multiple Regression Modelling Results for Interaction Effects of Social Comparison Orientation on Social Comparison Direction and Negative Affect**

Model	R^2	**Adjusted R^2**	**Std. Error**	**F**	**DF**	**SIG F**
1 [a]	.094	.091	1.216	34.457	1	.000
2 [b]	.164	.159	1.169	28.038	1	.000
3 [c]	.169	.162	1.168	1.884	1	.171
Coefficients						
Model 3				**Beta**	**B Value**	**SIG**
Social Comparison Direction				.080	.074	.762
Social Comparison Orientation				.456	.678	.002
Interaction				-.392	-.070	.171

a. Predictors: (Constant), Social Comparison Direction

b. Predictors: (Constant), Social Comparison Direction, Social Comparison Orientation

c. Predictors: (Constant), Social Comparison Direction, Social Comparison Orientation, interaction term (Social Comparison Direction by Social Comparison Orientation)

Dependent variable: Negative Affect

4.4.6 Phase Three Data Analysis Conclusions

This chapter has provided an analysis of the data examining social comparison direction, social comparison orientation and negative affect. Various statistical tests were implemented to assess the relationships between the variables and from this analysis Hypotheses One and Four A were accepted, Hypotheses Two and Three were partially accepted and Hypothesis Four B was rejected.

4.5 Phase One, Two and Three Hypotheses

The data analysis of this chapter has tested the hypotheses associated with Phase One, Two and Three of this study. Table 4.19 summarises the hypotheses that have been accepted and rejected.

Table 4.19 **Support of Research Hypotheses**

Hypotheses	Accepted/Rejected
H_1: A single dimension of attractiveness will not be adequate to explain the sorting task data for male models.	Accepted
H_2: Male attractiveness type creates significant differences in upward and downward comparison behaviours.	Partially Accepted
H_3: Male attractiveness type creates significant differences in level of negative affect.	Partially Accepted
H_{4a}: Upward social comparison direction results in higher levels of negative affect compared to downward social comparison direction.	Accepted
H_{4b}: Social comparison orientation enhances the relationship between upwards social comparison direction and negative affect.	Rejected

4.6 Phase One, Two and Three Data Analysis Conclusions

This chapter initially provides an analysis of the data collected in Phase One in-depth interviews and card sorting exercises, which explored the multi-dimensionality of

male attractiveness. Results from Phase One suggested the existence of different male attractiveness types and results from Phase Two confirmed this through further qualitative and quantitative statistical analysis. Phase Two analysis resulted in identifying six male attractiveness types. Phase Three data analysis then explored the comparison behaviours and outcomes within young males when exposed to different male attractiveness types. The hypotheses of this study have been tested and some have been accepted fully or partially and others rejected. Chapter 5 will provide discussion and conclusions related to the findings of all three phases outlined in Chapter 4. Additionally limitations and future implications of this study will be discussed.

Chapter 5 Conclusions, Implications and Limitations

5.1 Introduction

This final chapter will discuss and provide conclusions regarding the results of the data analysis of the three phases of research conducted in Chapter 4. Additionally, the chapter discusses implications of the study from a managerial and theoretical perspective.

The chapter begins with conclusions being drawn from the results of the data analysis conducted in Chapter 4, as well as comparisons made with past literature. The major findings of the research problems are also identified and summarised. Managerial and theoretical contributions are then presented and to conclude, limitations of the study and avenues for future research are outlined.

5.2 Summary of Results and Finding

A number of research objectives have been examined in this study. The first research objective relates to Phase One and Phase Two of this study where male attractiveness was explored to determine whether it was defined by a single dimension or is a multi-dimensional construct. Phase Three research objectives related to the behaviours in young males when exposed to the different male attractiveness types (identified in the previous phases). The conclusions drawn from these objectives are discussed.

5.2.1 Phase One and Phase Two Summary of Results and Findings

5.2.1.1 Research Objective 1 - To determine whether male attractiveness is conceptualised on a single dimension (attractive versus unattractive) or whether multiple dimensions of attractiveness are identifiable.

The importance of researching specific types of model attractiveness rather than a generalised conception of a message source as being ‘highly attractive’ is supported by this research in the context of male models. Male attractiveness is a complex multi-dimensional construct. There are six male attractiveness types, each with

unique traits that sets them apart from each of the other 'looks'. The six male attractiveness types were discussed in Chapter 4 and are detailed in Table 4.7.

While traditionally, projections of males have been dominated by hegemonic attributes (Morrison, Morrison, and Hopkins 2003; Gottschall Jnr. 1999), this research supports the findings of Kervin (1990) and Kolbe and Albanese (1996) who recognised a shift in depictions to now include a softening of masculinity. This shift indicates a movement away from the traditional associations of masculinity and hegemonic attributes (Connell, 1993; Connell, 2005; Connell and Messerschmidt, 2005) where males have physical attributes such as white skin, strong bone structure and large muscles (Gottschall Jnr., 1999). The Boy Next Door and Metrosexual 'looks' provide evidence of this softening, with Androgynous images being the absolute antithesis of hegemony. It appears that as described by Kervin (1990), a new coding does exist where there are definite groups that underscore a shift in social beliefs regarding the way that men should be projected (Connell 1993, 2005; Kimmel 1987, 1994; Connell and Messerschmidt 2005).

Although Kolbe and Albanese (1996) examined physical body traits and not physical/facial features, parallels can be drawn with this study's findings. They note that while most male projections were traditional iconic males (Classic, Rugged), some were shown to have 'softer' bodies (Alternative, Androgynous, Boy Next Door, Metrosexual). Both the Classic and Rugged male attractiveness types would be characteristic of the 'Adonis complex of attractiveness' identified by Pope Jnr. Phillips and Olivardia (2000) where the typical male body image is depicted as strong and muscle bound. Both Classic and Rugged looks are overtly masculine with strong facial features including a defined jaw line and embody the Adonis image of 'power' and 'strength'.

5.2.2 Phase Three Summary of Results and Findings

5.2.2.1 Research Objective 2 - To determine if social comparison direction in young males varies when exposed to each male attractiveness type.

5.2.2.2 Social Comparison Direction Findings Discussion

This study explores social comparison theory to investigate how young men engage in comparison of their own physical appearance with different male attractiveness types. Initially this study investigated whether there are significant differences in upward and downward comparison behaviours when young men are exposed to models representing different male attractiveness types. Upward social comparison direction involves an individual comparing themself with someone that they perceive to be superior to them. Downward social comparison direction involves an individual comparing themself with someone that they perceive to be inferior to them.

The conceptual model of this study has been designed based on the theoretical underpinnings of social comparison theory. Some of these theoretical underpinnings include that social comparison direction can be with similar or dissimilar others in an upwards or downwards direction (Richins 1995). Extensive research has been conducted in relation to the type of social comparison direction which is resulting from the exposure to varying female highly attractive models used in advertising (Bower 2001; Dickinson-Delaporte, Ford, and Gill 2013; Martin and Gentry 1997; Martin and Kennedy 1993; Richins 1991) however this is the first study to explore the social comparison direction experienced in young males when exposed to varying male attractiveness types.

Results of this study found that different male attractiveness types do influence the social comparison direction in young males. This is consistent with findings of previous research relating to female comparison directions when exposed to highly attractive models (Bower 2001; Dickinson-Delaporte, Ford, and Gill 2013 Martin and Gentry 1997; Martin and Kennedy 1993). Further findings from this research show the different social comparison direction experienced in young males when exposed to one specific male attractiveness type. The results revealed a significant difference between the social comparison directions in respondents when exposed to

the Classic and Rugged male attractiveness types compared to the Alternate/Offbeat male attractiveness type. Comparisons were more neutral in direction for the Classic and Rugged male attractiveness types, where respondents compared themselves to be similar/about the same to these types of model whereas when comparing to the Alternate/Offbeat model they considered themselves to be superior. This result is not unexpected as males in this age group would most likely look at Alternate/Offbeat models and not consider them to be conventionally 'attractive'. This suggestion is supported by the qualitative descriptions of the Alternate/Offbeat models provided by the magazine editors and fashion industry professional interviewed in Phase 1 and 2 of this study. Descriptions such as quirky, left of centre and direct statements stating these models are 'unattractive' or even 'ugly' were common. Consequently young males would compare themselves as being better looking than the Alternate/Offbeat male attractiveness type than when comparing themselves to Classic and Rugged male attractiveness types.

Interestingly, when males compared to Classic and Rugged types they had a neutral social comparison direction (i.e. they considered themselves to be the about the same). This finding is similar to findings of a recent study conducted in Australia with female beauty types (Dickinson-Delaporte, Ford, and Gill 2013). This study found that young women had limited processing and neutral comparison direction when exposed to Classic female highly attractive models due to the distance that respondents felt between themselves and the highly attractive model. Similarly, this neutral comparison to Classic and Rugged male attractiveness types within young men could be attributed to them feeling very distant to this highly attractive model based on the age of the model and inferred personality attributes such as 'sophistication' and 'conservatism'.

Another unexpected finding is that there was no significant difference in social comparison direction when young males were exposed to Boy Next Door and Metrosexual male attractiveness types compared to Classic and Rugged male attractiveness types. Previous research conducted in relation to how females compare when exposed to highly attractive models show that young females are more likely to compare upwards when exposed to Cute female highly attractive model beauty types

(Dickinson-Delaporte, Ford, and Gill 2013). This upward comparison was attributed to Cute models eliciting higher processing levels in young female audiences, as they are considered to be more relatable. This finding was not the same when looking at young males and how they process the Boy Next Door and Metrosexual types although they would be considered the male equivalents of the Cute female highly attractive model. Another possible explanation as to why young males are not comparing upwards when exposed to Boy Next Door male attractiveness types could be due to this look not being perceived as an 'idealised' image. That is, young males may not aspire to look like them nor feel threatened by this male attractiveness type. The Boy Next Door type is associated with attributes such as 'mainstream', 'youthful' and 'innocence'. These may be traits which young males do not aspire to albeit this requires further investigation. Similarly, Metrosexual male attractiveness types may be perceived by young males as being too 'feminine' and 'overly groomed' which also may not reflect the 'idealised' male image in an Australian cultural context, consequently this look is not aspired to and hence upwards comparisons would not occur.

Comparisons were also more neutral for the Classic, Rugged, Metrosexual and Boy Next Door male attractiveness types where respondents felt more similar than when comparing to the Androgynous male attractiveness type. When exposed to the Androgynous male attractiveness type, respondents considered themselves to be superior as opposed to the Classic, Rugged, Metrosexual and Boy Next Door type where they saw themselves as similar/about the same. This also is not an unexpected result as many males when looking at an Androgynous model would consider themselves as being better looking than this very feminine image.

Studies involving female highly attractive models have looked at upward comparisons in women. Downwards comparisons are not naturally occurring in relation to female highly attractive models and therefore have not received research attention (Martin and Kennedy 1993; Bower 2001; Martin and Gentry 1997; Dickinson-Delaporte, Ford, and Gill 2013). Results of this study have found that this is not the case for male social comparison behaviour. For both Androgynous and Alternate/Offbeat male attractiveness types, downward social comparison direction

was experienced in young males. This could be due to these male attractiveness types not being considered attractive by young males, and as such do not trigger upward comparisons. Additionally, these results could be explained by findings of research comparing males and females that show males are generally more satisfied with their physical appearance than women, so would be more likely to compare more laterally or downward when exposed to certain male attractiveness types (Burton, Netemeyer, and Lichtenstein 1994; Fallon and Rozin 1985). The fact that males are generally more satisfied with their physical appearance also explains why there was no strong upward comparison (feeling inferior) when exposed to any of the male attractiveness types.

Another interesting finding in relation to the social comparison direction exhibited in young males when exposed to different male attractiveness types is that there was a statistically significant difference between the control group (which was not exposed to any male attractiveness types but were asked to think of male models generally used in advertising) and young males exposed to the Alternate/Offbeat or Androgynous male attractiveness types. This means that when exposed to Alternate/Offbeat and Androgynous male attractiveness types young males considered themselves to be superior as opposed to the male models they see in advertising generally, where they see themselves as slightly inferior. There was no significant difference between the comparison direction experienced in the control group and all the other male attractiveness types however the highest level of upward comparison and feelings of inferiority (although not very strong) were experienced by young males in the control group. This finding could be explained by the fact that the model images that respondents were exposed to in this study were not actual advertisements and only showed the male model from the chest up. The males in the control group on the other hand may have been eliciting images of male models and their entire bodies from real advertisements they have stored in their memory. This could lead to more ‘threat’ to the viewer and consequently result in higher levels of upward comparisons as they may consider themselves to be more inferior compared to these elicited images of male models which they had viewed in real advertisements in the past.

5.2.2.3 Research Objective 3 - To determine if levels of negative affect varies in young males when exposed to each male attractiveness type.

5.2.2.4 Negative Affect Findings Discussion

Findings in relation to Research Objective Three also explored differences in negative affect experienced in young males when exposed to different male attractiveness types. Initial findings highlighted that there are significant differences in levels of negative affect experienced in young males when exposed to different male attractiveness types. Specifically, results show that young males who are exposed to Metrosexual and Rugged male attractiveness types have more negative affect than when exposed to Androgynous male attractiveness types. This is most likely due to the fact that young males are comparing downwards (feeling superior) when exposed to Androgynous models so are unlikely to experience negative affect. This is in contrast to the moderate levels of negative affect experienced when comparing to Metrosexual and Rugged male attractiveness types.

Interestingly, there are no significant differences in negative affect experienced in young males when exposed to Rugged, Classic, Boy Next Door, Metrosexual and Alternate/Offbeat male attractiveness types. The findings suggest that apart from when using Androgynous male (which elicit lower levels of negative affect compared to Rugged and Metrosexual male attractiveness types) models in advertising, the other male attractiveness types would not induce higher levels of negative affect in young male target audiences.

Although no previous research has examined the consequences of male social comparison direction on affect after exposure to different male attractiveness types, this finding is quite different from research conducted in relation to females. Past research shows that there is a difference in negative affect experienced in females, when exposed to different highly attractive models in advertising (Bower 2001; Dickinson-Delaporte, Ford, and Gill 2013). These studies only examined negative affect because logically women do not engage in downward comparison behaviour with most models in advertising, as the models in advertisements are highly attractive models and by nature women consider them to be superior to them in beauty. This result could be explained by past findings of research comparing males

and females which show that males are generally more satisfied with their physical appearance than women (Burton, Netemeyer, and Lichtenstein 1994; Fallon and Rozin 1985). Consequently, men would be more likely to compare laterally or downward when exposed to certain male attractiveness types leading to lower levels of negative affect. Another possible explanation for the difference in comparison behaviour direction could be attributed to the difference in processing strategies used by men compared to women. Women often engage in more detailed elaboration of specific message content compared to men (Meyers-Levy and Maheswaran 1991). The limited processing exhibited in males could impact the social comparison behaviour and have possible neutralising effects on the level of negative affect experienced when exposed to various male attractiveness types.

Another interesting finding is that there are significant differences in negative affect between young males who were given the control test compared to those exposed to Androgynous male attractiveness types, where the control test created higher levels of negative affect compared to young males exposed to the Androgynous male attractiveness type. This would be expected in light of the results shown in social comparison direction where respondents, allocated the control treatment, experienced stronger levels of upward comparisons (i.e. feeling inferior) when thinking generally about male models used in advertising compared to those exposed to an Androgynous male attractiveness type. A possible explanation for this finding is that the young males in the control group, when asked to think about typical male models used in magazine advertising, could have elicited full body images of male models. As the young males who were exposed to the different male attractiveness types were only shown images of models from the chest up, the effect of the control group imagining male models' entire body could have been the influence that led to higher levels of upward social comparison direction and led to higher levels of negative affect. The influence of male models used in advertising on male body image and self-esteem is supported by the literature which highlights the negative impacts on male body image, self esteem and leads to unrealistic idealised male body expectations in males (Pope Jnr, Phillips, and Olivardia 2000; Pope Jnr et al. 1999; Hopkins 2000; Morrison, Morrison, and Hopkins 2003; Lynch and Zellner 1999).

5.2.2.5 Research Objective 4 - To determine the relationship between social comparison direction and negative affect when young males are exposed to male attractiveness types. Additionally, to determine the moderating effects of social comparison orientation on the relationship between social comparison direction and negative affect when young males are exposed to male attractiveness types.

Initial findings related to Research Objective Four explore the relationship between social comparison direction and negative affect. The study found that the average level of negative affect was significantly higher among respondents who had upward comparisons to a male attractiveness type than respondents who had downward comparisons to a male attractiveness type. This result is expected as males who made a slightly upward comparison were feeling more inferior to the male attractiveness type, which resulted in higher negative affect compared to those who made downward comparisons as they were feeling superior. This finding is supported by past research that also found young women who experience high levels of upward social comparison behaviour, when exposed to highly attractive models in advertising, experience higher levels of negative affect (Bower 2001; Dickinson-Delaporte, Ford, and Gill 2013; Richins 1991; Patzer 1980).

Although previous research findings suggest that social comparison orientation would have a moderating effect on the relationship between social comparison direction and negative affect, this study did not confirm this relationship. Social comparison orientation does not enhance the relationship between upward social comparison direction and negative affect when young males were exposed to male attractiveness types. Previous research found that individuals high in social comparison orientation will compare themselves more frequently and will be affected more negatively by social comparisons than those with low social comparison orientation (Gibbons and Buunk 1999). Individuals high in social comparison orientation are more interested in reducing uncertainty rather than gaining validation from social comparison behaviour; hence, it impacts their social comparison behaviour (Michinov and Michinov 2001). Individuals high in social comparison orientation are more likely to compare with the upward target and

experience negative affect compared to those with low social comparison orientation (Buunk, Ybema and Gibbons 2001).

One explanation as to why moderating effect of social comparison orientation was not found on the relationship of social comparison direction and negative affect could be due to the context of this study (Buunk et al. 2005; Buunk et al. 2012 and Gibbons and Buunk 1999). None of the previous studies were conducted in a marketing communications context. A study by Buunk and colleagues (2005) investigated the moderating effects of social comparison orientation on social comparison behaviour/direction and affect in the workplace. The study found that participants high in social comparison orientation reported relatively more upward as well as downward comparisons, more positive affect after downward comparisons and more negative affect after upward comparisons. Buunk et al. (2005) also suggest that social comparison orientation predicts the degree to which individuals' exhibit competitive tendency in the work place and also notes that their findings in relation to social comparison behaviours were different to those found by Wheeler and Miyake (1992) who looked at individuals' comparison behaviours in everyday life. These points highlight the limitations of the findings of Buunk et al's (2005) study, in that the moderating effect of social comparison orientation on affective responses may not be generalisable in different contexts. The moderating effect of social comparison orientation on the relationship between social comparison behaviour and resulting affect maybe substantially stronger in a work place setting, in comparison to males who compare themselves to models in advertising. Additionally, a further study conducted by Buunk et al. (2012) found that social comparison orientation has a moderating effect on the relationship between social comparison behaviour and the follow up effects on the perceived quality of life of cancer patients which is very different to the context of this study.

To summarise, findings related to Research Objective Four confirmed that upward social comparison direction results in higher levels of negative affect compared to downward social comparison direction. An additional finding related to Research Objective Four is that social comparison orientation was not found to have a

moderating effect on the relationship between social comparison direction and negative affect in the context of this study.

5.3 **Theoretical Contributions**

While there is a body of research which has begun investigating male attractiveness (Gottschall Jnr. 1999; Pope Jnr et al. 1999) for the most part it investigates gender roles (Gottschall Jnr. 1999), masculinity (Lynch and Zellner 1999; Morrison, Morrison, and Hopkins 2003; Pope Jnr et al. 1999; Cafri and Thompson 2004) and generalises about the effects of male physical attractiveness. There has been agreement among academics that highly attractive female models should be conceptualised based on a multi-dimensional approach (Ashmore, Solomon, and Longo 1996; Martin and Peters 2005; Solomon, Ashmore, and Longo 1992).

Although research in this field has been conducted in regards to female models, there has been no empirical research which has investigated the relevance of multi-dimensionality in relation to male attractiveness until this study. The findings of this study create a typology of male attractiveness, identifying six male attractiveness types. These different types reflect the variety of 'looks' projected in men's lifestyle magazines in Australia and confirms the movement away from traditional projections of masculinity that focus on white skin, strong bone structure, and large muscles (Gottschall Jnr. 1999) towards a more diverse range of 'looks'.

This research provides essential theoretical contributions in relation to the multi-dimensionality of male attractiveness which will be the basis for further research in relation to male attractiveness and further processing outcomes in the fields of consumer behaviour and marketing communications.

Findings of this study also confirm the relationship between social comparison behaviour direction and negative affect (Bower 2001; Dickinson-Delaporte, Ford, and Gill 2013; Richins 1991; Patzer 1980; Goodman, Morris, and Sutherland 2008). This study showed that upward social comparison direction results in young males

led to higher levels of negative affect compared to downward social comparison direction when exposed to male attractiveness types.

This study does not confirm previous research findings in relation to the moderating effects of social comparison orientation on social comparison direction and negative affect. This study found that social comparison orientation does not enhance the relationship between upward social comparison direction and negative affect when young males were exposed to male attractiveness types.

5.4 Contributions and Implications for Management

Understanding multi-dimensionality of male attractiveness is important because of the increased targeting of young males by publications and advertisers, as evidenced by an increase in the number of Australian publications and circulation of male lifestyle/fashion magazines (Bombara 2001; Magazine Publishers of Australia 2009). Today, there are ten men's magazines in the lifestyle/fashion/health category in Australia (Dimmitt 2013). Leading magazines such as Men's Health and GQ have shown strong past and continued growth (Bombara 2001; Mediaworks 2010; Men's Health 2010; Jackson, Stevenson, and Brooks 2001) in the men's fashion/lifestyle magazine category.

The increase in advertising media targeted towards men presents a significant field of study regarding the effectiveness of print advertising, in particular, the choice of male model types used in advertisements for products. The identification of the six male attractiveness types of this study enables the study to investigate consumer processing variations and outcomes consequent from exposure to each type.

It is important for marketers to understand consumers' affective reactions to marketing stimuli and be aware that these may occur without conscious awareness (Aylesworth, Goodstein, and Kalra 1999; Zajonc 1980). Attitudes formed towards an advertisement can consequently influence the attitude toward the product being advertised (Batra and Ray 1986). These attitudes are influenced by the affect experienced by the consumer when exposed to an advertisement (Aaker and

Bruzzone 1985; Aaker, Stayman, and Hagerty 1986; Aylesworth, Goodstein, and Kalra 1999). Creating a favourable attitude towards an advertisement is essential for advertising effectiveness (MacKenzie, Lutz, and Belch 1986).

This study explores the consumer processing behaviours within young Caucasian male target audiences when exposed to male models of the six different male attractiveness types. The outcomes of these processing behaviours have resulted in identifying higher levels of negative affect when young males are exposed to Metrosexual and Rugged male attractiveness types compared to Androgynous male attractiveness types. This is most likely due to the fact that young males are comparing downwards (feeling superior) when exposed to Androgynous models so are unlikely to experience negative affect compared to the moderate levels of negative affect experienced when comparing to Metrosexual and Rugged male attractiveness types.

Interestingly, there are no significant differences in negative affect experienced in young males when exposed to Rugged, Classic, Boy Next Door, Metrosexual and Alternate/Offbeat male attractiveness types. Understanding the male processing behaviours when exposed to the various male attractiveness types enables marketing managers to adapt advertising to include male images that would minimise negative affect in male target markets. The findings suggest that, apart from when using Androgynous models in advertising the other male attractiveness types would not induce more levels of negative affect in young male target audiences.

5.5 **Limitations of the Study**

This study attempts to understand the complexities of male attractiveness projections, however is bound by several limitations. Identifying the limitations assists the reader to understand the generalisability of the research. The researcher examines male attractiveness in the context of male models used in advertising in Australia. This study attempts to understand the complexities of male attractiveness projections, however is bound by several limitations. Restrictions are evident with regards to the place and time from which the model images were sampled. Card sorting was conducted on an Australian sample of images by Australian cultural gatekeepers.

Therefore the findings of this study in relation to male attractiveness types may not be generalisable to other countries. Additionally, the findings of this study relate to a cross section in time and it is likely that male attractiveness types and processing outcomes in males will evolve over time.

The exemplar images of the male attractiveness types were determined replicating Solomon, Ashmore and Longo (1992) processes used to determine the exemplar images of female beauty types. The exemplar images were selected as they had the highest mean ratings of the adjectival descriptors questionnaire completed by the magazine editors in Phase 2 of the study. It is noted as a limitation that standard deviation was not considered in the determination of the exemplar images.

To determine the various male attractiveness types, multi-dimensional scaling was used. Multi-dimensional scaling determined the groupings based on how similar one type is to another type. The interpretation of the results of this analysis required the author to set cut off points, to determine what male attractiveness type would be considered a separate group, and those to be combined. The cut off points were based on interpretation of the Half-matrix of Disassociation (Table 4.4) and the vectors between the position of each group in the Multi-dimensional Scaling Common Space Visual Representation. Additional to this quantitative analysis the cut off points were also determined through the interpretation of the qualitative data collected (the different groups' physical descriptors). The subjective nature of cut off points due to this qualitative interpretation is acknowledged as a limitation of this study.

The research examines social comparison behaviour, specifically social comparison direction, in the context of marketing communications. Negative affect as a processing outcome of social comparison direction is exclusively examined, although there are a number of different outcomes which exist including influence on self-esteem, mood, body image and satisfaction.

The methodology used in this study makes use of model images with different male attractiveness types, the stimulus materials were not actual advertisements. A number of different factors could also influence the social comparison behaviours and

outcomes in young males which would only be evident in actual advertisements including the messages, product type and brand image. Additionally, the model images were only showing the model from the chest up which is not realistic of advertisements which would often show the entire model's body which could influence the social comparison behaviours and outcomes experienced in young males.

A further delimitation of this research is that the sample used in Phase Three uses a segment of the population, specifically Caucasian Generation Y male university students. Whilst the literature on social comparison theory and consumers behaviour in university students is well recognised (Bower 2001; Richins 1991; Dickinson-Delaporte, Ford, and Gill 2013), it is still unknown how generalisable the results of this study will be on the entire Australian Generation Y population. An additional limitation of the sample selected for this study is that only Caucasians males were investigated. It is possible that differences in social comparison behaviours and processing outcomes may exist in subjects from other ethnicities. Therefore the results of this study cannot be generalised to non-Caucasian Generation Y males in Australia.

5.6 **Implications for Future Research**

Understanding the complex and multi-dimensional nature of male attractiveness will enable future psychological and marketing research to progress in a similar way to the body of research relating to female beauty types. The findings from this study provide a starting point for future research to consider a multi-dimensional view of male attractiveness.

Directions for future research relate to understanding the brand positioning implications in relation to the different male attractiveness types. Brand positioning implications relating to product match up would also be beneficial for the advertising industry. Future research directions should use actual advertisements and using male attractiveness types investigate how different male attractiveness types, advertising messages and product categories influence social comparison motives, social comparison behaviours and outcomes. Also further studies need to be conducted in

relation to the influence male attractiveness type has in advertising when the entire body of the model is featured. The influence of non-verbal elements and visual signals of male models such as pose, body angle and styling of male attractiveness types is another recommended research direction. It is also recommended that the female beauty types determined by Solomon Ashmore, Longo's (1992) should be re-tested as this study was conducted over 20 years ago and the types could have changed and evolved in two decades. Once modern female beauty types have been identified it is recommended to compare the six male attractiveness types to these female beauty types to determine any similarities in the types for instance is the boy next door the male equivalent of the girl next door?

Investigation of the psychological consequences (other than negative affect) in male target audiences such as self-esteem, self-perception, self-concept and consequence of such on advertising effectiveness should be conducted. Research investigating the ethical issues regarding the impact of male targeted advertising (specifically investigating male attractiveness types) on men's psychological well being and on society in general is also a possible future research direction. An understanding of the influence of male attractiveness types on interpersonal relationships and work place behaviours should be investigated as this would have managerial implications for fields such as human resource management and psychology.

Methodological considerations in future research should consider pre-test and post-test measurement with a filler activity in future experimental research. Additionally, directional hypotheses should be developed based on the findings of this study and future research should test these directional hypotheses.

As this study has investigated the behaviours and outcomes in Generation Y, male, Caucasians university students, future research should be conducted in relation to social comparison behaviours and outcomes experienced in a wider Australian male context. Finally, cross cultural studies should be pursued to determine if the same six male attractiveness types exist in other countries and the social comparison behaviours and outcomes in males of these countries should be explored.

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Appendices

Appendix A Interview Framework for Phase One and Phase Two

Study on Male Attractiveness

Dear Interviewee

My name is Kristina Georgiou and I am a Masters of Philosophy (Marketing) student at Curtin University. I am conducting research regarding male models used in advertising. Our interview today relates to male attractiveness types. What we know is that advertisers are increasingly targeting young men in the 18-26 age bracket with a range of images. What we want to find out is:

- Are there different types of male attractiveness?; and
- If there are, what are they?

The findings of the study will provide insights to academics and practitioners.

You have a choice to participate in this study and you may end the interview at any time without giving a reason or justification. In this instance the information which you provided will be deleted. Completion of the interview will be taken as evidence of consent to participate in this study.

In addition, the Curtin University Ethics Committee has cleared the interview instrument in line with the Curtin University policy on research with low risk involving participants. The approval registration number is SOM2011003

Please note that your responses will be treated in the strictest confidence. If you have any questions please contact the undersigned.

Researcher: Kristina Georgiou

0438 800 937 or kristina.georgiou@curtin.edu.au

Supervisor: Associate Professor Sonia Dickinson

+618 9266 3738 or sonia.dickinson@cbs.curtin.edu.au

Interview Framework

Much of today's interview is not actually about us talking, but me observing you grouping together images –this is called image sorting. I will explain each exercise as we go along. After the card sorting exercise I have a few questions to ask you. I also want to let you know that your responses will be totally confidential and anonymous.

Part 1 – Card Sorting Task

The first thing I want you to do is a card sorting exercise for images of male models. I have a set of images here that I want you to sort into groups based on their similarity. There are no right or wrong answers.

There are no set numbers of groups. It is completely up to you how you want to group them.

All I ask is that you put similar images together. If there is an image that you can't place into any group, then just place it to one side and we will discuss it later.

If you know any of the models shown please do the sorting based on the models looks only and not any personality characteristics of any individual.

Part 2 – Investigation into Image Groups – Laddering Technique

Q1. Can you please tell me what is similar about the images in group A-C?

(complete for each group)

Q.2. How is group: A different to B; A different to C and B different to C?

Part 3 – Investigation of Descriptors - Male Attractiveness Types

Q3. From each group of images you have identified please select ONE photo (the 'exemplar' photo of each group) that best represents the group A-C.

(Fill in answer in section provided below Q 5)

Q4. Once you choose the exemplar image could you think of a title that best represents group A-C.

(Fill in answer in section provided below Q 5)

Q5. What type of words/adjectives would you use to describe the exemplar photo for each group A-C.

(Fill in answer in section provided below)

Group A Image Number _____
Title_____

_____
_____
_____
_____

Group B Image Number _____
Title_____

_____
_____
_____

Group C Image Number _____
Title_____

_____
_____
_____
_____

Q6. Thinking about the model shown in each exemplar photo for group A-C what brand of jeans, cologne and magazine would you associate with this image?

IMAGE NUMBER Group A _____

_____

IMAGE NUMBER Group B _____

_____

IMAGE NUMBER Group C _____

_____

Q7. Thinking about the model shown in each exemplar photo for group A-C can you give me a few words to describe his personality (based on physical appearance only)?

IMAGE NUMBER Group A _____

_____

IMAGE NUMBER Group B _____

_____

IMAGE NUMBER Group C _____

_____

Q8. Can you tell me some words that you think are the anti-thesis of each exemplar photo for group A-C.

IMAGE NUMBER Group A _____

_____

IMAGE NUMBER Group B _____

_____

IMAGE NUMBER Group C _____

_____

Q9. Are there any groups which you think are not represented by the images?

_____

Part 4 - Review and Summary

Q10. I now just want to recap what we have discussed in the interview.

Can you confirm that the groups you have identified are accurate representations of what you think are different male attractiveness types?

Can you confirm that the adjectives you used to describe each group accurately describe each male attractiveness type?

Appendix B Exemplar Image Rating Questionnaire

Image number of exemplar photo being examined _____

This scale consists of 9 male attractiveness characteristics. Read each item and then indicate to what extent you feel the characteristic describes the exemplar image you are looking at:

NOT Refined/ Sophisticated	1	2	3	4	5	6	7	**Refined/Sophisticated**
NOT Classic Male Model	1	2	3	4	5	6	7	**Classic Male Model**
NOT Rugged	1	2	3	4	5	6	7	**Rugged**
NOT Sexual	1	2	3	4	5	6	7	**Sexual**
NOT Androgynous	1	2	3	4	5	6	7	**Androgynous**
NOT Boy Next Door	1	2	3	4	5	6	7	**Boy Next Door**
NOT Surfie	1	2	3	4	5	6	7	**Surfie**
NOT Metrosexual	1	2	3	4	5	6	7	**Metrosexual**
NOT Alternate/Offbeat	1	2	3	4	5	6	7	**Alternate/Offbeat**

Appendix C Phase Three Questionnaire

Curtin University

Study on Male Attractiveness

Dear Participant

My name is Kristina Georgiou and I am a Masters of Philosophy (Marketing) student at Curtin University. I am conducting research regarding male models used in advertising. Our survey today relates to male attractiveness types. What we know is that advertisers are increasingly targeting young men in the 18-26 age bracket with a range of images. What we want to find out is the different reactions and feelings that are experienced when men view these images of male models.

You have a choice to participate in this study and you may end the survey at any time without giving a reason or justification. In this instance the information which you provide will be deleted. Completion of the survey will be taken as evidence of consent to participate in this study. **Please note that if you are not 18 years of age please do not complete the survey.**

In addition, the Curtin University Ethics Committee has cleared the survey in line with the Curtin University policy on research with low risk involving participants. The approval registration number is SOM2012006.

Please note that your responses will be treated in the strictest confidence. If you have any questions please contact the undersigned.

Researcher: Kristina Georgiou

0438 800 937

kristina.georgiou@curtin.edu.au

Supervisor: Associate Professor Sonia Dickinson

+618 9266 3738

sonia.dickinson@cbs.curtin.edu.au

Curtin University

This questionnaire relates to male models and perceived attractiveness types. The questionnaire will take approximately 15 minutes to complete. Please note that your participation in this survey is **voluntary** and all information that you provide is **confidential** and **anonymous** so your name is not required. Completed questionnaires will be collected and put into a box for complete privacy.

Please respond to all parts in each question by circling the appropriate response.

For each of the following statements please circle a number from 1-7 that shows how much you strongly disagree (1) or strongly agree (7) with each statement.

	Strongly Disagree	Disagree	Slightly Disagree	Neutral	Slightly Agree	Agree	Strongly Agree
1a. I often compare how my loved ones (partner, family members etc.) are doing with how others are doing.	1	2	3	4	5	6	7
1b. I always pay a lot of attention to how I do things compared with how others do things.	1	2	3	4	5	6	7
1c. If I want to find out how well I have done something, I compare what I have done with how others have done.	1	2	3	4	5	6	7
1d. I often compare how I am doing socially (eg. social skills, popularity) with other people.	1	2	3	4	5	6	7

	Strongly Disagree	Disagree	Slightly Disagree	Neutral	Slightly Agree	Agree	Strongly Agree
1e. I am not the type of person who compares often with others.	1	2	3	4	5	6	7
1f. I often compare myself with others with respect to what I have accomplished in life.	1	2	3	4	5	6	7
1g. I often like to talk with others about mutual opinions and experiences.	1	2	3	4	5	6	7
1h. I often try to find out what others think who face similar problems as I face.	1	2	3	4	5	6	7
1i. I always like to know what others in a similar situation would do.	1	2	3	4	5	6	7
1j. If I want to learn more about something, I try to find out what others think about it.	1	2	3	4	5	6	7
1k. I never consider my situation in life relative to that of other people.	1	2	3	4	5	6	7

The following questions in Section (B) relate to the photo of a male model shown on the next page.
PLEASE TAKE A MOMENT TO LOOK AT THE PHOTO BEFORE PROCEEDING WITH THE FOLLOWING SECTIONS

ONE OF SIX MALE ATTRACTIVENESS TYPES EXPEMLAR IMAGES TO BE INSERTED NEXT PAGE BEFORE PAGE 3

SECTION B

Please circle a number between -3 and +3 based on how you compare yourself to the model on the previous page.

Q2. When comparing myself to this male model (shown on the previous page) I think I am:

Inferior Poor Undesirable			Similar About the same			Superior Better Desirable
-3	-2	-1	0	+1	+2	+3

For each of the following questions please circle a number from 1-7 that shows how much you strongly disagree (1) or strongly agree (7) with each statement.

	Strongly Disagree	Disagree	Slightly Disagree	Neutral	Slightly Agree	Agree	Strongly Agree
3a. Sometimes, I feel resentful when I encounter advertisements which use models like this one.	1	2	3	4	5	6	7
3b. Advertisements which use models such as this one sometimes make me feel anxious about my appearance.	1	2	3	4	5	6	7
3c. Advertisements which use models such as this one can sometimes negatively influence how I feel about myself.	1	2	3	4	5	6	7
3d. Advertisements which use models such as this one sometimes make me feel frustrated.	1	2	3	4	5	6	7

SECTION C DEMOGRAPHICS

Q4. Please indicate your ethnic background by selecting one of the options below.

a) Caucasian	1
b) Asian	2
c) Other (please specify) _____	

Q5. Please indicate your sex by selecting one of the options below.

a) Male	1
b) Female	2

Q6. **What is your age in years?** **_____ years old**

Q7. **In which faculty do you mainly study at Curtin? (please specify below)**

_____

Thank you for your participation

Appendix D Phase Three Control Questionnaire Version

Study on Male Attractiveness

Dear Participant

My name is Kristina Georgiou and I am a Masters of Philosophy (Marketing) student at Curtin University. I am conducting research regarding male models used in advertising. Our survey today relates to male attractiveness types. What we know is that advertisers are increasingly targeting young men in the 18-26 age bracket with a range of images. What we want to find out is the different reactions and feelings that are experienced when men view these images of male models.

You have a choice to participate in this study and you may end the survey at any time without giving a reason or justification. In this instance the information which you provide will be deleted. Completion of the survey will be taken as evidence of consent to participate in this study. **Please note that if you are not 18 years of age please do not complete the survey.**

In addition, the Curtin University Ethics Committee has cleared the survey in line with the Curtin University policy on research with low risk involving participants. The approval registration number is SOM2012006.

Please note that your responses will be treated in the strictest confidence. If you have any questions please contact the undersigned.

Researcher: Kristina Georgiou

0438 800 937

kristina.georgiou@curtin.edu.au

Supervisor: Associate Professor Sonia Dickinson

+618 9266 3738

sonia.dickinson@cbs.curtin.edu.au

This questionnaire relates to male models and perceived attractiveness types. The questionnaire will take approximately 15 minutes to complete. Please note that your participation in this survey is **voluntary** and all information that you provide is **confidential** and **anonymous** so your name is not required. Completed questionnaires will be collected and put into a box for complete privacy.

Please respond to all parts in each question by circling the appropriate response.

SECTION A

For each of the following statements please circle a number from 1-7 that shows how much you strongly disagree (1) or strongly agree (7) with each statement.

	Strongly Disagree	Disagree	Slightly Disagree	Neutral	Slightly Agree	Agree	Strongly Agree
1a. I often compare how my loved ones (partner, family members etc.) are doing with how others are doing.	1	2	3	4	5	6	7
1b. I always pay a lot of attention to how I do things compared with how others do things.	1	2	3	4	5	6	7
1c. If I want to find out how well I have done something, I compare what I have done with how others have done.	1	2	3	4	5	6	7

1d. I often compare how I am doing socially (eg. social skills, popularity) with other people.	1	2	3	4	5	6	7
	Strongly Disagree	Disagree	Slightly Disagree	Neutral	Slightly Agree	Agree	Strongly Agree
1e. I am not the type of person who compares often with others.	1	2	3	4	5	6	7
1f. I often compare myself with others with respect to what I have accomplished in life.	1	2	3	4	5	6	7
1g. I often like to talk with others about mutual opinions and experiences.	1	2	3	4	5	6	7
1h. I often try to find out what others think who face similar problems as I face.	1	2	3	4	5	6	7
1i. I always like to know what others in a similar situation would do.	1	2	3	4	5	6	7
1j. If I want to learn more about something, I try to find out what others think about it.	1	2	3	4	5	6	7
1k. I never consider my situation in life relative to that of other people.	1	2	3	4	5	6	7

WHEN ANSWERING THE FOLLOWING QUESTIONS, KEEP IN MIND THE TYPICAL IMAGES OF MALE MODELS THAT ARE SEEN IN FASHION MAGAZINES

SECTION B

Please circle a number between -3 and +3 based on how you compare yourself to typical images of male models that are seen in fashion magazines.

Q2. When comparing myself to male models typically seen in advertisements I think I am:

Inferior Poor Undesirable			**Similar About the same**			**Superior Better Desirable**
-3	-2	-1	0	+1	+2	+3

For each of the following questions please circle a number from 1-7 that shows how much you strongly disagree (1) or strongly agree (7) with each statement.

	Strongly Disagree	Disagree	Slightly Disagree	Neutral	Slightly Agree	Agree	Strongly Agree
3a. Sometimes, I feel resentful when I encounter advertisements which use typical male models.	1	2	3	4	5	6	7
3b. Advertisements which use typical male models sometimes make me feel anxious about my appearance.	1	2	3	4	5	6	7
3c. Advertisements which use typical male models can sometimes negatively influence how I feel about myself.	1	2	3	4	5	6	7
3d. Advertisements which use typical male models sometimes make me feel frustrated.	1	2	3	4	5	6	7

SECTION C DEMOGRAPHICS

Q4. Please indicate your ethnic background by selecting one of the options below.

a) Caucasian	1
b) Asian	2
c) Other (please specify) _____	

Q5. Please indicate your sex by selecting one of the options below.

a) Male	1
b) Female	2

Q6. What is your age in years? _____ years old

Q7. In which faculty do you mainly study at Curtin? (please specify below)

_____

Thank you for your participation

Appendix E Phase One Interview Request Telephone Script

Hi my name is Kristina Georgiou and I work at Curtin University in the School of Marketing.

I am currently conducting a research project with Associate Professor Sonia Dickinson and Dr Chris Marchegiani which involves analysing male models that are used in advertising.

We are wanting to interview fashion/modelling industry experts and were hoping that you would be able to help us with this research. If you could spare 30 minutes of your time, to meet with us in the next few weeks, that would be great. We are would be more than happy to come to your work place or meet for coffee.

Your expertise in the industry and valued opinion would be helping to advance the knowledge in the advertising industry, in an aim to make marketing communication more effective.

Thank you for your time in advance.

Regards

Kristina Georgiou

Appendix F Phase Two Interview Request Email

Hello *Name of Editor*

Please forgive the unsolicited email - my name is Kristina Georgiou and I work and study at Curtin University in Western Australia and I am seeking your help with a research project to be published in the Journal of Advertising. I am examining masculinity and how it has evolved in Australia over time, and the influence media has had on this evolution. This project requires a national panel of experts in the media to look over a range of male images and provide their views on masculinity and how it is portrayed.

Over the past months I have conducted interviews with modelling agencies, photographers, and editors here in WA, but now would like to meet with Sydney magazine editors - hence my reason for emailing. Your publication (TITLE) is highly influential in the market, therefore the invaluable experience of yourself and other staff within your organisation would provide a huge contribution to my research.

- I am hoping you will be able to help by letting me come in and chat with yourself and key staff (should take no longer than 30 minutes each person) who have an understanding of masculinity and the variable images/faces associated with masculinity (eg Deputy Editor, Chief Sub-Editor, Art Director).

- I will be flying to Sydney on Thursday 10th and Friday 11th March and if I am able to meet with you during these dates that would be REALLY appreciated. If these dates do not suit you then please let me know of alternate dates as I am happy to travel back to the Sydney for the meeting.

- If you are unable to meet with me could you please provide me with the names of staff members who you feel would be relevant to the project so that I can contact them directly.

Please note no organisation or individual will be identified in the research. Additionally I am happy to provide to you the overall findings when finalised, which may be of interest to your publication in regards to editorial content.

I have kept this email brief as I understand it is unsolicited and you are busy. I hope you can give me an indication of whether you can help me.

I look forward to having the opportunity to meet with you and your staff.

Many Thanks

Kristina Georgiou

Appendix G Ethics Approval for Phase One and Two Interview Scripts

Min Teah

Monday, 7 March 2011 2:36 PM

Masters

Actions

To: Kristina Georgiou

- You replied on 7/03/2011 11:03 PM.

Dear Kristina

Thank you for your "Form C Application for Approval of Research with Low Risk (Ethical Requirements)" for the project titled "A study of male attractiveness types: Understanding comparison behaviours and resulting affects". On behalf of the Human Research Ethics Committee, I am authorised to inform you that the project is approved.

Approval of this project is for a period of twelve months **7 March 2011** to **7 March 2012** .

The approval number for your project is **SOM2011 003.** *Please quote this number in any future correspondence*. If at any time during the twelve months changes/amendments occur, or if a serious or unexpected adverse event occurs, please advise me immediately.

Min Teah

Research Assistant | School of Marketing | Curtin Business School

Curtin University

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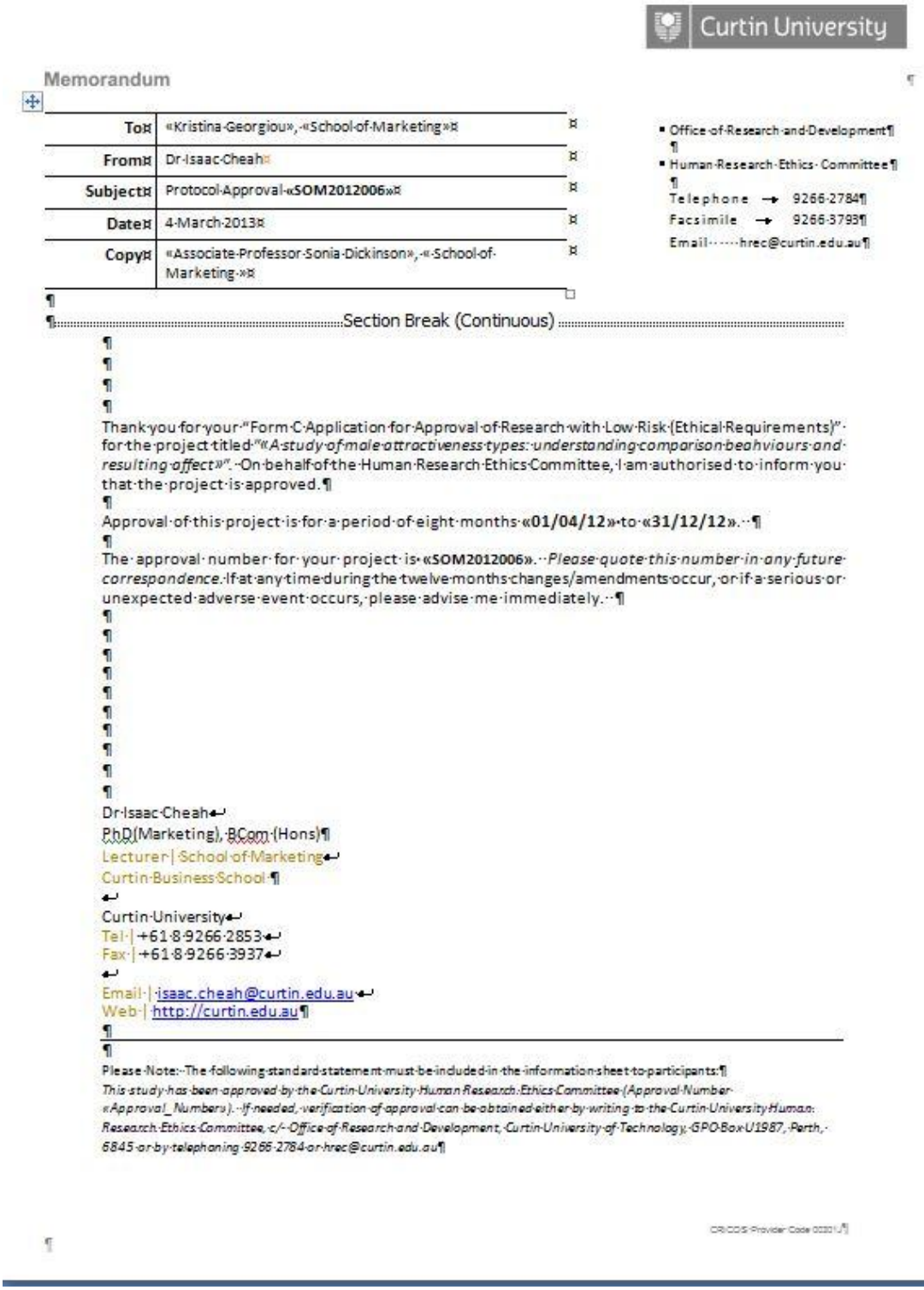
Fax | +61 8 9266 3937

Email | min.teah@cbs.curtin.edu.au

Web | http://curtin.edu.au

Appendix H Ethics Approval for Phase Three Questionnaire



Curtin University

Memorandum

To:	«Kristina·Georgiou», «School·of·Marketing»
From:	Dr·Isaac·Cheah
Subject:	Protocol·Approval·«**SOM2012006**»
Date:	4·March·2013
Copy:	«Associate·Professor·Sonia·Dickinson», «·School·of·Marketing·»

▪ Office·of·Research·and·Development
▪ Human·Research·Ethics·Committee

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Section Break (Continuous)

Thank·you·for·your·"Form·C·Application·for·Approval·of·Research·with·Low·Risk·(Ethical·Requirements)"·for·the·project·titled·"«*A·study·of·male·attractiveness·types:·understanding·comparison·beahviours·and·resulting·affect*»".··On·behalf·of·the·Human·Research·Ethics·Committee,·I·am·authorised·to·inform·you·that·the·project·is·approved.

Approval·of·this·project·is·for·a·period·of·eight·months·«**01/04/12**»·to·«**31/12/12**».··

The·approval·number·for·your·project·is·«**SOM2012006**».··_Please·quote·this·number·in·any·future·correspondence._·If·at·any·time·during·the·twelve·months·changes/amendments·occur,·or·if·a·serious·or·unexpected·adverse·event·occurs,·please·advise·me·immediately.··

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Please·Note:··The·following·standard·statement·must·be·included·in·the·information·sheet·to·participants:

This·study·has·been·approved·by·the·Curtin·University·Human·Research·Ethics·Committee·(Approval·Number·«Approval_Numbers»).··If·needed,·verification·of·approval·can·be·obtained·either·by·writing·to·the·Curtin·University·Human·Research·Ethics·Committee,·c/·Office·of·Research·and·Development,·Curtin·University·of·Technology,·GPO·Box·U1987,·Perth,·6845·or·by·telephoning·9266·2784·or·hrec@curtin.edu.au

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Appendix I Phase One –Transcription of Interview Example

Interviewers: Kristina Georgiou & Associate Professor Sonia Dickinson

Interviewee: Female Participant 5 – Male Model Stylist

Date and Time: 15 Feb 2011 10.30pm

Location: Participant's workplace, Perth, Western Australia

<u>Part 1 – Card Sorting Task</u>

The first thing we want you to do is a card sorting exercise in relation to images of male models. We have a set of images here that we want you to sort into groups based on their similarity. There are no right or wrong answers.

There are no set numbers of groups. It is completely up to you how you want to group them.

All we ask is that you put similar images together IF there is an image that you can't place into any group, then just leave it and place it to one side and we can discuss these later.

If you know any of the models shown please do the sorting based on the models looks only and not any personality characteristics.

(Take photo of images once sorted)

Part 2 – Investigation into Image Groups – Laddering Technique

Q1. Can you please tell us what is similar about the images in group A-E? (complete question for each group write responses on coloured sheets of paper different for each group)

Group A _____

Effeminate, metrosexual gay, soft lips, beautiful, age ambiguous, soft facial expressions, not masculine.

Group B _____

Masculine, men's men, targeted to women, strong, defined, sexy, classically masculine

Group C _____

Trendy, average, everyday people, good looking, get more jobs than most models but not paid as much as high fashion models

Group D _____

Clean cut, good looking, flexible look to cast, versatile soft but not too soft

Group E _____

Androgynous

Beautiful like a woman

Q.2. How is group A different to B & C etc?

Group A is a group that is quite different to groups B, C and D, however group A and E are very similar almost a sub group as group E images are the most effeminate having androgynous characteristics.

Group C is similar to B & D

Group D more similar to B and C not as hard as Group B but more manly than Group C. Better Looking than group C, a step up from group C but not as good looking as group B. Something in between B & C in attractiveness

Group E is the most contrasted to groups B, C and D as the images in these groups are most manly whereas Group E is most feminine

Part 3 – Investigation of Descriptors - Male Attractiveness Types

Q3. From each group of images you have identified please select ONE photo (the 'exemplar' photo of each group) that best represents the group A-E.

- Group A Image Number: 56
- Group B Image Number: 12
- Group C Image Number: 49
- Group D Image Number: 3
- Group E Image Number: 40

Q4. Once you choose the exemplar image could you think of a title that best represents group A-E. (Do for each group)

- Group A Image Number: 56 Metrosexual
- Group B Image Number: 12 Title: Masculine
- Group C Image Number: 49 Title: Boy Next Door
- Group D Image Number: 3 Title: Classic/Handsome
- Group E Image Number: 40 Title: Androgynous

Q5. What type of words/adjectives would you use to describe the exemplar photos in group A-E. (Do for each group)

- Group A Image Number: 56 Metrosexual
  - Effeminate, metrosexual gay, soft lips, beautiful, age ambiguous, soft facial expressions, not masculine.
- Group B Image Number: 12 Title: Masculine
  - Masculine, men's men, targeted to women, strong, defined, sexy, classically masculine
- Group C Image Number: 49 Title: Boy Next Door
  - Trendy, Average, everyday people, good looking, get more jobs than most models but not paid as much as high fashion models
- Group D Image Number: 3 Title: Classic/Handsome
  - Clean cut, good looking, flexible look to cast, versatile soft but not too soft
- Group E Image Number: 40 Title: Androgynous

- Beautiful like a woman

Q6. Thinking about the model shown in exemplar of groups A-E can you give me a few words to describe his personality?

- IMAGE NUMBER Group A 56 Metrosexual
  - A really varied personality type not able to really give characteristics
- IMAGE NUMBER Group B 12 – Masculine
  - Not boisterous, quieter, self-assured, knows himself, could be a facade
- IMAGE NUMBER Group C 49 –Boy Next Door
  - Friendly, Personal, approachable, not too out of normal girls league, find him at a Sunday session or surfing
- IMAGE NUMBER Group D – 3 Classic Handsome
  - Mixture of personalities C & B, Friendly
- IMAGE NUMBER Group E 40 - Androgynous
  - A really varied personality type not able to really give characteristics

Q7. Can tell me what you think is the anti-thesis of each exemplar image of group A-E. (write on a piece of paper in red)

- IMAGE NUMBER Group A 56 Metrosexual
  - Chiselled, rugged, masculine, hard, alpha male
- IMAGE NUMBER Group B 12 - Masculine
  - Soft and gentle, clearly stands apart from the rest of the groups, not boys, opposite to Metro.
- IMAGE NUMBER Group C 49 –Boy Next Door
  - Arrogant, Sophisticated, High Fashion
- IMAGE NUMBER Group D 3 – Classic Handsome
  - Overly masculine, effeminate
- IMAGE NUMBER Group E 40 - Androgynous
  - Masculine

Q8. Are there any groups which you think are not represented?

Image 100 does not fit into a group doesn't know why but Participant 5 can't classify.

Needs more androgynous pictures as firstly Participant 5 did not have this as a group as there was only 2 images and she grouped with group D metrosexuals.

Other groups not represented include gothic beauty, different and unique.

Part 4 - Review and Summary

Q9. I just want to recap now what we have discussed in the interview

Are these groups of images accurate representations of what you think are different male attractiveness types?

Participant 5 reviewed her groupings of images and agreed that these were accurate representations of male attractiveness types

Do the words which you used to describe each group which we have written on the piece of paper and placed next to the groups accurately describe this type of male attractiveness?

Participant 5 reviewed her descriptions of each group which were written on each piece of paper and agreed that these were accurate descriptions of each group of images.

Appendix J Phase Two Transcript of Interview Example

Interviewers: Kristina Georgiou & Associate Professor Sonia Dickinson

Interviewee: Participant 3 Art Director ** Men's Magazine Sydney**

Date and Time: 10 March 2011 15.00

Location: Sydney, NSW

Part 1 – Card Sorting Task

The first thing we want you to do is a card sorting exercise in relation to images of male models. We have a set of images here that we want you to sort into groups based on their similarity. There are no right or wrong answers.

There are no set numbers of groups. It is completely up to you how you want to group them.

All we ask is that you put similar images together IF there is an image that you can't place into any group, then just leave it and place it to one side and we can discuss these later.

If you know any of the models shown please do the sorting based on the models looks only and not any personality characteristics.

(Take photo of images once sorted)

Part 2 – Investigation into Image Groups – Laddering Technique

Q1. Can you please tell us what is similar about the images in group A-F? (complete question for each group write responses on coloured sheets of paper different for each group)

Group A _____

Not over groomed, masculine, chiselled jaw line, not a shaved chest – bit of chest hair, bloke to have a beer with, good looking, not a lot of edge, straight, stubble, short hair, effortless

Group B _____

Masculine, groomed, image conscious, sensual, younger than masculine group, image conscious, studio, sensual, confident,

Group C _____

Very metrosexual, alternate (US Scene/look), feminine edge, full lips, younger than group A soft stubble, fresh faced,

Group D _____

Alternate, edgy, musicians, purposefully messed up looking, young, moderate feminine due to their younger age

Group E _____

Youngest looking group, lost, sensitive, boy next door, clean, virgin like, doe eyed, sensual, groomed, puppy dog eyes, innocent,

Group F_____

Posey, not sexual – asexual, in love with themselves, exhibitionists, eyebrows shaped, full lips, slim nose, feminine

Q.2. How is group A different to B & C etc?

Group B is a younger look than group A and Group B is much more groomed than Group A.

Group C is much more feminine than Group B and younger also than group A.

Group F is the most feminine of all the groups.

Part 3 – Investigation of Descriptors - Male Attractiveness Types

Q3. From each group of images you have identified please select ONE photo (the 'exemplar' photo of each group) that best represents the group A-F.

(Fill in answer below at Q 5)

Q4. Once you choose the exemplar image could you think of a title that best represents group A-F. (Do for each group)

(Fill in answer below at Q 5)

Q5. What type of words/adjectives would you use to describe the exemplar photos in group A-F. (Do for each group)

Group A Image Number: 4 Title: Masculine

Not over groomed, masculine, chiselled jaw line, not a shaved chest – bit of chest hair, bloke to have a beer with, good looking, not a lot of edge, straight, stubble, short hair, effortless

Group B Image Number: 8 Title: Groomed Masculine

Masculine, groomed, image conscious, sensual, younger than masculine group, image conscious, studio, sensual, confident,

Group C Image Number: 38 Title: Urban Peacocks

Very metrosexual, alternate (US Scene/look), feminine edge, full lips, younger than group A soft stubble, fresh faced

Group D Image Number: 45 Title: Alternate

Alternate, edgy, musicians, purposefully messed up looking, young, moderate feminine due to their younger age

Group E Image Number: 3 Title: Little Boy Lost

Youngest looking group, lost, sensitive, boy next door, clean, virgin like, doe eyed, sensual, groomed, puppy dog eyes, innocent,

Group F Image Number: 19 Title: Androgynous

Posey, not sexual – asexual, in love with themselves, exhibitionists, eyebrows shaped, full lips, slim nose, feminine

Q6. Thinking about the model shown in exemplar of groups A-D can you give me a few words to describe his personality?

Group A Image Number: 4 Title: Masculine

Straight, no nonsense, older, guy you want to have a beer with won't steel your girlfriend

Group B Image Number: 8 Title: Groomed Masculine

Younger than masculine group A, confident, still masculine, image conscious

Group C Image Number: 38 Title: Urban Peacocks

Subculture, image conscious, try hard, dressing up to be seen.

Group D Image Number: 45 Title: Alternate

Feminine quality, trying hard to look non-groomed

Group E Image Number: 3 Title: Little Boy Lost

Image conscious, styled, students, smart, reading, poetry, not athletic or sporty.

Group F Image Number: 19 Title: Androgynous

Exhibitionist, posey, in love with themselves

Q7. Can tell me what you think is the anti-thesis of each exemplar image of group

Group A Image Number: 4 Title: Masculine

Gay, overly sensitive

Group B Image Number: 8 Title: Groomed Masculine

No response

Group C Image Number: 38 Title: Urban Peacocks

No response

Group D Image Number: 45 Title: Alternate

sophisticated

Group E Image Number: 3 Title: Little Boy Lost

Athletic, sporty

Group F Image Number: 19 Title: Androgynous

Masculine

Q8. Are there any groups which you think are not represented?

Worldly sophisticated older look and Edgy alternate

Part 4 - Review and Summary

Q9. I just want to recap now what we have discussed in the interview

Are these groups of images accurate representations of what you think are different male attractiveness types?

Do the words which you used to describe each group which we have written on the piece of paper and placed next to the groups accurately describe this type of male attractiveness?

On review, Participant 2 was happy with the groupings exemplars, and describing words, brands and personality traits which he had provided.