

國立政治大學國際傳播英語碩士學位學程

International Master's Program in
International Communication Studies
College of Communication
National Chengchi University

碩士論文

Master's Thesis

精品手錶之平面廣告訴求研究

The Study on Advertising Appeal of Luxury Watches Print
Advertisements

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Advisor: Professor Chien-Tu Jeff Lai 賴建都教授

中華民國 101 年 9 月

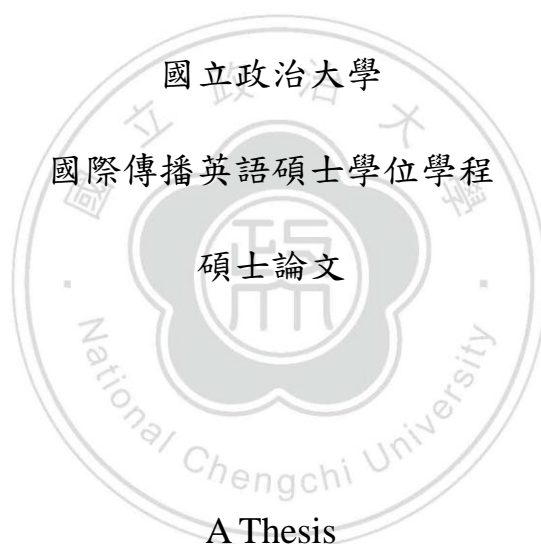
September 2012

論文題目

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Submitted to International Master's Program in
International Communication Studies
National Chengchi University

In partial fulfillment of the Requirement
For the degree of Master of Arts

中華民國 101 年 9 月

September 2012

Acknowledgement

The thesis owes its completion to assistance of many people.

First, I am obliged to my advisor, Professor Chien-Tu Jeff Lai, who spent a wealth of time and efforts facilitating me to revise my thesis in the whole process. With the guideline from my advisor, I am able to complete my thesis.

Second, I want to take this opportunity to show my gratitude toward those participants who shared their experiences and feedback with me. Their contribution to the analysis of my thesis is what I will not forget.

The unconditional support from my family, acquaintances and friends help me to go through the process. They provided me with constructive ideas and suggestions that illuminate me as I confronted the bottleneck. Without you, it is unlikely for me to complete the whole thesis process.

Thank you again!!!

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Abstract

This study investigated the different advertising appeals that are applied in luxury

watch print ads. With the expanding market of luxury goods, the studies on this category have become significant. However, most prior studies investigated consumer behavior to luxury goods and few of them focused on aspect of content. In fact, advertising appeals are indispensable elements for composing print ads since luxury watch advertisers attempt to lead the readers to process messages via central or peripheral route, arousing positive feeling without concentrating the only price itself.

To fully understand the notion, the study has developed research process in terms of two aspects. The first step is to understand the frequency of advertising appeals and analyze collected stimuli to examine different contents in each advertising appeal. The analysis demonstrated luxury watches are just more than high- end commodities; instead, they are transferred into various symbols, which are embedded in the print ads to arouse readers' emotions while exposed to stimuli. The second step is to interview how target consumers process those stimuli, their recall and attitude change. The result articulated discrepant advertising appeals possess different degrees of recall based on specific target groups. Luxurious appeal, the most frequently used advertising appeal may have difficulty in being recalled because of fierce, similar visual competition. Besides, the strong recall, e.g. sex appeal does not necessarily lead to positive attitude. Each advertising appeal has its strengths and weaknesses in recall and attitude change based on various types of consumers, which shows the importance of making use of suitable advertising appeal for promoting luxury watch to reach the greatest effect.

Keywords: Advertising appeal; Luxury watch; Persuasion; Recall, Attitude change

Chapter I

Introduction

1.1 Background

The word “luxury” was derived from the Latin root “luxus”, which originally meant extraordinary fascination. Luxury goods, different from the necessities, are classified as dispensable items that often representing the highest quality and lowest quantity and are what everyone is dreamed of but few can possess of (Kapferer, 1997). With feudalism system falling apart and knowledge and industrial system building up, bourgeois society accumulated their assets and showed great interests in luxury goods. The fact that luxury goods flow in social status hierarchy not only discloses the phenomenon of consuming upgrade (Zygmunt, 2001) but reflects the transition of consumer behaviour among the world. Atwal and Kahn (2008) illustrated the significance of rapid growth of bourgeois in India and they were no longer at a financial distance from luxury goods and were trading up to meet their aspirations. More and more middle class nowadays engages their salaries in luxury goods to gratify their vanity and sense of superiority. The consumption of luxury goods was acknowledged and conceived as a status seeking and motivated by temptation to impress others (Dubois & Duquesne, 1993) while Vigneron and Johnson (2004) claimed that the consumption of luxurious commodities could be regarded as the mean of self- representation for individuals.

Nowadays, luxury goods advertisement is here to stay. Luxury brand enterprises e.g. LVMH and Gucci Group, have invested more than ten billions NT dollars annually in the worldwide for fashion magazine advertisement (Vogue, 2008, pp, 68). Some scholars such as Marx stated that advertisement was always accompanied with the Capitalism, triggering audiences’ false needs toward commodities. However, several previous studies suggested that advertisement exposure is not necessarily leading to purchasing behaviour. In fact, researches demonstrated that advertisement,

as one of mass media contents, served as many varied dimensions in formulating audiences' cognition, attitude and behaviour which heavily depend on how the promoted products are portrayed and how audiences read and process the presented messages. Therefore, these studies have aroused my great interest and curiosity about how readers view luxury watches' print ads. With the aid of textual analysis as well as in-depth interview, the researcher is able to observe those various advertising appeals employed in the advertisement of luxury watches and whether these tactics have influenced or not readers on the way they view the presented messages. Besides, gender differences can be another factor that affects the perception of print ads. The male and the female consumers may react differently to luxury watches' advertisements featured to discrepant appeals. Whether these tactics can attract or distract consumers' attentions toward the promoted commodities, luxury watches, and in turn whether increase or decrease the effectiveness of advertisement is a key emphasis of this study.

1.2 Research Purpose

The purpose of this study is to understand how advertising appeals are being employed within the context of luxury watches via the channel of print ads in several well-known magazines in Taiwan. In the first stage, luxury watch advertisement is being collected from three major magazines in the dimension of both Fashion& Entertainment, Business& Finance during specific period of time. From March, 2010 to March, 2011 and being analyzed by three coders on the basis of defined advertising appeal technique. In the second stage, these commonly used appeals in the luxury watch print ads have been discovered as well as analyzed and questions are being raised aiming at understanding how different advertising appeals are being expressed

in the advertisement and also how readers would respond to those advertising appeal tactics through the aid of in-depth interview. The objectives of this study are stated as follows:

1. Arousing readers' emotions as they are exposed to media content and advertisement is the first goal in marketing communications to make impressions on audiences among all stimuli they received. The first objective is to discuss various advertising appeals, which are harnessed in the luxury watch advertisement.
2. This study is conducted to excavate the presentation of luxury watch advertisement. After analyzing the print ads the researcher gathered, the author found out the advertising appeals are harnessed differently based on the certain promoted watches and brand equity. The third objective is to initially investigate the relationship between advertising appeals and promoted commodities. The author analyzed the luxury watches print ads that are emotionally attached to readers and examined the symbols of meaning embedded on the print ads through textual analysis.
3. Advertising appeals are employed by advertisers to stand out the promoted commodities among other stimuli. However, the effectiveness of these appeals is questioned since readers' reaction may be different from what advertisers have expected. Therefore, the fourth objective in the study is to understand how advertising appeals mean differently towards magazine readers while they view luxury watch print ads through the aid of in-depth interview. Thus, the author is capable of comprehending the quality of advertising appeals in the print ads from customers' perspectives.

1.3 Research Questions

Research questions are formulated in order to further clarify the purposes of this research and the research framework. Research questions are listed as follows.

- First Stage:

First Stage: We analyze the tactics used in the domain of luxury watches print ads (status appeal, luxurious appeal, celebrity endorsement, functional appeal and etc.) to see how the characters or products are being presented in the advertisement.

RQ1. What are the different elements laid in luxury watches print ads on the basis of discrepant appeals?

RQ2. What are the embedded symbols representing the luxury watches in the print ads?

- Second Stage: We evaluate the way subjects read those print ads through intensive interview.

RQ3. Will the readers identify the symbols of luxury watches through reading the print ads?

RQ4. Whether the interviewees comprehend the token of luxury watch may affect their future recall and attitude on specific luxury watch?

1.4 Research Rationale and Significance of the Study

Luxury goods are here to stay in Taiwan and the amount of sales volume in terms of luxurious products have been reaching higher and higher recently. Most Taiwanese

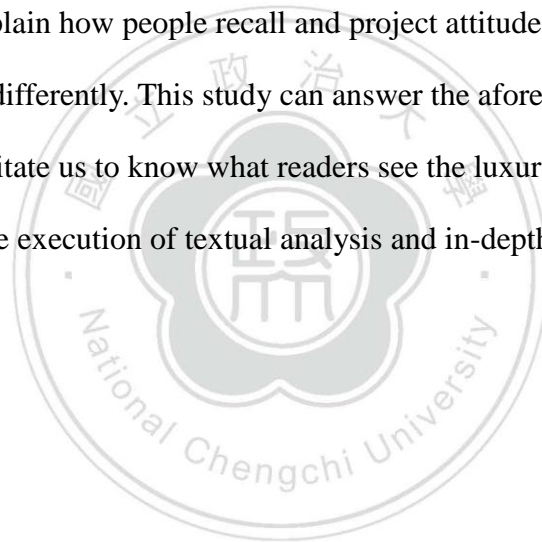
are familiar with luxury brands, especially certain well-known brands such as Louis Vuitton and Gucci, and the concept of consumer behaviors in the aspect of luxury goods is also widely accepted. As mentioned, more and more international luxurious manufactures have arrived in Taiwan, attempting to grasp some market share of luxury goods. Since the competition has become fierce, luxurious manufactures started to pour their budgets in the advertisement so as to reinforce consumers' condition, formulate attitude and conduct behaviors. Instead of taking a high road and putting advertisement in the new medium platform, most luxurious cooperation depend on the print ads in the magazine because of prior studies indicating the target customers tend to access needed information about luxury goods via this channel.

However, although there is an array of academic literatures investigating the strategic use of advertising appeal in high end products, limited study has been conducted to deeply excavate how these luxury goods print ads work when readers expose themselves to the presented information. It is conceivable that there are tactics and appeals to harness when it comes to catching the eye of viewers to stand out the promoted products in everyday visual competition. In this study, the researcher would see how the luxury watches are portrayed from the print ads in several magazines.

What are those tactics or the appeals the advertisers employ interest me a lot.

In addition, the author also intends to know whether the presentation of promoted product in the advertisement has influenced viewers on the way they read the luxury watch advertisement or not. Subjects' comprehension toward luxury watches may have great on their future attitude. Through intensive interview, it allows researcher to understand if or how much the most important information, feature has been conveyed to the readers. Take functional appeal or celebrity endorsement as an illustration. Most luxury watch manufactures are inclined to use the tactics of advertising appeal to attract viewers' attention in the print ads. The former is able to

elicit the unique features of one particular watch; the latter is capable of associating positive attitude with new-coming watch or brand itself with the aid of correspondence inference. Nevertheless, questions are raised to observe whether subjects neglect the detailed description in which it is located in certain position in page layout or whether people spend more time appreciating the celebrities than luxury watches. Besides, whether readers' process presented messages carefully and what kinds of psychological reflections are raised interest the researcher. These phenomena are likely to increase or decrease the effectiveness of the advertising. In addition to various appeals used in the ads, gender differences can also be another crucial variable to explain how people recall and project attitude change to the luxury watch advertisement differently. This study can answer the aforementioned speculations and facilitate us to know what readers see the luxury watch advertisement with the execution of textual analysis and in-depth interview.



CHAPTER II

Literature Review

The literatures with regard to luxury goods advertisement as well as the application of customers' perspectives are rather immense. Some of researches analyzed and decoded the presentation of luxury goods in the print ads and discovered the similarities and differences among these luxury goods advertisement. Other researches emphasized the psychological aspect of each consumer and found out how these advertisements influence consumers' cognition, attitude and behavior. This study attempts to probe into the interrelationship between the advertisement with certain advertising appeals and how the viewers read the advertisement. Therefore, the literatures are reviewed and are divided into five facets: the past and current state of luxury goods market in Taiwan, the analysis of luxury watches advertisement, readers' information processing, the origins of commonly-used advertising appeals, the effect on customers after exposed to advertisement.

In the first section, the researcher would describe how the luxury goods market has been booming for the last few years and mention the two well-known studies, which aim to decode the meaning or symbols in the luxury goods advertisement and see how the image of luxury can be conveyed in various ways. The author would also disclose the most well known domains of dual process model and certain aspects that will influence magazine readers' cognition, attitude and behavior. Later on, the author would explore the frequently harnessed advertising appeals in the advertisement and how these tactics work to make good impressions on target customers via advertising arousal. Then, the researcher would further elucidate prior studies regarding discrepant effects of media exposure on distinct processing engagement.

2.1 Current Environment

2.1.1 Selling Reports Regarding Luxury Goods in Taiwan

Even though Taiwan is just a small island (35,980 km²) with population of twenty-three millions people (2010, Ministry of Interior), it has always been playing a prerequisite role when it comes to the luxury goods market. With the rapid growth of Information Technology industries and enhancement of international trade, the economic growth in Taiwan had been tremendously significant in the year of 1990s. The population of middle class in Taiwan had been increasing within several years, and the consequence of their raising income and financial flows have reflected the sales reports in luxury goods market. According to the report of Moët Hennessy Louis Vuitton (LVMH Group) in 2002, Taiwan was ranked as the top fourth market, standing for 2.2 billion NT dollars, for Louis Vuitton around the world (Albatross, 2010). As for the luxury Jewelry and watches, the revenue in Taiwan has also constantly stepped up. Taiwan was regarded as one of the top ten largest markets in terms of Cartier's jewelry and watches lines in the year of 2004 and 2005 (Fashion Guide, 2005). Cartier's Trinity Ring and Love Bracelet were seen as extremely hot items and act as a token of affection and wealth. According to the official report in Switzerland, Taiwan market in 2004, ranked as thirteenth, accounted for 1.8% of the entire Swiss-made watch manufactures' revenue and it represented approximate 8.5 billion NT dollars. In fact, one of Swiss luxury watch brands- Vacheron Constantin, established in 1755, discovered Taiwanese consumers' purchasing potentials and provided exquisite and exclusive services for the top of pyramid consumers. In 2006, Taiwan was the second largest market for Vacheron Constantin. Besides, the same phenomenon can be reflected to Georg Jensen, the market in Taiwan had accounted for approximately 10 percent of entire market around the globe and was evaluated as the second largest market followed by Japan for Georg Jensen. Another French jewelry brand, Boucheron, ranked Taiwan as the third market in 2006. To the company's surprise, there was only

one store in Taiwan, located in the capital of the country- Taipei, but the store's annual sales reached more than 4 hundred million NT dollars.

From the numbers of evidences and data mentioned above, Taiwan's domestic needs and purchasing index has been significantly booming especially for luxury goods such as sophisticated watches and limited jewelry. What's more, these presented selling reports reveals contemporary luxury goods market in Taiwan during 2005-2006 when market focused on the domestic needs. Nowadays, with the transformation and democratization of political as well as diplomatic policies, frequent interactions and interflows between Mainland China and Taiwan have echoed the consensus of "facing-up the reality, mutual non-denial, working for the benefit for people and cross-strait peace" (Romberg, 2009) recently. Cross-strait relationship has been enormously improved which can in turn stimulate Taiwan luxury goods market because of considerably visitors from China coming to Taiwan and consuming products. Therefore, the ministry of economic affairs, R.O.C (2010) suggested that more than 40 percent of luxury goods sales in Taiwan would be contributed owing to people from Mainland China.

2.1.2 Academic Researches for Luxury Goods Buyers in Taiwan

However, the luxury goods market had already been quite matured and cultivated for years and younger generations in Taiwan, at the age of 18-30, enjoyed aesthetic experiences in exposing themselves to the luxury goods ads and more than 73 percent of population had possessed luxury (defined as items that were worth of more than 15,000 NT dollars) hand bags, watches or jewelry either by themselves or from others (Zhan, 2006). Taiwanese, particularly people aged 25-40 are acquainted with luxury goods advertisements and more willing to spend their money on luxurious products

(Chen, 2004) than we had expected. The stunning sales reports and high revenue in Taiwan luxury market impressed Luxury manufactures and therefore attracted more companies to Taiwan and compete over each other. Due to the fierce competition in the luxury goods market, each luxury goods manufacture increase their marketing budgets in Taiwan and their advertisement expense has reached about 3.2 billion NT dollars (jewelry and watches were 7.8 hundreds of million NT dollars) and print media accounted for 62 percent of total luxury goods advertisement expenditures (Nielson, 2005; Taipei Association of Advertising Agency, 2005). Under this circumstance, readers are more easily being exposed to luxury goods advertisement, which may directly or indirectly enhance their cognition and brand recall in terms of luxury goods. Moreover, Chen (2004) claimed that the value, self-centered perspective, commonly held within the individuals in the Generation Y was apparently distinct from older generation which mainly conducted purchasing behavior on the basis of needs of family or others first and this existing discrepancy was likely to result in attitude to behavior change in terms of purchasing luxury goods. Besides, peer pressure and group conformity, for undergraduate or graduate students in Taiwan, can be other key factors to elaborate why young adults considered purchasing luxury goods to be a common behavior or even a routine (Chung, 2008). Chung's study indicated that young adults in Taiwan were primarily influenced by peer (friends/ class/workmates or siblings) and media content when it comes to perceiving luxury goods purchasing intention. Chou (2009) further explored a phenomenon in Taiwan through an aspect of sociology, positing the fact with the establishment or formulation of reference groups and consumer tribe, the luxury consumption may be a regular pattern, constant ritual in one's community.

2.2 An Analysis of the Content in the Luxury Goods Advertisement

Even though the advertising expenses or budgets have been distributed not only just for traditional media such as newspaper and television but for alternative media, e.g. the Internet, the magazine channel is the principal means for consumers to access content or information in the aspect of luxury goods. Albatross, one of professional luxury goods survey agencies, conducted the China luxury forecast report in 2010 and the finding asserted traditional print media continued to be an effective channel for luxury goods consumer in China (including Hong Kong and Taiwan). Luxury goods companies put more than 60 percent of their advertisement and marketing budgets in print media and more than half of consumers access the coming release of luxury goods via the channel of magazine in spite of the emergence of Internet advertising (Albatross, 2010). Magazines provided a short cut for advertisers to reach a well-defined segment of people that shared similar consumption-related symbols (Terpstra& David, 1991). Several studies (de Mooij, 2003; Nelson& Paek, 2007) have been conducted and claimed that the dimension of fashion and beauty was relatively culture-free compared to the products categorized as necessities, such as food, which were always supposed to take social and culture value into consideration, and therefore companies in these industries were inclined to employ standardized print ads in the global context. Downplaying culture-specific content, the images portrayed in luxury goods advertisement were similar or even identical because of shared consumer traits, such as cosmopolitan and the strong motivation to grow into members of global village. In addition, Harris and Altour (2003) discovered that more and more media as well as marketing campaigns are not only partially standardized but also fully standardized after the analysis of content of the magazine *Cosmopolitan* across six different nations. Moreover, the benefits of multinational images and low-cost rendered luxury goods companies spend less marketing resource in terms of

producing unified appeals (Zhou and Belk, 2004; Levitt, 1983). Levitt further pointed out the appearance of global marketing strategy not just in the context of luxury goods but other commodities as the world's preference structure was homogenized step by step. With our local culture becoming globalized, a marketing plan was commonly employed in all the countries where it operated.

In addition to the analysis implying luxury goods ads being less tailored for each culture, other researches investigated how the image of “luxury” emerged as readers exposed themselves to certain content. Through the immersion of atmosphere and imaginary experiences created within the luxury goods advertisement, viewers or readers are likely to accomplish sensorial pleasure and intertwine the real and virtual lifestyle together (Chou, 2009). The projection of luxury is highly associated with exclusiveness and self-assure lifestyle and the main purpose for advertisement is to sell dreams within brand culture as a marketing strategy (Brioschi, 2006). Gradually, viewers or potential consumers are deeply involved in the process of mutual defining and creating value, and the co-created and co-sharing experiences would become the focal point on the marketing basis (Tsai, 2005). Flueckiger (2009) further analyzed lifestyle, aesthetics and narration in luxury domain advertising and pointed out the evocation of pure sensation was widely harnessed and it resembled the strategies in the context of avant-garde during 1920s. Chances are those presented images in the luxury goods advertisement internalize or shift readers' perception or attitude toward luxury brands, attach individuals' consciousness or affirmation to advertisement and shape personal preference (Chou, 2009).

Aside from the presentation of promoted commodities, luxury has been traditionally associated with exclusiveness, status and quality (Vickers& Renand, 2003). Luxury goods ads encode explicit or implicit symbols so as to highlight the value of products and brand equity. Mortelmans (1998) examined luxury watches and

jewelry advertisement and categorized several major codes, divided as quality code, golden code and jewelry code based on the presented content. In the ads of high-touch watch, the functionality is easily observed through detailed narration or visual image. Gold is the color that signifies royalty as well as scarcity, which held in consumers' minds; hence, gold watches are more commonly presented than any other color in the advertisement. Jewelry code refers to the transformation usage for a watch, which is no longer a time-centered instrument but a piece of adornment that implies one's social economic status and extraordinary taste.

Some researchers and studies highlighted the connections between the inside domain of individuals and the outside domain of society through purchasing luxury goods, which is regarded as the action being taken because of the influence of products' uniqueness and social impact. Amaldoss and Jain (2005) found out social need played an important role in terms of purchasing conspicuous goods that captured the spirit of consumer desire for uniqueness and conformity. Their results indicated that the consumers' perception toward the uniqueness of luxury goods depended on the pricing. The higher price commodities were set, the more exclusive customers would feel toward specific products. Their researches asserted that there was a positive correlation between perception of uniqueness and the pricing; however, it was a negative correlation between the demands of conformity and the pricing. Moreover, Zhang and Wang (2010) introduced a SCE model to explain and decoded the meanings of luxury goods in the dimension of society, culture and economy. In the aspect of social dimension, luxury brands equipped themselves with certain characteristics, showing-off, uniqueness, elite and conformity while promoting products. Conspicuous consumption, lifestyle construct and exclusive value played pivotal parts in triggering the mass's self correction and in turn submission toward group behaviour. As for culture, luxury goods represented distinctiveness (Dubois,

Laurent, 1994) and the value of self-improvement or a sense of power or achievement was largely held. In the economic attribute, the expression of quality and function could be encoded in the luxury goods advertisement (Zhang & Wang, 2010).

2.3 Dual Process Model of Persuasive Information

2.3.1 The Introduction of Elaboration Likelihood Model

Elaboration Likelihood Model (Petty and Cacioppo, 1983, 1986) is one of the most widely used models concerning information and persuasion processing. In advertising contexts, the audience is likely to take two relatively distinct routes in terms of advertisement effectiveness process. One is known as “central route,” in which the audience has ability, motivation or intention to process or elaborate presented information. The audience focuses on their attention on interpreting information to subsume into their existing frame or structure and in turn formulate their attitude. The other route is known as “peripheral route,” in which the audience is low-motivated and has little ability to elaborate the message. Under this circumstance, the audience may not pay too much attention on the message content but other perceptual cues attached to this message such as source credibility, the multi-colored graphics in the printing media, or the euphonious music in broadcasting media. Either central or peripheral route relies on people’s attention to the content (Just & Carpenter, 1980).

Other than ability and motivation, the sub-concept of involvement, e.g. self-relevance, autonomy and social network, can also have tremendous effects on audience’s determination of using either central or peripheral route to process information. Relevance represents the degree of connections between messages and audiences. Petty and Priester (1996) suggested that perceived personal relevance motivates effortful processing and lead to encoded exposure (by virtue of affecting

depth of processing and facilitating storage in memory). Increased perception of the personal relevance of a message is associated with increased thinking about the message. That is, the more relevant the topic is to the audience, the more likely it is to enhance audience's involvement and resort to central processing.

As for autonomy, it is most frequently used in the online context. The Internet users have their autonomies to control what type of messages they are absorbing in. The autonomies result in audiences' high involvement because people are able to choose the topics they are interested in (Fortin& Dholokia, 2005; Claypool, 2004). In the aspect of social network, conversations with others about the topics of advertisement may arouse our involvement once exposed to the relevant messages. Social networks play important roles in shaping a person's involvement with certain topics, their retention to such content, and their actions as a result of the involvement (Hagen& Wasko, 2000; Hornik, 1988; Wright, 1986). However, Krugman (1965) indicated that both low and high involvement in the individual's mind could be effective in terms of triggering the purchasing behavior. Low involvement emphasized the gradual shifts in customers' perceptual structure, aided by moderate repetition and formulated or changed the attitude after activated by behavioral- choice situations. As for high involvement, customers intended to look for the classic and more familiar contents or ideas ingrained in the level of cognition or recognition. Individuals formed attitude before he/ she conducted behavior.

2.3.2 Value-laden or Utility- laden

In the past decades, more and more academic researches have been focused on the phenomenon of symbolic consumption as a token of post-modern society (Baudrillard, 1998). Commodities, especially items fell into the labels of luxury goods were

transformed into a set of signs, which were consumed by all walks of lives in this symbolic system. The school of postmodernism demonstrated the meanings and labels as the evasion of sub-conscious and consumption has become a defining feature of post-modern society. People attached themselves to society through the process of symbol consumption, establishing the relationship among others. In the aspect of luxury goods, purchasers can be mainly divided into two groups, value-laden and utility-laden classes (Johar, 1991). The former group takes logo and brand value into the prior consideration; whereas the latter group takes material and functional benefits into accounts. These two types of classes may contribute to dual procedures of information processing as reading luxury goods print ads. Readers concentrate on the logo of luxury goods rely more on the peripheral route; conversely those center on the utility of luxury goods depend more on central processing (Petty et al, 1994). Though Petty and Cacioppo devoted themselves to unraveling the complicated operations of humans' information processing, they acknowledged the possibility of "parallel processing", namely using both routines at the same time (Kasmer & Haugtvedt, 1988). Nevertheless, they still assumed there is a trade-off between central and peripheral processing, indicating that a person inclines to favor one route over the other. Based on aforementioned factors, when a person has high motivation, involvement, and abilities to process messages about the issues, he or she will be less inclined to engage in peripheral processing, and more likely to appeal to peripheral route.

2.3.3 Different Processing Owing to Media Platforms

Different routes for information processing may be distinct individually, since each person has varied degree of motivations, abilities and involvement toward all types of topics or issues. Regardless of the nature of elaboration likelihood model, sometimes

a person may resort to different ways of processing to a single concept because of diverse media forms. Recently, there has been increasing numbers of studies focusing on the differences for the audience to process messages among discrepant media types, mostly classified as Free Press model, Broadcasting model and the Internet (Avery et al, 1998). In the aspect of the free press model, such as newspaper and magazines, the advertisement has relatively limited chances to influence or persuade low-involved or passive audiences because reading only concerned with visual stimulation, e.g. articles in the newspaper and printing ad, and it is a relatively complicated cognition process compared to the others model (Leavitt, 1991). On the contrary, broadcasting model, referring to radio and television, verbal and visual messages are concurrently presented and more sensory organs are highly stimulated in various ways; therefore it is more likely to influence the audience who are not actively-exposure to the messages in advertisement (Macias, 2003). Some studies suggested that free press model can satisfy peoples' needs, especially those highly-involved audiences. Take the news article from printing and broadcasting media as an illustration. People tend to engage themselves in central processing to news reports in the newspaper rather than on the television or radio (Buchholz& Smiths, 1992). Buchholz advocated that newspaper earned more credibility than television media and printing media have larger information loading compared to news on the radio. Therefore, audiences have greater elaboration on information when they are high- involved and at the same time exposed to print media rather than broadcasting media (Leong et al, 1998).

2.4 Advertising Appeals Laid in the Advertisement

2.4.1 The Origin of Advertising Appeals

An array of prior studies had conducted to excavate the use of Advertising appeal in

the media content (Yang, 2004; Perse& Nathanson, 1996; Royne& Day, 1995; Gelb, Hong and Zinkhan, 1985). The term “advertising appeal” was originally defined as a conscious attempt to motivate the potential and actual consumers to process information and reach the outcome of great recall and positive attitude (Gelb, Hong and Zinkhan, 1985). Advertising appeal had been substantially harnessed into various settings aiming at stimulating customers’ cognitive processing and producing stronger reaction.

Advertising appeal is widely harnessed and its effectiveness is highly correlated to the social and culture value (Hetsroni, 2000). Values are different among each region and the way advertisers plan to present messages needs to be adjusted in correspondence to local values or experience. His research can be partly explained why sex appeal is commonly used in North American than Israeli because sexual attractiveness is being appreciated differently from two places. Another result also indicated more numbers of people, friends or family members, are in the television commercial in Israeli than in U.S. and the differences were related to Hofstede’s cross cultural comparison of collectivism and individualism.

Advertising appeal can be mainly divided into two major categories, i.e. rational appeal and advertising appeal (Albers- Miller and Stafford, 1999). The idea of analyzing these two sub-concepts can be tracked back to early 1980s when the terms “thinking” and “feeling” had been proposed by Vaughn in 1980. The former highlights a number of words that completely or precisely send messages the composers intend to convey, whereas the latter focuses on graph design or background illustration to elucidate the meanings through arousing one’s emotion. Voughn (1980, 1986) proposed FCB model to demonstrate an effective advertising appeal with the continuum of thinking versus feeling, high involvement versus low involvement. FCB model, representing concepts of feeling, learn and do, was

constructed with the assumption of consumers' entry to products through information, attitude and behavior. Luxury watch was classified to the grid of affective planning model which highly relied on consumers' psychological feedback. Those aforementioned psychological responses triggered customers' purchasing behavior involving unconscious, indirect emotions and satisfying individuals' self-esteem or ego-related needs.

Zhang and Gelb (1996) pointed out the two different appeals are used discrepantly based on the attributes of the products. They articulated rational appeal is more frequently used in terms of products being utilitarian. In contrast, advertising appeal occurred when the promoted products are not self-revealing. Rational appeal are greatly employed in specific contexts such as health communication or public service announcement where the priority is intellectual information are conveyed to audience while advertising appeal are used in commodities promotion (Perse & Amy, 1996).

A number of researches have argued over the effectiveness of rational and advertising appeal. As mentioned earlier, rational appeal functions better in the health communication while advertising appeal is more likely to manipulate the desired consumer behavior (Yang, 2004). Other than different contexts, demographic variables such as age and gender are also important factors in the aspect of influencing the adoption of rational or advertising appeal (Mckay- Nesbitt, Smith, Huhmann, 2011). Prior studies showed that elder citizens relied more on advertising appeal than rational than compared to youngsters did and elder citizens were more influenced by negative advertising appeal, e.g. fear appeal, than positive advertising appeal.

2.4.2 The Role Advertising Appeals Played in the Advertisement

When it comes to luxury goods print ads, advertisers adopt several techniques to manipulate readers or audiences to use peripheral rather than central processing, because as consumers actively think about products that may think of reasons not to buy them as well mostly owing to the price people pay (Bohner& Schwartz, 1993). The field of psychology posited that the atmosphere created by the ads or characters was capable of holding audiences attention and their attraction allocated to presented information was a function of consumers' opportunity, ability and motivation. As the aforementioned literature review, Capacity theories of attention articulated the audience accumulated their eyesight and attention which led to following information processing by the means of several advertising tactics such as sex and warmth appeals (Broadbent, 1971).

Prior studies showed audiences' emotions arousal played an indispensable role in print ads; other studies, however, suggested that consumers may as well respond differently to several aforementioned appeals according to their cultural orientations, which had significant impact on the portray of print ads (McCracken, 2005; Aaker& Maheswaran, 1997). Messages encoding and decoding processes are distinct between Collectivism and Individualism (Hall, 1976). Peripheral persuasive cues are more effective for collectivistic people, whereas individualistic people require more cognitive processing. People in Asia (collectivism) incline to value consensus information more since they concern about others' opinions. Lin (1993) found Japanese advertisement contain less information appeals compared to those of the United States. Similar results have been found that collectivistic Asian advertisement emphasized interdependence, family integrity, in-group goals and concern for others (Chang& Taylor, 1992).

2.4.3 Sex Appeal

Sex appeals are one of the most common means, which was added into the print ads to attract audiences' attentions to stand out from advertising clutter. However, the use of sex in advertising has been increasing at a significant rate for over two decades (Soley and Reid, 1994, 1988). La Tour (1993) suggested that quite often, in the women's fashion magazine, a scantily clad or nude female model was used to elicit a various experience of sensuality. The fragrance advertisement is the self-evident example in which advertisers sell the smell and images' association. The advertisement of Tom Ford as well as Calvin Klein fragrance revolves around sensual and sexual ambiance and an experiment demonstrated the males displayed the strongest positive attitude toward print ads and the brands (La Tour, 1993). Another study found that after reading perfume print ads with sex appeals, the female undergraduates wearing perfume were perceived themselves as more attractive by male undergraduates (Baron, 1983). Undoubtedly, the advertisement reaches its purpose to the most since the brand or product recognition is already instilled into audiences' minds. In the meanwhile, readers' emotions are drastically aroused, taking in print ads' messages through peripheral processing.

2.4.4 Aesthetic Appeal

When it comes to associating sex appeals with advertisement for luxury goods, presented content must enrich the flavor of aesthetic experiences by differentiating themselves from other sex- related information (Venkatesh et al, 2010). Aesthetics (Venkatesh& Meamber, 2008) represents mostly visual form of substances as well as sensory stimuli characterized as order, harmony and beauty. Readers gain aesthetic

experiences in the advertisement where the use of color in the background and the promoted products formed strong and clear contrast or proximity. In addition, the presentation of page layout was artistic-oriented so that most readers regard the print ads as pictures or graphics and process information in the image-based manner. Researchers analyzed the contemporary luxury goods ads, conducted an in-depth interview and discovered readers aspired the pleasure to aesthetic experiences with the notion that high fashion clothing as a wearable art. Through the process of aesthetic production and perception, consumers engaged themselves in luxury goods ads and possibly linked their self-identity to the fashion role models, body and brand images. For readers or consumers, those artistic experiences being featured in the luxury ads were regarded as positive feedback and therefore benefited to commodities manufactures. Nevertheless, aesthetics varied in discrepant social or cultural frameworks and the interpretation of artistic experiences could also differ person to person because people interacted with the reference groups where the individuals belonged (McCracken, 2005).

2.4.5 Warmth Appeal

Warmth appeals are another commonly-used peripheral cue to provoke audiences' affective responses in the luxury goods print ads. Warmth is widely defined as a positive, mild, volatile emotion involving physiological arousal and precipitated by experiencing directly or vicariously a love, family, or friendship relationship (Aaker et al, 1986). Warmth appeals operate in much the same way as sex appeals, through association. A product or service is connected to the image of being warm, caring and friendly. Warm appeals are commonly applied to luxury recreational vehicles (RV) and real-estate print ads (Robert, 2009 pp, 289-290). A picture of RV accompanied

with family and a pet construct or connected to friendship elevates the worth of lifestyle and, of course, the RV itself. Real-estate print ads often wield words “charming or cozy” to depict houses for sale. Studies have shown that advertisements using warmth produce temporary mood changes in people, indicating the correlation between warmth and liking of advertisements are substantial and significant (Aaker& Stayman, 1990). In addition, findings by Kroeber-Riel (1974) as well as Choi and Thorson (1983) suggested that emotion arousal, e.g. affection, is accompanied by increased levels of cognitive activity leading to increased recall. Nonetheless, even though warmth appeals seem to be effective, their success to readers’ emotion connections relies on “believability”. Accordingly, these warm images on the advertisement must be portrayed as sincere for the appeals to work; otherwise, they may have counter-effect and interfere with the advertising response (Aaker& Stayman, 1989).

2.4.6 Status Appeal

Status appeal is another advertising arousal tactic for advertisers to outstand the luxury goods they intend to promote. The effectiveness of this specific tactic is highly associated with readers’ introspection from which self presentation and perception can be both fulfilled and satisfied through owning certain commodities (Belk, 1984; Goffman, 1959). One’s possessions reveal his/ her current social-economic status and people placing themselves in the similar social-economic hierarchy distinguish themselves from others by means of status association with having and doing (Belk& Pollay, 1985). Having tangible products with status symbols or activities, such as playing golf and horseback riding at leisure time contend association with dominated status and those expanding array of characteristics, seen as status appeals, are largely

portrayed in the luxury goods advertisement. In fact, status appeals in the advertising in order to formulate a culture of consumption and possession can be tracked from the late nineteenth-century in which people believed those purchasing clothing were superior to those making it. Discrepant status association could be simply made based on how the clothing was possessed (Lasch, 1983). Nowadays, the role advertisement plays for using status appeal is changing and attempting to infuse a would-be status object accompanied with symbolic image desired (Belk & Pollay, 1985). One successful businessman/ businesswoman wearing suits and promoted watch in order to express his/ her expertise and position themselves in higher social hierarchy being parts of background illustrations are frequently used as a status appeal. A symbol of success such as a cigar embedded or lavish life style depicted in the advertisement is considered one of status appeals that correspond to target groups' tastes as well as life experiences within the promoted products. For example, one of the top luxury watch brands, Rolex, knows how to make use of status appeals in its advertisement. Mortelmans (1998) analyzed Rolex advertisement and discovered more than four-fifth of its print ad accentuated image background of this peculiar brand or made relentless efforts on integrating entrepreneurs' lives portrayal of yachts or jets together with the view to associating Rolex watches with high status as well as the token of success.

2.4.7 Luxurious Appeal

The earliest studies with regard to luxurious appeal were closely associated with western culture and society since the economy of this particular region had been highly developed in the early twentieth century. However, more and more recent researches have found out the domain of luxurious appeal was heavily applied in Asia in terms of life context and advertising (Belk et al, 1985; Erkip, 2005; Wong and

Zaichkowsky, 1999). Erikp (2005) identified how the atmosphere which was produced by luxurious appeal within the department store embellishment in Ankara. With the tremendous transition in the aspect of economy and society in Turkey, the role that certain department stores played was more than a location for purchasing intended commodities. Due to the color of socializing, aggregation of citizens was gradually added to the department stores and more connections or emotions were linked between consumers and malls. When it comes to enriching customers' shopping experiences, luxurious appeal was one of pivotal manners to facilitate the customers to get immersed in imaginative space and indirectly stimulating the sales volume.

Similarly, luxurious appeal can be largely discovered in the advertising especially for luxury goods with an eye to building up an immersed imagination for readers and cater to promoted products. Wong and Zaichkowsky (1999) analyzed the marketing strategies of luxury goods in Hong Kong and discovered the use of luxurious appeal in the luxury goods not only significantly reinforced readers' perception but also enhanced people's attitude and purchasing behavior. Take luxury watches as an illustration. Some luxurious appeals highlight the promoted product itself with its dial plate or watchstrap surrounded by glowing diamonds or luminous eighteen karat materials. Others luxury appeals take full advantage of background illustration, presenting luxurious substances, such as a silver fur or crystal glasses, and the luxurious watches together with an eye to making the watches even more glorious as well as sumptuous; and others contain a detailed description of exclusiveness and limited watches access in both production and distributions are also important cues for luxurious appeal in the advertisement most of which emphasized watches in the males market or featured as a potential value of becoming collection (Douglas& Sherwood, 1979). As Dubious and Paternault (1995) demonstrated, once luxury goods were

over-diffused, the scarce products were losing their prestigious characteristics.

2.4.8 Celebrity Endorsement

Celebrity endorsement is another common means for luxury goods advertisement. The great familiarity with consumers and decent images of endorsers are more likely to catch the viewers' eye and provide a path to shaping positive attitudes toward the commodities or even the companies' images. The United States is the country where celebrity endorsement is capable of being frequently-detected in the context of advertisement because of its abundant commerce culture. Tripp (2000) articulated that among all the marketing strategies in the States, celebrity endorsement accounted for twenty-five percent, which was the highest proportion compared to other marketing tactics. To researchers' surprise, although most viewers acknowledge the fact that celebrities have acquired a huge amount of endorse fee or rewards, consumers still claimed that those endorsers were likable, persuasive as well as trustworthy (Atkin& Block, 1983; Frieden, 1984). Given the assumption that correspondent inference (Gilbert& Malone, 1995) may occur, consumers made judgments toward specific products to reach congruent disposition based on the observation of individual's behaviours. The claim unraveled the statement that the more positive emotion consumers held to endorsers, the more positive attitude people shaped to the endorsed products. Silvera and Austad (2004) demonstrated there was a significant positive association toward the advertised products from the perspective of correspondence inference and reaffirm the assumption as observers would view the product endorser as liking the product better than the averaged person liked the product. The result derived from those aforementioned literatures could partially explain why the tactic of celebrity endorsement was so attracted by co-operations and companies. Nevertheless,

celebrity endorsement also has its weakness. Louie and Obermiller (2002) claimed that the customers would have a negative association or significant attitude toward endorsed products once the endorsers got involved in negative news coverage such as scandalous affairs or drug abuse. Consumers started to raise trust issue to the endorsers and in turn speculated about the effectiveness of products.

In addition, Tripp (1994) found out that there was a detrimental impact on the images of manufactures as well as product if one specific celebrity endorsed various products at the same time. The overwhelming publicity of an individual on all sorts of media would more likely to remind the audience of considerable amount of endorsement fees that was accepted by a celebrity. Accordingly, celebrity endorsement is by no means a panacea; instead, it is regarded as a dynamic process where celebrity positive association with products and influence ebb and flow through a period of time. Besides, the presentation of the advertisement is another factor to determine the effectiveness of celebrity endorsement. Compared to the strategy with only one celebrity picture on the advertisement, mixed and diverse coordination such as public relations campaigns would lead to greater influence on consumers' perception and attitude to products (Cronley et al, 1999).

Even though the tactic of celebrity endorsement is mainly harnessed in the context of Northern America, Avant and Knutsen (1993) conducted a research to make a cross-cultural analysis and comparison in the aspect of this specific appeal in Norway. They discovered the dimensions of economy and societies in Norway were pretty distinct from those in the United States, which featured the immersion of commercial culture. Manufactures in Norway showed more concerns for the moral aspect of advertising and not just merely highlighted the effectiveness and the consequence of advertisement. Moreover, citizens in Norway generally felt indifferent to mass culture or even opposed to celebrity system. Even so, the study still indicated

that customers in Norway exhibited correspondence bias in terms of celebrity endorsement. That is, celebrity or popular figures serving as endorsers were more effective than ordinary people when it comes to shaping positive attitude or making positive association to products (Avant and Knutsen, 1993).

2.4.9 Functional Appeals

The other commonly-seen tactics used in the luxury goods ads is called functional appeal which emphasizes the factual capabilities of this particular promoted product has so as to meet the demands of consumers. Unlike the aforementioned appeals, functional appeal stresses product attributes and the intensity of presented information ought to be adjusted to cater to people to people with different levels of information processing abilities. Lepkowska-White, Brasher and Weinberger (2003) illustrated the notion that functional appeal has more influence on people with stronger motivations and abilities in processing the messages. Compared to other appeals, readers are more likely to engage themselves in central processing and comprehend the attractive features of the product and then in turn persuade themselves to purchase the commodities. Johar and Sirgy (1991) found out the effect of functional appeal can last longer on the customers' cognitions and the traits of products are more difficult to be substituted; therefore, chances are consumers purchase the commodities eventually.

In addition, functional ad appeal was highly correlated with utilitarian needs in which it notifies consumers of the principal functional characteristics of products such as how high the quality is for a product and how these products can be employed (Resnik and Stern, 1977). MacInnis and Jaworski (1989) further explored utilitarian needs as requirements for products, which were able to remove or avoid problems whereas expressive needs accentuated products that provide collectivist as well as

aesthetic utility. The operation system of status and luxurious appeals is more similar to expressive needs; possessing certain product represents the separateness and uniqueness of an individual or to display social acceptance and the importance of relationship with others.

Although functional appeal expresses utilitarian needs and prompt readers to rely on central route for information processing, a question is being raised when we put functional appeal into luxury watch advertisement. Take the well-known brand, Victorinox, as an illustration. The company promoted a new men's watch in July, 2010 and they wielded functional appeal to claim that this watch was featured as it could endure the water pressure under five hundred meter. This peculiar function or characteristic make this new watch stand out and be different from other watches. However, only a few specially-made submarines can dive or go under as deep as five hundred meter not to mention the fact that few people have the opportunity to be situated in that rare condition. The function of this luxury watch is more than resolving problems; instead, it becomes an appeal that empower practicability and conspicuousness which target consumers resort to not only central route but also peripheral route. Moreover, functional appeal is largely harnessed on the men's watches rather than women's watches. Mortelmans (1998) posited that this difference in terms of appeal distribution could be attributed to the discrepant consumer behaviour. Men tend to highlight practicality and functionality of goods or service. Nevertheless, women are more emotion-oriented, purchasing commodities on the basis of their exterior display direct feedback or instincts.

2.5 Effects or Functions Mass Media Have on Audience

Many researches have been conducted to explain or observe the intersection between

mass media content and audiences' psychology transformation. One sophisticated research was the studies probing into the effect of media content on the children in 1960s. It was claimed that an audience's mental transitions would be enormously obvious when they expose themselves to mass media and elaborate messages in the presented content with too much violence. The following are the review of theories that are addressed to the effect or function that mass media content may have on the audience internal level as people are shown the messages. The first and second effects are regarded as receiver-oriented; the last one is considered to be sender (advertisers)-oriented.

2.5.1 Recall and Attitude

Recall and Attitude are the two principal cognitive responses after the readers or audiences have exposed themselves to media content or stimuli. Recall and attitude have been widely measured in various contexts e.g. product placement television plot (Russel, 2002), images of ads recall (Johar and Sirgy, 1992; 1993), to investigate what variables can enhance audiences' recall and liking. Russel (1992) measured the audiences' brand recall and attitude in terms of product placement. His studies claimed brand recall reached the greatest when the audiences did not receive the persuasive attempt. An obtrusive manner of product placement has significant impact on viewers or audiences. In addition, the result of study demonstrated an obtrusive product placement could also have a positive impact on audiences' attitude even though viewers were not likely to recall brands because of overlooking this intended placement. In contrast, Audience showed no impact in the aspect of attitude as a simple, obtrusive product placement strategy was adopted.

Brand recall is one of dependent variables in terms of the effect of media;

another commonly seen recall is copy point recall, which is harnessed in the effect of image ads. Copy point recall refers to a measurement which subjects must list as many claims or points of the print ads after exposure. Johar and Sirgy (1992) displayed an experiment where readers were requested to recall the points, i.e. promoted product, background, and heading, in the print ads with and without sex appeal. Their study displayed audiences had recalled print ads with sex appeal. However, their recall points were highly related to the sexy models or elements. Sex appeal can reach great recall as the promoted commodities and sexy models were integrated.

Other than the measurement of the cognitive responses, several researches had been conducted to investigate the relationship between recall and attitude. Mere Exposure Theory (Zajanc, 1968; 1963, 2001) has claimed that audiences would have great recall and formulate positive attitude as they reached the exposed content more times. Lau and La-Tuor (2004) also demonstrated the notion that recall was the precondition of liking. However, study being conducted by Moreland and Zajanc showed that recall was not the important influencer toward liking but frequency was. As audiences were exposed to the repeated content, the time for them to process presented information was cut down which is the indicator for positive attitude.

Even though the relationship between recall and attitude are in controversial condition, there is one direct correlation had been constructed and detected in terms of great recall and positive attitude. The two advertising appeal, value- expressive and utilitarian advertising appeal have significant effect on readers or audiences' cognitive responses. Sirgy (1982) articulated that the self- congruency process had positive correlation to recall and liking because of high association and connection between audience and products. Johar and Sirgy (1992) also stated the greater the congruence, the greater the satisfaction of self-esteem needs at their study. Print ads involving

value- expressive appeal could achieve audiences' ideal- self images and associate images toward the real- self image. The elevation of self-esteem generated sense of satisfaction and accompanied with recall and positive attitude. Utilitarian advertising appeal could be applied to functional congruity. Print ads with illustrating the features of products the serve as function to satisfy self functional congruity. Their study posited value- expressive appeal could execute in high- involvement products such as ads of sports car, demonstrating sexy, young images to match consumer's own self congruity.

2.5.1 Self-pleasure or Self-avoidance

Self-pleasure or self-avoidance is the two main affective responses, which can be activated after audiences are exposed to media content. The responses are derived from so-called approach system and avoidance system, which result in pleasure and pain respectively (Elliot& Thrash, 2002). What kind of feeling being brought up is significant when it comes to determining audiences' intrinsic motivation toward media use. Some empirical studies indicated that sensory enjoyment or pleasure can be found in cases of aesthetically appealing (Cupchik & Kemp, 2000, Sparks, 2000). The design and creation of couture or luxury goods from the print ad in the fashion magazine accompanied with steady improvement of photography (e.g. development of camera equipment and photo software) convulse readers' visual experiences and arouse people self-pleasure especially for those highly motivated. (Wolf, 1999)

Audiences acquiring pleasure or enjoyment after media exposure will increase the opportunities to carry out information processing and perform better at cued recall and product recognition (Adrian et al, 2002). In addition, several prior researches showed that there were positive correlation among ads exposure, readers' interests and recall

(Dodds, 1964). Daniel (1966) measured advertising readership and results indicated people with past usage and recent purchase favoured or were more affected by ads exposure. Those who have conducted the behaviour before, i.e. purchasing luxury goods within certain period of time, often formulate an interpretation group that represents more abilities to scrutinize the messages from the print ad and more opportunities to access similar information; therefore more pleasure is acquired. To sum up, pleasure can be found for readers engaged in both central and peripheral processing as they read the print ad. Unfortunately, the other affective response, avoidance system, cannot be applied because of audiences' right of "selective exposure (Atkin, Hocking & Black, 1984)." As soon as negative feelings such as pain or the sense of inferiority are provoked through media use, in this case the audiences can put away the magazines to avoid exposing themselves to messages.

2.5.2 Catharsis or Escapism

Catharsis or Escapism is the most common mental reaction for most people toward luxury goods' print ad. The images luxury brand companies project and carry on make the fashion logo become a set of distinctive symbol which is used to redefine and introspect people's social economic status in modern society (Chadha & Husband, 2007). The ambience of luxury democratization rose from conspicuous consumption (Veblen, 1912) provokes lots of inner desire, social pressure, and frustrations particularly for people cannot afford luxury goods (Ohmae, 1996). The intrinsic motivation for keeping audiences exposed to media messages reaches the function as catharsis (replacement participation) (Feshbach, 1961). That is, reading luxury goods print ad in fashion magazines comforts or extricates audiences, as though they had bought the items in the print ad under through the whole reading process. Besides,

scholars assumed that catharsis does not necessarily rely on central processing. A person has low-involvement with the topic or product can still serve as his/her outlet for emotions (Klapper, 2001). The notion of Escapism advocated media may provide some sort of transient mental retreat for users who feel unsatisfied with their lives (Hanning & Vorderer, 2001). Escapism to certain degree acts as the similar functions of transportation toward broadcasting media's fictional narratives for the heavy-viewers. Media content more or less offer audiences with the path to escaping from the reality which may indirectly enhance the frequencies of media exposure with the combination of Uses and Gratification proposed by Katz and Blumler in 1974 (Peter et al, 2004). People, especially for teenagers involving in luxury brands but not owning luxury goods, may subconsciously feel uncomfortable within a social group which can result in showing more desires to engage "fully" themselves in the luxury aura as well as enjoy the imaginary space established from print ads and actively seeking more immediate gratifications as Schramm noted, i.e. escape from their realities, through media use.

2.5.3 Reinforcement Theory

Reinforcement theory assumes that as the messages are shown to the audience, information will reinforce audience cognition, identity and in turn formulate his/ her attitude toward the product. Early experimental researches were claimed that affective responses toward repetitive exposure mostly followed an inverted-U. That is, increasing favourable response occurred and was followed by increasing negative response. Krugman (1972) proposed three-exposure hypothesis, which is the best known to explain the nonlinear response. People are more likely to respond positively at first as exposed to favourable ad repeatedly since they have more chances for

attention, retention and cognitive elaboration. It takes three times for audience to process messages from the brand name to detail information. Further repetitions do not have beneficial effects but negative feelings. Audience is no longer stimulated fresh messages and tired of the same messages. Contradicted to Krugman's theory, some studies assumed repetition aroused audience's positive response to acquainted or frequently-used topics or brands. Mere exposure theory claimed that repeated exposure to a stimulus increases liking for the stimulus (Zajonc, 1980, 1967). Prior empirical evidence showed that brand users had a sharply increasing reinforcement on their brand loyalty and purchasing behaviours than nonusers (Stewart & Furse, 1986). Also, studies suggested that repetitive advertisement led to approximately five times more brand-evoking for highly-involvement readers than low-involvement (Ray & Sawyer, 1982). Recently, luxury brands enterprises have accentuated the core value of their brands' images via print ads and attempted to reinforce the origination and significance of brand images in readers' minds such as Chanel 2009 Fall/Winter collection (Bizarre, Sep, 2009, pp.134-139). The model, Heidi Mount, was impersonalized to Coco Chanel and the print ad was represented as the scene in the early twenty century. In short, the more familiar we are with certain topics or brands, the more positive attitude we have through message repetition, the stronger reinforcement of the message will make to us.

2.6 Summary

From wide variety of literature reviewed in this chapter, prior researches with regard to information processing as well as the content in luxury goods print ads are available which support the presumption of this study that advertising appeals

embedded in the luxury goods print ads and individual difference can influence readers' informational processing. Nevertheless, in order to examine how readers actually view luxury watch print ads in the magazines, rigorous research methods are still needed to be completed in this study.



Chapter III

Research Methodology

In this study, the author examined how the luxury watches print ads are being

presented in terms of several advertising appeals we have mentioned in the section of literature review. Those frequently used advertising appeals in the luxury watches advertisement are highly correlated with brand image itself and the promoted products. We analyzed seventy luxury watches print ads from three of top rated magazines in Taiwan and then categorized those advertising appeals with conceptual definition from previous literature. After analyzing the collected print ads data, the researcher would select some of commonly-used tactics embedded in the luxury watch advertisement and examine how viewers read those print ads with various appeals through the aid of intensive interview. Therefore, the study is conducted with mixed method strategies harnessing both textual analysis and in-depth interview research methods so as to compensate for insufficiencies or limitations from either one or the other research method.

In this chapter, the research framework and procedure, which correspond to research questions in this study, would be elaborated and the initial analysis of seventy luxury watch advertisement are also going to be presented. The conduction of intensive interview with potential and target customers and its result will be submitted in the next chapter.

3.1 Research Framework and Research Question

3.1.1 Research Framework

In this study, the researcher would divide three phases as research methodology. One is content analysis and another is textual analysis and the other is in-depth interview. Due to immense economic development as well as great maturity of luxury market in Taiwan, more and more Taiwanese are interested in purchasing luxurious commodities, e.g. tote, jewelry and watches as a token of bourgeois and more willing

to engage themselves in information about luxury goods as references.

In addition, the media industry is relatively well established; for instance, there were more than 1,200 magazines being published in Taiwan (Publication Annual, 2005) with distinct dimension of Fashion& Entertainment, Business& Finance, Lifestyle& Travel and etc. Published Magazines regarding Fashion& Entertainment, Business& Finance played the most prerequisite role in terms of sale volume in Taiwan. With the vast readers and subscribers in Taiwan, it is conceivable that promoting products in the advertisement within certain popular magazines is regarded as one of pivotal and worthwhile marketing strategies and luxury goods manufactures are not exception for taking full advantage of this specific channel to reinforce product and brand images to the public.

However, what are the most frequently used tactics when it comes to promoting luxury watches in the advertisement and whether the presented description or information accompanied with watches themselves have been processed by viewers. Therefore, the author would further explain the effectiveness of print ads from the perspective of identification of advertising appeals and investigate how those advertising appeals in the presented print ads affect readers on the basis of discrepant subjects' demographic variables. The research framework comes as follows.

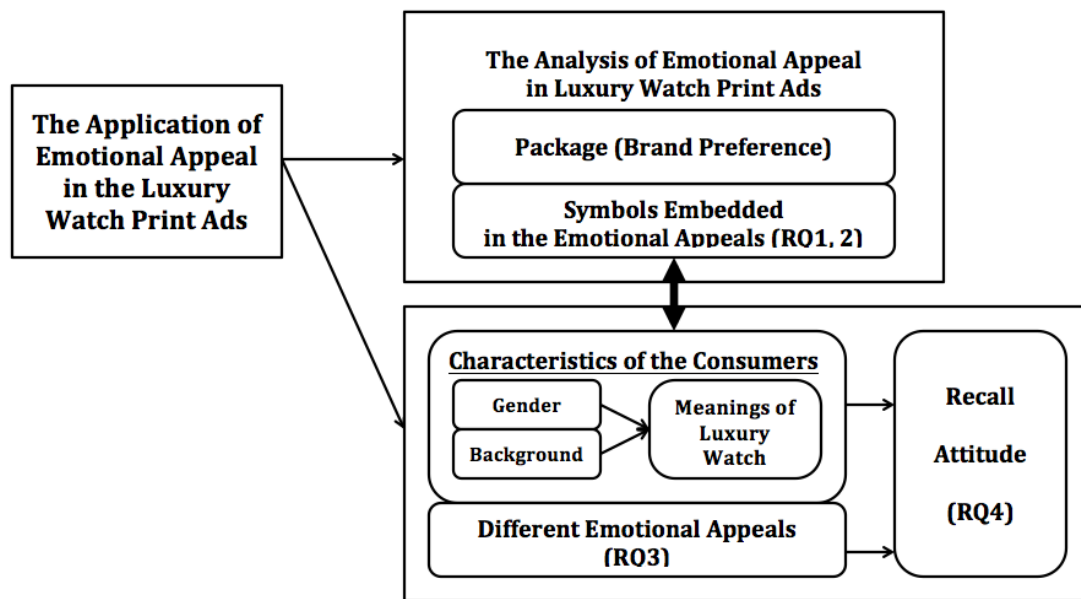


Table 3-1. Research Framework

3.2 Research Procedure

As mentioned in the former section, the procedure of conducting this study is quite explicit. The first section is textual analysis in which seventy luxury print ads from March, 2010 to March, 2011 are being collected and analyzed the advertising appeals they intended to employ. Before analyzing the contents of print ads, definitions and constructs of various listed advertising tactics have been mentioned in the chapter two, literature review section and the researcher categorized those luxury watch print ads on the basis of principal advertising appeals and compare previous study, Mortelmans in 1998, decoding the features and characteristics of luxury watch advertisement. In addition to recognizing advertising appeals used in terms of luxury watch in the year of 2010 and 2011.

As for textual analysis and in-depth interview, the author would adopt some gathered stimuli, which features different tactics and presentations toward luxury

watches. The researcher also examine what sort of symbols laid in the luxury watches and whether the tokens of luxury watches mean anything to readers and further influence viewers on their cognition, attitude or even behavior within the given seven seconds. Whether those presented areas are able to facilitate meet the demands or intention of advertisers and luxury watch companies or make positive influence on promoted products or brand equity fascinate us and illuminate the purposes of this study.

3.2.1 First Stage- Textual Analysis

Luxury watch in this study ought to meet the basic standard which each watch's official price must be more than 500 dollars/ 15,000 NT dollars according to WallStreetOasis.com, one of publications for luxury watch researches in the world who defined luxury watches as commodities more than five hundred US dollars. It is conceivable that certain advertising appeals are employed corresponding to the luxury brand images and the promoted watches. Luxury watches print ads are no longer merely present those conspicuous commodities; manufactures and advertisers attempt to embody their products into different imaginative images and symbols. Partly because the symbols or images are able to last longer in the readers' minds; partly because only advertising with various tokens, signs can make the products distinct from others. In addition, unlike necessities, luxury watches bring out consumers' needs instead of wants and this fact reveals the importance of symbols illustration. The symbols behind those luxury watches ought to cater to the consumers' fascination and satisfaction; therefore, symbols might work and influence customers' cognition, attitude and behavior.

From the print ads data we collected and analyzed, we discovered that some

advertising appeals employed the figures elements to make luxury watches more prominent. Different advertising appeals have great impact on the poses the portrayals of presented figures. For instance, we can find out that there are great different between the figures in the sex appeal and the figures in the status appeal. Those figures in the luxury watches print ads may possess certain characteristics that correspond to the features of potential consumers from the perspective of manufacturers. At the same time, readers or consumers may project their images on the figures they see and their preference and affirmation to their ideal images may explain whether they like this luxury watches print ads, the promoted products and the brands. Moreover, luxury watches are always popular choices as gifts for the top consumers. Male readers might show different preferences as they saw female luxury watches print ads compared to the female readers and vice versa. This discrepancy may also be crucial to the advertisers and luxury watches manufactures and people may consider the needs of opposite sex when producing messages especially for the ads with holiday campaigns.

3.2.1.1 Sampling

The researcher gathered seventy luxury watch print ads from three of magazines, Business Weekly, Elle and Marie Claire from March, 2010 to March, 2011. These aforementioned magazines are the top five bestsellers magazines in the year of 2005 (Publication Annual, 2005), providing the latest messages regarding the field of high fashion and economic conditions. The magazines provided a great amount of information and therefore attracted a wealth of readers and advertising investment. Among all the seventy print ads we collect, there are forty-one well-known luxury

watch brands with different advertising appeals (see Table 3-1). What's more, the numbers of print ads promoting the male luxury watch is twenty-four, accounting for approximately thirty-four percent of all collected data. The numbers of print ads promoting the female luxury watch is forty-two, accounting for sixty percent of all collected data, where as the numbers of print ads promoting both male and female luxury watch is four, accounting for five percent of all collected data.

Table 3-2. The Brand of Luxury Watch Found in the Data (in Alphabetic Order)

The Brand of Luxury Watch
A. LANGE& SOHNE
AIGNER
AUDEMARS PIGUET
BREITLING
BVLGARI
BURBERRY
Calvin Klein (CK)
Cartier
CASIO
CHANEL
CHARRIOL
CITIZEN
COACH
Dior
EDOX
EMPORIO ARMANI
FENDI
Folli Follie
Hermès
HUBLOT_GENEVE
JAEGER-LECOULTRE
LICORNE
LONGINES
LOUIS VUITTON
MONT BLANC
OMEGA

ORIS
PANERAI
PATEK PHILIPPE_GENEVE
PIAGET
RADO
ROLEX
SEIKO
SWAROVSKI
TAG Heuer
TIFFANY& CO.
TUDOR
TW STEEL
VACHERON CONSTANTIN
Van Cleef & Arpels
ZENITH

3.2.2 Second Stage- In-depth Interview

In this stage, in-depth interview was conducted in order to further examine how readers view the exposed luxury watch print ads in several magazines in Taiwan. With the aid of intensive interview, researchers are able to detect their area of interests and decode the symbols of promoted products when reading various luxury watch advertisement with distinct advertising appeal techniques. Besides, the reasons why the researcher employed in-depth interview as one of the methods are the wealth of detail subjects provide and each question is adapted to each interviewer. The most frequently used advertising appeals have been analyzed which are luxurious appeal, celebrity endorsement, functional appeal, status appeal, sex appeal, aesthetic appeal, warmth appeal and others in sequence. Each appeal is determined and employed in specific luxury watch print ads so as to meet the advertisers' expectation. Several research questions and speculations have been raised in terms of each advertising

appeal and can be answered via the in-depth interview. The research process of the third stage comes as follows.

3.2.2.1 Sampling

The information or an advertisement regarding sample recruitment for the purpose of this research will be posted on the PTT, which is one of the principal Bulletin Board Systems in Taiwan. The demographic variable will be slightly controlled, at the age of 25- 50. Those people are the major magazine readers and subscribers and have intentions or prior experiences in purchasing luxury watch. Each selected subject received NT \$1,000 for the interview participation. The table (Table 3-3) covers all information regarding participants for the intensive interview.

As for stimuli, the most commonly used advertising appeals in the luxury watch print ads have been identified and each advertising appeal will have two to four print ads as example illustrations. Hence, in the process of intensive interview, subjects will be exposed to twenty-four luxury watch print ads that are categorized as major appeals from the previous content analysis. We are capable of discovering their individual perception as well as other useful information such as the area of interest (Figure 3-1, example 1-4) to understand whether the symbols or meanings of promoted watch are being noticed or conveyed and the intention of each proposal have been fulfilled.

Code	Name	Gender	Age	Current Status	Prior purchasing Experience	Date of Interview
Participant A	Lin Pei-Yu	Female	26	A graduate student with several part time jobs	Owned two luxurious watches (TISSOT/ Giorgio Armani)	08/02/2011
Participant B	Wang Ya-Lin	Female	34	A deputy manager in the department of risk management in Standard Chartered Bank	Owned three luxurious watches (Piaget/ Charriol)	08/05/2011
Participant C	Yim An-Di	Male	32	A legal, forensic medical expert in National Taiwan University Hospital	Owned three luxurious watches (TAG Heuer/ ORIS/EDOX)	08/07/2011
Participant D	Cheng Chia-Wei	Male	43	An owner and president of one well-known consulting firm	Owned six luxurious watches (IWC / Rolex/ Cartier/ Panerai)	08/11/2011
Participant E	Wu Yu- Tien	Female	41	A housewife, born in a wealthy family	Owned eight luxurious watches (Cartier/ Chanel/Rolex)	08/16/2011
Participant F	Chen Yi	Female	33	An English teacher at cram school	Owned three luxurious watches (LONGINES/ ORIS)	08/03/2012
Participant G	Yang Ya -Han	Female	26	A coffee shop owner	Owned one luxurious watch (Emporio Armani)	08/05/2012
Participant H	Tung Yao-Ting	Male	38	A real-estate agent	Owned four luxurious watches (OMEGA/ Burberry)	08/05/2012
Participant I	Wang Ying-Li	Male	27	An engineer in TSMC	Owned two luxurious watches (TAG Heuer/TISSOT)	08/07/2012

Table 3.3 Information Regarding Participants in In-depth Interview



Figure 3-1, example 1-4 (Upper Left Corner- Luxurious Appeal, Lower Left Corner- Celebrity Endorsement, Upper Right Corner- Functional Appeal and Lower Right Corner- Status Appeal)

3.2.2.2 In-depth Interview Procedure

During the meeting, every subject or recruited member will be reexamined the personal information to ensure the identification of the exact person. The luxury goods print ads with discrepant advertising appeals will be clearly displayed through the projectors. Only the major advertising appeals, luxurious, functional, status appeal and celebrity endorsement, will have four stimuli; other advertising appeals have two stimuli respectively. During the actual experiment session, every stimulus will be presented for only eight seconds. Then, a discussion or interview will be brought up to see how different readers process the print ads (whether they perceive the main symbols in the luxury watch advertisement and whether those perceptions may make connections and influence their following attitude and behavior). A given session consists of twenty-four print ads and lasts approximately 20 minutes and each interview will last approximately one to two hours. The interview procedure is to present stimuli, ask questions regarding luxury watches' meanings and symbols and last ask interviewees about recall and attitude. The following, Figure 3-2 is the procedure for each interview session.

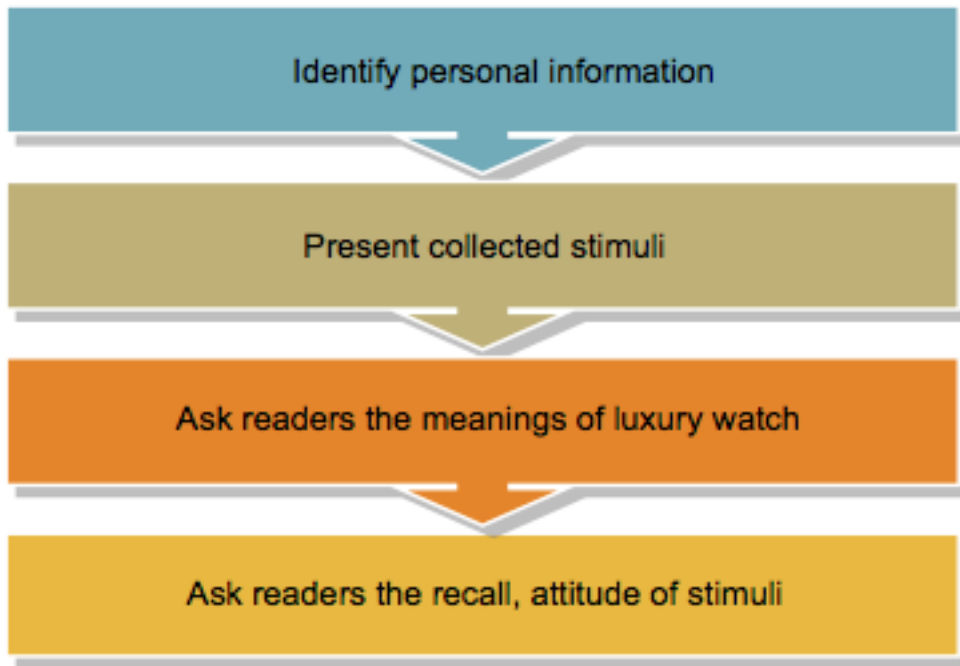


Figure 3-2 Steps for Interview Session

3.2.3.3 Interview Questions

As mentioned in the literature section, an array of academic studies, e.g. Johar and Sirgy in 1993, Russel, 2002, involving in brand recall and attitude change had been published. These studies illuminated researchers for asking the appropriate questions to acquire abundant feedback and reach the greatest study effect. Question five is raised to understand interviewees state of recall after they are exposed to stimuli and investigate what kind of advertising appeals have impact on them. Question seven is proposed to understand participants' attitude toward print ads they recall and further examine relationship between recall and attitude change on the basis of various advertising appeals. Question nine is raised after the author understands interviewees' recall and attitude to stimuli to avoid study's compounding problem and to verify the question whether readers can recognize advertising appeal. After greeting and confirming each participant's personal information, there are questions proposed to

interviewees that are listed below.

1. How do you define luxury watch? What does luxury watch mean to you?
2. Do you think how you perceive luxury watch has to do with your gender, age or social economic status?
3. After you read the print ads, can you notice differences, like different advertising appeal tactics in the stimuli? Any three different examples?
4. Do you think different watch print ads stand for different tokens behind them? Can you give me some examples?
5. What are the five print ads that on the top of your mind? Why are you recalling those print ads?
6. Do your emotions get aroused as reading stimuli? Which print ads are you referring to?
7. How do you think of print ads you mentioned? You like their presentations or not? Why?
8. There are some advertising appeals you rarely mention and how do you feel about them?
9. (Point out three print ads) What do you think the print ads want to express?
10. Anything or question you want to say?

Chapter IV

Analysis and Interview Findings

4.1 Textual Analysis

The result of frequency of advertising appeal shows that the top four frequently-used advertising appeals in the luxury watch print ads are luxurious appeal (38.6%), celebrity endorsement (17.6%), functional appeal (11.4%) and status appeal (11%) and every appeal would be further elaborated through textual analysis and understanding the readers' responses via in-depth interview. Other advertising appeals include sex appeal (8.1%), aesthetic experience (6.2%), warmth appeal (4.3%) and others (2.9%).

Sex Appeal

From the previous content analysis, sex appeals have been widely used in print ads to arouse readers' emotions, which also corresponded to studies in the U.S. context (La Tour, 1993); in the luxury watch advertisement, sex appeal accounts for approximately ten percent among all the print ads we gathered. The author reexamines the print ads data and discovered that luxury watches, which are embedded sex appeals, are relatively inexpensive and easier to assess compared to other luxury watches. Luxury watch brands such as Calvin Klein (Figure 4-1, example 1) or Emporio Armani (Figure 4-2, example 2) harness sex appeal tactic to attract younger luxury watch buyers and the revenue of those brands do not mainly resort to watch industry. Calvin Klein or Emporio Armani are positioned themselves as high fashion

industries which develop various product lines and the luxury watches they manufactured are seen as accessories and the representation of being high-fashion. These well-known brands are founded from the United States and Italy respectively where high-fashion industries are quite competitive. In addition to luxury watches, Calvin Klein is one of the typical American brands that is always harnessing sex appeal. Since 1970s, it has outstood its products or new collection through arousing readers' or customers' sensation. Emporio Armani is the sub-brand of Giorgio Armani. The former inclined to attract consumers in younger generation; the latter keeps its core value as classic business taste. Calvin Klein and Emporio Armani also possess clothing, handbags, perfume and so on. Due to the luxury watches' product and price position within these two brands, it is conceivable that Calvin Klein and Emporio Armani wield sex appeal as their major advertising appeal to promote their luxurious watches.

In terms of the description of symbol, we can clearly see that the symbol of luxury watches in the print ads featured sex appeal is the ability to be sexy and attractive. The token of luxury watches which are used sex appeal is the expression of temptation and people who wear the promoted watches are more likely to associate themselves with desirable models. This tactic is the same as some of the studies showed other commodities such as perfume with sex appeal were easier to make people feel charming once people wore them. In the print ads, we can see the male/female models make intimate poses with each other and their hand gestures can be one of key roles to seduce people. In Figure 4-2, example 2, the female model hugs and touches the opposite sex through her hands and the accessory, luxury watches, will be obviously highlighted. The message, wearing Emporio Armani watches makes people become more desirable and close to their lover/partner, is sent to the readers and consumers via print ads. Therefore, the symbol of luxury watches with sex appeal

is distinct and wearing these watches can make elevating one's charm.



Figure 4-1, Sex Appeal (Calvin Klein)



Figure 4-2, Sex Appeal (Emporio Armani)

Aesthetic Appeal

As for aesthetic experience and warmth appeal, these appeals are not highly adopted when it comes to luxury watch advertisement. Nevertheless, in the process of data analysis, the author observed certain luxury watch companies prefer employing the aforementioned advertising appeal in order to differentiate their brand equity and commodities from others. Aesthetic experience is peculiarly accentuated by the luxury watch brand- PIAGET (Figure 4-3 example 3, 4). PIAGET's luxury watch advertisement highlights brightly colored flowers and vivid vegetation as background illustration with the view to treating its commodity as a piece of art and each advertisement is seen as a breathtaking picture as readers expose themselves to PIAGET print ads. The symbol of luxury watches with aesthetic appeal is the ability to appreciate the beauty of art which sometimes certain level of social economic status. With the eye to avoiding the criticism and animadversion from the mass, luxury watches are pieces of art whose value are not only placed on the material but their distinct design. The readers or consumers who are capable of cherishing luxury watches with aesthetic appeal are those who are wealthy; meanwhile, they have decent taste to beautiful watches. Therefore, we find out that the token of luxury watches featured aesthetic experience is to distinguish watches from others with the characteristic of unique and artistic design instead of being simply luxurious.

Warmth Appeal

In the aspect of warmth appeal, the luxury watch brand PATEK PHILIPPE_ GENEVE (Figure 4-4, example 5) harnesses this specific technique and considers their products

as the bond between parent and children. From the print ads of PATEK PHILIPPE_ GENEVE, the image of family affection is enormously portrayed and the role that luxury watch plays is the symbol of heritage that passes along the value of family by generations. Watches become the firm foundation between generation and these vivid graphics addressing parenting talk in the PATEK PHILIPPE_ GENEVE advertisement reveal the spirit of warmth appeal and elevate the interpretation of luxury watch to another higher level.



Figure 4-3, Aesthetic Appeal (Piaget)



Figure 4-3, Aesthetic Appeal (Piaget)



Figure 4-4, Warmth Appeal (PATEK PHILIPPE_ GENEVE)



Figure 4-4, Warmth Appeal (PATEK PHILIPPE_ GENEVE)

Status Appeal

Status, luxurious, functional appeal and celebrity endorsement are the four most frequently used tactics in the luxury watch print ads. These four techniques can further divided into two categories, the promotion of brand equity or the promotion of watch itself. The former section includes status appeal and celebrity endorsement while the latter part consists of luxurious appeal and functional appeal.

The similarity of status appeal and celebrity endorsement lies in brand equity promotion through specific figures or assigned characters. Status appeal is employed by some well-known luxury watch companies such as Rolex or Louis Vuitton, whose brand images have been always emphasizing eternity and exclusiveness for people belonging to high social economic status. The demonstration of high-class life style implies only a few people are able to enjoy the sense of superiority with the possession of luxury watch. One's success can be defined in many ways and wearing Rolex (Figure 4-5, example 7) or Louis Vuitton (Figure 4-6, example 10) luxury watches featured as status appeal is one of them. The depiction of lavish living

standard in the print ads reaches certain degree of affirmation within target groups and therefore, potential buyers are more likely to purchase luxury watch regard to these specific brands because of similar life style reinforcement. The figure in the luxury watch print ads with status appeals unravels several characteristics that resemble target group and also the motions they represent express their expertise in the field.



Figure 4-5, Status Appeal, (Rolex)



Figure 4-5, Status Appeal, (Rolex)



Figure 4-6, Status Appeal (Jaeger-Lecoultre)



Figure 4-6, Status Appeal (Louis Vuitton)

Celebrity Endorsement

Celebrity endorsement, as mentioned earlier, is a technique that makes use of the popularity of celebrities to facilitate luxury watch brand image to make positive association, correspondence inference as readers engage themselves in the luxury watch print ads. Luxury watch brands such as OMEGA, LONGINES and MONT

BLANC (Figure 4-7, example 8, 9, 10) request celebrities Nicole Kidman, Lin Zhi-Ling and Nicolas Cage to endorse their luxury watches/ brands respectively in the year of 2010 and the feedbacks are significantly positive (Fashion Guide, 2010). What's worth of being mentioned is that these selected celebrities possess personal traits which conform to the ideal projection of brands' images such as the concept of elegance, grace or vigor are not only reinforcing brand images to consumers but also cause the consequence of Halo Effect (Thorndike, 1920). The perception of the celebrities within the mass will substantially influence on the perception of the products celebrities endorse. The symbol of the promoted products can trigger readers or consumers' imagination or connection between him/ herself and the celebrities. As stated above, most female luxury watch endorsers should be equipped with the characteristics of elegance, outer and inner beauty. On the contrary, the male luxury watch endorsers ought to capture the spirits of being brave and adventure loving. In the process of establishing one's cognition and attitude toward brands of certain products such as luxury watch, taking advantage of the mass's image association with celebrities probably is the quickest but not the best short-cut if the luxury brands' images are still unclear as well as ambiguous (Louie, 2002).



Figure 4-7, Celebrity Endorsement (OMEGA- Nicole Kidman)



Figure 4-7, Celebrity Endorsement (LONGINES- Lin Zhi-Ling)

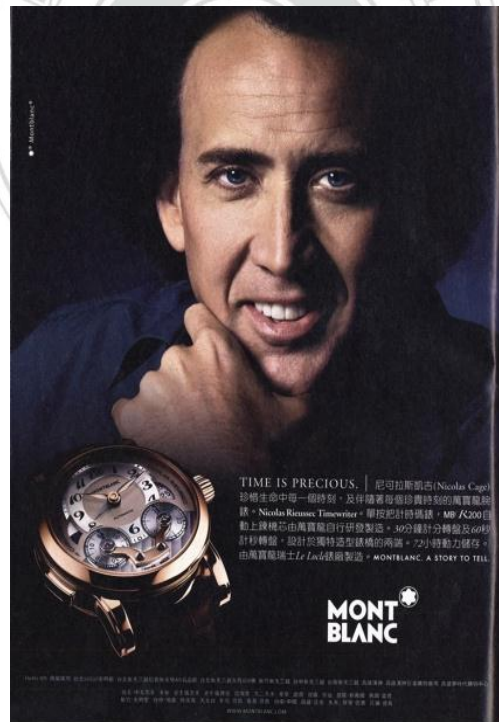


Figure 4-7, Celebrity Endorsement (MONT BLANC- Nicholas Cage)

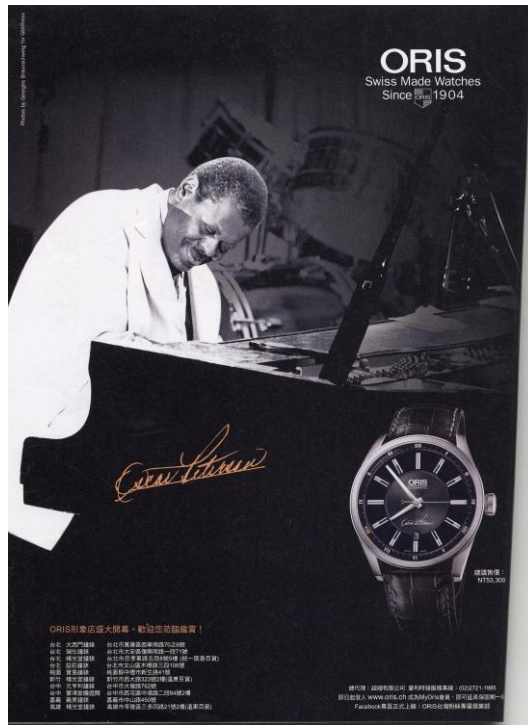


Figure 4-7, Celebrity Endorsement (ORIS- Oscar Peterson)



Figure 4-7, Celebrity Endorsement (TAG Heuer- Leonardo DiCaprio)

Luxurious Appeal and Functional Appeal

In the aspect of luxurious appeal and functional appeal, we can see an apparent difference emerged on the gender basis. The appearance of the watch is more likely to attract female consumers whereas the male attempts to know more about what the watch can achieve in terms of consumer behavior. The difference for male and female luxury watch significantly influences how advertisers aim to promote the watch with either luxurious or functional appeals. However, we found out that several male luxury watch print ads take advantage of luxurious appeal. Instead of simply pointing out their luxurious appearances, the male watch with luxurious appeal in the print ads sends a clear message to audiences regarding its limited production, as the print ad of A Lange & Sohne (Figure 4-8, example 16) and distribution to attract some watch collectors. Accordingly, even though both male and female watch print ads make use of luxurious appeal tactic, yet the way advertisers wield it is still distinct because of the great gender preference. Among all the functional appeals, we discover that this specific appeal is applied only in the male luxury watch. There are twenty-four functional appeals during the process of analysis and they are identified on the men watch only. The common depiction about watch functionality is the waterproof under more than three hundred meters, the extremely precise time counting performance or eco-drive technology (Figure 4-9, example 17). On the contrary, the female watch avoids highlighting its functionality and performance and accentuates its luxurious materials, which make this watch different from ordinary watches.



Figure 4-8, Luxurious Appeal (A Lange & Sohne)



Figure 4-9, Functional Appeal (EDOX)

What's more, there are two print ads (Figure 4-10), which cannot fit into those aforementioned advertising appeals appropriately. The main message those advertisement attempts to send is to make a campaign for special holidays. AIGNER and LICORNE (Figure 4-10, example 18, 19) promote campaigns through the wave of the Mother's Day and Valentine's Day and their main resort to print ads are not

suitable for neither of these advertising appeals.

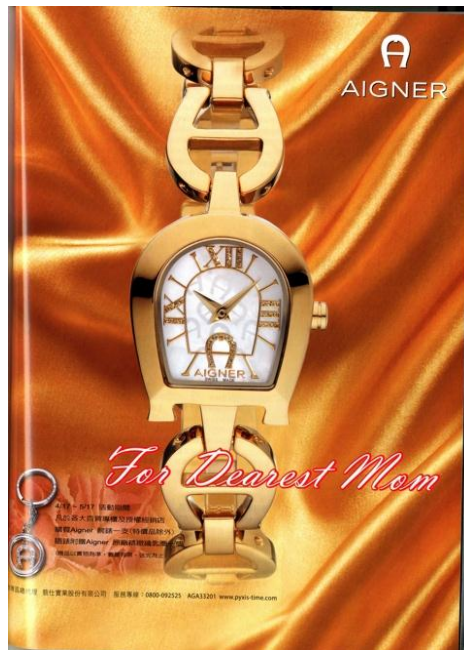


Figure 4-10, Other Appeal (AIGNER)

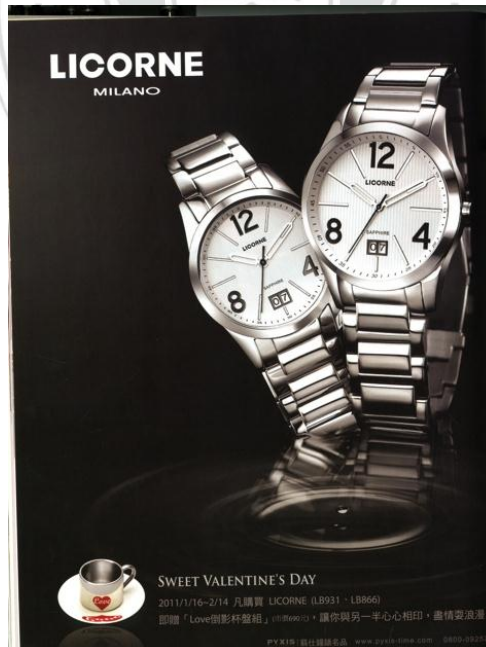


Figure 4-10, Other Appeal (LICORNE)

In short, different luxury watches with various advertising appeals may regard watches themselves in discrepant manners. Watches can be interpreted differently on the basis of the toke they represent. One luxury watch can be an accessory that draws

attention for opposite sex; another is to become the symbol of family heritage and others may reflect the noble status people have. Also, we found out that there are several apparent rules that can be tracked of in terms of luxury watches print ads. Most luxurious watches may follow the same pattern they have adopted before in order to keep the brand image and equity consistent. For instance, Recently Piaget employed artistic experience tactic in the print ads and packaged its watch as one piece of art with the view to differentiating market segment with other luxury brands. The data of Piaget print ads the researcher collected are all presented in aesthetic experience. Another example is Rolex. Rolex has cultivated its brand image with the connection to the lifestyle and dressing as people in the top pyramid status. In addition, it is obvious to distinguish the male or female luxury watches in the print ads.

In terms of the portrayal of female and male characters in the luxury watches print ads, they are almost similar other than sex appeal. Status appeal, celebrity endorsement and sex appeal are the three manners that are frequently used personal characters in the print ads. The former two appeals where male and female figures are wearing formal suits or garments to stand out the high social economic status they possess. People also reveal their confidence from their facial expressions and body gestures whereas, in the print ads with sex appeal, the characters focus more on the sensational arousal rather than confidence itself. The author can see the portrayal of both female and male characters is independent except sex appeal. Female characters in sex appeal play the dominant role in the print ads according to the page layout. It may attribute sex appeal can be much more effective on female consumers than male consumers, which also corresponded to the result from La tour's study in 1993. Even those advertising appeal using personal characters, tactics are distinct on the basis of the outfits characters put on and background illustration.

4.2 In-depth interview

Before the interview procedure, we took advantage of the new, popular medium in Taiwan, BBS, to recruit our sample. As mentioned above, there are five people being recruited and willing to participate in the study and provide more insight on customers' interpretation toward luxury watches print ads. Among these nine people, there are five females and four male figures and they all have reached certain degrees of enthusiasm for luxury watches. The gender percentage is set on the basis of the percentage of male and female luxury watches the researcher collected in the ads data. During the interview procedure, the researcher asked some questions after they were exposed to the luxury watches print ads. Interview questions included the interpretation of symbols of the presented watches in the ads and how they thought about those tokens. Whether they regarded the symbols as the appeals advertisers employed and in turn influenced their recall and attitude are important to this study. The main discourse of in-depth interview process is in the appendix. The following is the analysis of in-depth interview.

4.2.1 The Analysis of In-depth Interview

The following are the condensed contents and feedback of the intensive interview with the recruited participants to correspond to research questions. In this stage, we understand various meanings of luxury watches and their abilities to recognize advertising appeals for interviewees based on their gender and background differences since those disparities may consciously or subconsciously affect their recall and attitude towards each advertising appeal. Afterwards, the researcher further analyzed

each advertising appeal in terms of recall rate and perceived attitude from nine participants' response.

4.2.1.1 Meanings of Luxury Watches

Dubois & Duquesne (1993) posited the notion that luxury commodities possessed various levels of meanings and representations in terms of different consumers. Individual's perception toward luxury watches is different from one another and the meanings endowed in the luxury watches may influence one's information processing when readers are exposed to the presented luxury watches print ads. Therefore, the first beginning of the interview, the author asked each participant a question about the meaning of the luxury watches. It is conceivable that the author received different inputs and feedback from this question. For them, luxurious watches represent items that owned good quality with lasting values. Luxury watches are not necessity items and people need to make relatively more efforts to possess those luxurious items. In this case, decent quality and the tremendous value laid in the luxury watches play the most important role when it comes to this specific commodity. As the participant A said:

Luxury watches, to me, must be very lavish in the external and internal aspect and the brands of these watches must be able to get track of hundreds of years. Due to the long history, the value of luxury watches can keep passing along and the detailed, exquisite techniques for making the watches become luxurious and special.

Also, participant I also articulated:

I think luxury watches must look good, be delicately designed and have the traits of precise calculation. In all, luxurious watches must be different from ordinary ones in the aspect of interior and exterior design.

Even though luxury watches may mean differently on the individual basis, the author can still find out the mutual understanding toward luxury watches. As mentioned above, participants think of high price, decent quality, lasting value, and so on in the aspect of luxury watch. However, during the in-depth interview, the researcher discovered that there are slightly differences based on gender and age discrepancy. From the perspective of female participants, luxury watches act as exquisite, stunning decorations on one's body. This commodity is what they can show off to others. Accordingly, female participants articulated that luxury watches' value depended on how luxurious the watches' appearance (external side) and how much the luxury watches cost. On the other hand, male participants demonstrated that they could express themselves through the luxury watches they wear. Luxury watches can be associated with their own characters or personal features. Luxurious watches had special feelings and could be spiritual since they kept you accompany all the time. Participant E and D have distinct interpretations toward luxury watches. Participant E said:

Luxury watches are like pieces of Jewelry. I wore it to get along with my outfit and different occasions. They are like bracelets but more high class and advanced.

However, participant D said:

Luxury watches are something that can express myself. They can tell who I am; at the same time, I can also tell a person's personality based on the luxury Watches he/she wears.

In addition to gender difference, different age groups may also have different interpretations toward luxury watches. For the middle –aged group with high social economic background, luxury watches seem to play an indispensable part in terms of

their social as well as work life. Luxury watches cannot only be the items to be shown off and expressed but also commodities that are worthy of being invested. They would purchase luxury watches catering to their own taste and reference but at the same time how people would look at those watches were also critical. Compared to older customers with decent background (participant D and H), other participants did not perceive luxury watches could facilitate their social or work life. Moreover, the meanings for luxurious watches, for younger participants, are just high price. As Participant D said:

Luxury watches were things that each single businessman must own and possess because they are the symbols of power and hierarchy especially in some industry. It's more than about taste. I work in the consulting firms for many multinational entrepreneurs in the Asia pacific region and wearing luxury watches makes me be more credible. Besides, luxury watches are always good topics to start up a conversation with business partners.

Participant H pointed out similar ideas:

Luxury watches are what I like because they represent one's taste and how successful it is. Many of my clients wear casual outfits but their watches are luxurious and with big name.

4.2.1.2 The Recognition of Advertising Appeals

After knowing the fact that meanings of luxury watches are slightly different based on gender and age groups, the researcher started to display the stimuli, collected data, to coming participants and asked them some questions pertain to recognition, recall and attitude via the use of advertising appeals. In the end of interview, the researcher showed them eight different luxury watches print ads with different advertising appeals and requested them to distinguish one from another and identified the

advertising appeals behind those print ads.

During the intensive interview, all participants have the abilities to identify the advertising appeals or symbols embedded in the luxury print ads. Other than Piaget with aesthetic experience, print ads with sex appeal, status appeal, celebrity endorsement and others are highly recognized. As participant A said:

I think Rolex print ads are simple and clear. Rolex told a story about nobility. You can see the castle and feel the royal status behind the background illustration. Rolex keeps emphasizing the idea that only small amount of people with high status can wear Rolex.

Also, participant C recognized the advertising appeal laid in Calvin Klein print ads:

Um..., this print ad tries to tell me everyone can be very sexually attractive if he/she wears the promoted watch. The girl in the print ad is pretty seductive and that may catch my eye when I look into watch print ads.

Advertising appeals are everywhere in order to compete with other visual stimuli (Bohner& Schwartz, 1993). Under that circumstance, most people are trained to get accustomed to be surrounded by advertising appeals and interpret them as processing information. As mentioned above, participants have no difficulty in recognizing various symbols in different print ads. This phenomenon can be elaborated by two factors. One can be that these recruited participants or the target markets are highly and actively engaged in the context of luxury watches and they are emerged and exposed to the luxury watches prints ads very frequently. Since they are familiar with this specific content, chances are they can understand the advertising appeal accurately and acutely.

The other factor can be luxury watches and jewelry advertisement can be categorized into several major codes (Mortelmans, 1998) and watches companies and manufactures have already had the preferences in harnessing specific codes. Take

Rolex as an illustration, Ever since 1980's when print ads had its peak, Rolex had dedicated itself to associating and connecting the pyramid status to its own brand equity and status appeal has been the most commonly seen advertising appeal for Rolex. Another example is Calvin Klein, which is an American luxury brand, featured sex appeal in the print ads the most. This specific brand is well known for employing sex appeal to the full that every item in this brand such as perfume, garment or luxury watches attaches to sensational arousal. In this case, each brand had its own preference when it comes to choosing advertising appeal in the print ads and became the package (Amaldoss& Jain, 2005) Due to similar advertising appeal selected for each particular brand, audience are easy to get accustomed to receiving, decoding and recognizing the advertising appeals laid in the luxury watches print ads.

4.2.1.3 The Recall and Attitude of Print Ads with Advertising Appeals

Different advertising appeals employed in the luxury watches print ads may influence various degrees of readers' recall. Other than investigating whether participants have the abilities to recognize symbols or tokens embedded in the luxury watches print ads, during the in-depth interview, the researcher also attempt to understand what kinds of advertising appeals have the most significant impact on the aspect of recall. In terms of recall, the author asked each participant to recall five luxury watches print ads after they had been exposed so as to understand how advertising appeals affect readers' recall. After interviewing with participants about recalling the content, the researcher would show stimuli again and ask their attitude toward print ads with each advertising appeal.

Sex Appeal

Sex appeal was employed by luxury watches brands Calvin Klein and Emporio Armani and

this specific advertising appeal has acquired great recall in most of participants. Sex appeal refers to the figures in the ads posing gestures or movements, which directly or indirectly imply sexual images as well as elicit various experiences and association of sensuality so as to attract readers' attention while they are exposed to the ads. Only participants D did not offer recall and feedback on this tactic. He claimed that this tactic and the used brands could not attract him. Advertisement with sex appeal was harnessed on the daily basis and without surprise, luxury watches print ads, which were, employed sex as advertising appeals were relative successful in recalling readers' minds. Among all participants, female subjects with younger age, participant A and B, showed more advertising arousal compared to other participants. Nevertheless, as the researcher asked what exactly those participants remember. Their feedbacks were all about models' gestures. La Tour (1993) had claimed sex appeal had greatest effect on brand recalling such as European and American beer. However, in terms of specific commodity, sex appeal had less effect especially on high price item. As participant B said:

I still have an impression on the Emporio Armani print ads. I can remember the images of female and male characters pretty vividly. However, I can barely pick up the image of the promoted watches, maybe small pieces.

Even though the in-depth interview has confirmed prior study conducted by La Tour stating successful recall in terms of sex appeal, however, the author found out that sex appeal had difficulty in producing positive attitude among all the recruited participants. Readers were able to recall the images or brand name set in the print ads, nonetheless, great recall did not necessarily lead to positive attitude especially in the context of luxury watches print ads. People with higher status claimed that they did not appreciate luxury watches print ads with sex appeal and have relatively negative attitude about them. Their negative attitude was attributed to luxurious watches should

be elegant, decent quality and lasting value. This specific advertising appeal could not bring out and correspond to their internal meaning luxury watches endowed to them.

As participant E said:

I think these luxury watches print ads are too strong and intense to me. I mean... I am not sure I like these print ads appeal. I can accept woman's perfume print ads with sexy male and female figures but here...

In the process of intensive interview, only participant A, D and G demonstrated a mutual attitude about print ads used sex appeal. It was conceivable that participant A and G were less likely to produce negative attitude toward sex appeal, given considered that fact that their gender and younger age. What intrigued the researcher was the feedback from participant D. Participant D did not recall print ads with sex appeal. When the author asked him about his attitude, Participant D responded that he would not be one of the fans who adored this strategy here. He pointed out that even if these two brands, Calvin Klein and Emporio Armani, have adopted status appeal or luxurious appeal, he would not think their print ads would be convincing. Undeniably, people knowing luxurious watches would have already understood the position of watch brand. From the perspective of consumers or readers, luxury watches print ads with sex appeal could reach recall but their attitude may be negative to some degree.

Aesthetic Experience and Warmth Appeal

Aesthetic Experience and warmth appeal are two advertising appeals that were exclusively harnessed by Piaget and PATEK PHILIPPE-GENEVE respectively. In terms of ads recall, based on the participant C, the former did not effectively cause readers' recall since aesthetic experience is not only mild advertising appeal but also relatively difficult to be identified compared to other advertising appeal to some

degree. Some participants may misunderstand the advertising appeal, aesthetic experience into others such as luxurious appeal that lead to difficulty in recalling print ads. However, participant B was the only one who was able to recall Piaget print ads. She claimed that she recalled these print ads because she possessed Piaget luxury watches. The author found out that even if a participant could recall print ads, it was not about the use of advertising appeal but the brand itself. Participant B was a fan and had a prior purchase experience to Piaget and it may cause her to recall and produce positive attitude toward its print ads. Since the recall from participants was pretty rare, participants' attitude toward this specific appeal was also quite mild and mutual. It might seem that this specific advertising appeal in the luxury watches print ads could not make resonance or association with readers' minds, which illustrated the fact that aesthetic experience might not consider as successful advertising appeal as others when it was harnessed in the luxury, watches print ads. As participant B said:

I also can recall Piaget print ads. I like Piaget's design and its watch always suits me. It's really beautiful and very classic. Piaget's print ads are stunning with flowers as background. It is not as tacky as other print ads such as Christian Dior.

As for warmth appeal, this specific advertising appeal also acquired great recall. It has high recall because this specific tactic is not as widely used as other appeals that made its image, family and affection, stand out clearly. Warmth appeal is defined as a positive, mild, volatile emotion involving physiological arousal and precipitated by experiencing directly or vicariously a love, family, or friendship relationship as viewers engage themselves in the advertisement. Unlike luxurious appeal, warmth appeal was only employed by one specific watches manufacture that owns enormous advantage in recalling. Another important factor, according to participant E, these presented print ads also reflected the value of major society, passing along the best,

most valuable thing to our next generation. Luxurious watches can be the typical items since luxurious watches mean, quality and ever-lasting value to the target customers. Due to the aforementioned factors, participants demonstrated very strong positive attitude toward print ads with warmth appeal. Warmth appeal in luxury watches print ads were fresh and unique to readers. At the same time, the portrayal of print ads corresponded to society's value. People are likely to associate the watches with family. As participant B said to warmth appeal.

I like PATEK PHILIPPE-GENEVE's print ads. I think it's a good idea to pass along luxurious watch to my kids. Time and watches have special meanings to parenthood and these meanings are hard to be replaced.

Also, the comment is also made from participant D. Luxurious watches were what can express oneself and also were extremely personal items. PATEK PHILIPPE-GENEVE can project familial, caring images toward others. The emotions and affection toward parenthood and watches may connect together.

In spite of this brand PATEK PHILIPPE-GENEVE, I think I feel touched and moved by this advertising appeal. I see luxury watches can be more than being luxurious. With this watch, I believe I can not only show my friends or business partners who I am based on the watches I wear. I can also make my sons, my friends and my business partners understand what kind of father I can and will be.

Status Appeal

Luxury watches with status appeal could also achieve recall in readers' minds to certain degree. However, it closely depends on the participants' background experience and brand equity. From the participant D, E and H's point of view, their recall and attitude toward print ads with status appeal were relative strong and

positive. From the interview, the author discovered both participants recalled clearly the brand images as well as watches design through the status association (Belk and Pollay, 1985). Due to strong recall and status association, participant D and E showed positive attitude toward these print ads. On the other hand, for other participants, it was more difficult to associate themselves to the life portrayed in the status appeal. In some cases, participants A, B, C, G and I also were able to recall prints ads of Rolex but not JAEGER-LECOULTRE. From the general readers, their ability to recall and willingness to show positive attitude were based on brand equity not the advertising appeal itself. Take Rolex as an illustration, readers understood the brand position of Rolex and felt comfortable as the processing information corresponded to their previous cognition. Monroe and Read (2008) reconfirmed that statement that cognitive reassurance may result in preference and positive attitude which could elaborate why participant A, B, C, G and I like Rolex print ads. Participants A can recall Rolex, with higher and better brand equity compared to JAEGER-LECOULTRE. B, C and I and also their attitudes are positive. In terms of JAEGER-LECOULTRE, they hardly mentioned or recalled its print ads and their attitude became mild and mutual compared to Rolex. Therefore, the researcher discovered status appeal in the luxury watches print ads may have significant influence on recalling and positive attitude for readers with high social economic status. However, it made limited influence for consumers without similar background unless it was a well known brand. As participant B said.

I think I still remember Rolex and Louis Vuitton print ads. I think Rolex is a male gold watch on the left side of Rolex print ads layout and a man with a camera in Louis Vuitton print ads. Rolex's background is about castle and noble family and I can see what Rolex is trying to say. It's pretty classic.

Also, participant G said:

I can recall Rolex's print ads. There's a woman wearing silver outfit and a jet plane is on the right side. The watch is gold frame with silver chain. That woman seems a wealthy figure and has high self-esteem based on her facial expression.

Luxurious Appeal

Luxurious appeal is the advertising appeal that is most commonly used in the luxury watch print ads based on stage one, content analysis, of this study. As textual analysis illustrated, male and female watches with luxurious appeal could be very different. The former emphasized the limited production and distribution of that particular watches to stand out the luxurious features; the latter highlighted the lavish decoration of the exterior of the watch. During the intensive interview, female participants' recall to print ads with this specific advertising appeal was pretty low, on the contrary, male participants showed great recall to luxurious appeal print ads but male luxury watches only. Among female participants, only participant E recalled Cartier print ads because she also had a prior purchasing experience before. She responded that she remembered she read Cartier print ads with red background and gold watch. Therefore, she could only recall the brand name. In contrast, both male participants had capabilities of recalling male luxury watches print ads with luxurious appeal with limited production such as A. LANGE & SOHNE. Participant C and D could remember the brand name as well as the design of the promoted watches. In terms of attitude toward luxurious appeal, most participants felt mutual regarding this specific appeal. However, participant C and I demonstrated a little negative attitude toward this appeal, stating these print ads were not only too lavish but also comparatively similar and monotone. Indeed, female luxury watches print ads with luxurious appeal was alike and resembling. Too much similar stimuli may cause difficulty in recalling. For participant A, B and G, they liked the print ads because these stimuli achieved a sense of relief. For female consumers without too much dollars, this luxury appeal

offered a channel to release their feeling or we called, catharsis (Feshbach, 1961; Ohmae, 1996). For participant D and E, they showed mutual attitude or positive attitude when they particularly had preference for the brand (participant E) or watch design (participant D and H). In addition, during intensive interview, male luxury watches print ads highlighting limited production could increase recall and positive attitude; however, male print ads accentuating exterior design did not have significant effect. As participant C said:

I'm pretty interested in the A. LANGE & SOHNE watch after I read the print ads. I did not have too many impressions on this brand. Nonetheless, I recall its brand name and its limited production capture my eye and attention. I may not have ability to purchase it but I want to know more about the watch and brand itself afterwards.

Celebrity Endorsement

In the aspect of celebrity endorsement, this advertising appeal is the second most commonly employed in the context of luxury watches print ads. On the contrary to luxurious appeal, the recall rate of celebrity endorsement was relatively high for female participants. As the same as sex and warmth appeal, celebrity endorsement also acquired great recall. Female participants could not only recall female luxury watches print ads but the males with celebrity endorsement. They also showed positive attitude toward those print ads to certain degree. Even though the use of celebrity endorsement has been mushrooming for all kinds of commodities, this specific advertising appeal in the luxury watches print ads was still highly recognized and brought out the brand image and watches (Gilbert and Malone, 1995). The chosen celebrities were popular and famous for their personal unique characteristics that connected brand equity to customers' minds. In addition to strong brand recall, Tripp

(2000) articulated readers or consumers would pay extra attention to the products celebrities were endorsing. Also, participant A and B demonstrated positive attitude toward these print ads especially they have specially feelings and preferences for those celebrities and brands. However, for participant C and D they could recall the endorsed celebrities but the brands did not influence the ads but their attitude toward print ads and luxury watches themselves. Under that circumstance, the researcher found out the advertising appeal, celebrity endorsement, could enhance readers' recall with the aid of celebrities. The images projected within celebrities may affect readers' attitude toward the ads especially for the female participants. Male participants comparatively were more rational and less influenced by this advertising appeal. The author also asked female participants how they reacted to male luxury watches. Female participants unraveled great interested in those promoted brands, which is never shown before through other advertising appeals. As participant B said:

I am sure that I read Omega, Longines and Mont Blanc print ads since there are internationally well-known celebrities in the print ads. I like Nicole Kidman and Lin Chi-Ling and their elegance made the watches look prettier. These ads made me consider having one luxury watches just like those celebrities.

I never know the male luxury brands. Mont Blanc is something I am familiar with but not TAG Heuer. I think Tag Heuer is something that I can introduce to my partner if he wants buy a luxury watch. Leonardo wears it and the watch looks good and masculine on him.

Also, participant F said:

I remember Mont Blanc's print ads. Nicholas Cage is the endorser. I don't pay extra attention to male watches but if I will be attracted by watches print ads with celebrity endorsement, both male and female watches.

Functional Appeal

According to the content analysis of this research, functional appeal was also one of the most commonly harnessed advertising appeals in the luxury watch print ads. Functional appeal is a tactic that describes the factual capabilities of this particular promoted product has so as to meet the demands of potential consumers. In addition, functional ad appeal was highly correlated with utilitarian needs in which it notifies consumers of the principal functional characteristics of products such as how high the quality is for a product and how these products can be employed (Resnik and Stern, 1977). What intrigued the author was that this specific advertising appeal was only employed in the male luxury watch print ads. Not a single female luxury watches print ads would adopt this advertising tactic. Indeed, during the in-depth interview, the recall rate was extremely low among female participants but not male participants. Male participants took full advantages of the detailed descriptions about the mystery of watches that caught their attention with functional appeal to recall the brand names and the watches design. Participant C, D,H and I showed great interested in print ads with functional appeal with different aspects because of discrepant backgrounds. Participant C and I focused on what this watch is capable of, such as the precise calculating time, since he was a doctor. On the other hand, participant D revealed that the slogan, HISTORY ALWAYS LEAVES A TRACE, left deep impressions because he was a businessman and loved a watch with great history behind it. Even though male print ads employed functional appeal, male readers recalled and showed positive attitude for different dimensions. On the contrary, female participants demonstrated mild, mutual attitude and even indifferent to print ads with functional appeal. Accordingly, the author realized why this advertising appeal, functional appeal, was hardly harnessed in the female luxury watches print ads since the meaning of luxury watches for female customers was more than watches' function. As participant C said:

I remember the EDOX print ads promoting new watches that is able to stand up three hundreds meter water pressure and also OP III automatic click-on movement (自動上機機芯). This watch made the time inaccuracy less than 0.01 second during the one hundred year. Its high quality in calculating time and function under water make it really fascinating and appealing.

Also, participant H articulated:

It's hard for me to recall female watch's print ads but I can clearly remember Panerai's print ads. A professional scuba diver is in the ad, wearing Panerai. Panerai was in the blue print.

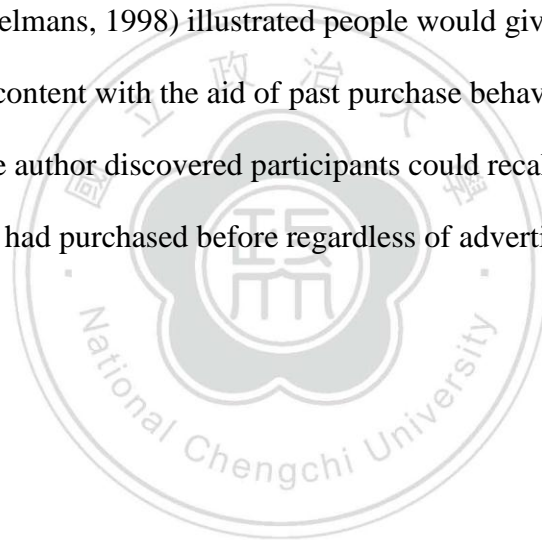
4.2.1.4 Other Findings

Other than various advertising appeals used in the luxury watches print ads, which may lead to several degrees of recall and attitudinal responses from the five participants, during the intensive interview process, the author also discovered there are variables, gender differences, prior experiences and brand equity that may also influence recall and attitude change.

When the researcher asked the participants to recall stimuli they just had been exposed to, participants responded differently based on gender differences. For female participants, they were more likely to be influenced by the advertising appeals that highlighted background illustration. Female participants recalled the ads stating more about background details as well as the emotions they had aroused as recall. On the contrary, male participants, comparatively more rational, were affected by the advertising appeals accentuating promoted luxury watches such as functional appeal and luxurious appeal. This result corresponded to prior researches when male participants processed the presented information; they were inclined to focus on watches through central route whereas female participants looked into stimuli via peripheral route more often (Hagen& Wasko, 2000; Petty& Priester, 1996). Also,

earlier studies have articulated that advertising appeals laid in the print ads affect the females more than the males (McCracken, 2005).

In addition, brand equity and prior experiences may also affect the aspect of recall and attitude for print ads with the same advertising appeals. For instance, even though Rolex and JAEGER-LECOULTRE 's print ads are employed with status appeal, for most participants, the formers' recall was much higher than the latter especially for the readers with average background. Higher and better brand equity may lead to greater recall and positive attitude towards the print ads with the same appeal. Besides, prior purchasing experience also matters. The literatures (Bohner& Schwartz, 1993; Mortelmans, 1998) illustrated people would give higher credits if they approach media content with the aid of past purchase behavior. Indeed, from the in-depth interview, the author discovered participants could recall the print ads of particular brands they had purchased before regardless of advertising appeal readers perceived.



Chapter V Conclusion and Suggestion

5.1 Conclusion

This study is conducted to investigate the use of advertising appeals within luxury watches print ads and analyze luxury watches in those print ads are being portrayed and embodied, transformed into different symbols which may consciously or subconsciously affect how readers' recall and responses to those print ads after exposed to the stimuli. As what the researcher has mentioned before, the motivation for probing into the effectiveness of luxury watches print ads was that the massive market involved, both sales volume and advertising expense in the luxury watches print ads were tremendous and enormous and the value of market can only be higher and greater due to global economic growth year by year. Unlike other high-end commodities, luxury watch is a specific item that is closely depending on the channel of print ads in newspaper or magazines to convey the messages toward their potential customers. Luxury watches usually are pretty rare or hard to access because of their high price; therefore, their target groups are quite prominent and are able to provide more insightful ideas toward the stimuli they received. The study covered an array of dimensions including the analysis of each commonly used advertising appeal and consumers' perspectives based on their various range of past experiences and living backgrounds. The researcher employed three kinds of methodology, content analysis, textual analysis as well as in-depth interview to reach the purpose of study and correspond to the research questions that had been purposed beforehand.

Each Advertising Appeal Represents Different Symbols of Watches to Increase Recall

and Attitude Change

The first stage is to analyze the content of selected stimuli and look into the differences among each dimensions of advertising appeal. Through the textual analysis, the result demonstrated Luxurious appeal is the most frequent used among advertising appeal and there are substantial different elements put in the print ads including the use of models, their appearances, the background illustration, page layout. Take luxurious appeal as an illustration. There's no model appearing in luxurious appeal print ads since this advertising appeal highlights the value of watches themselves in both material, gold, diamond and etc., and limited numbers of productions. Celebrity endorsement, however, is the tactic for almost every product and it can recall viewers memory easily especially for female figures. As for background, status appeal has a vivid feature and takes full advantage of background illustration to project wealthy, royal lifestyles so that readers or target groups are capable of associating themselves with those luxury watches' brand images and produce positive feelings for them. One intriguing finding during the coding process is that functional appeal, standing out their unique features via various expressions or words is only harnessed in the context of male luxury print ads. In addition, the researcher also found out there is package, brand preference, for luxury watch manufactures to use advertising appeals. Some specific brands would consider carrying on their use of advertising appeal based on the consistency of images on readers' minds to also increase ads recall. For instance, the researcher coded that there are eleven times for the use of warmth appeals but there are all belonging to the brand PATEK PHILIPPE_ GENEVE. Besides, advertising appeals were harnessed to arouse readers' feeling with the aid of symbols and tokens embedded in print ads. Warmth appeal, PATEK PHILIPPE_ GENEVE, sees the watch as the heritage for the family

and the intimate connection for parenthood. Sex appeal regards the watches as the sexual symbols that lure emotions through wearing them. While aesthetic experience considers watches to be pieces of artistic crafts rather than just commodities.

Advertising Appeal is Not the Only Factor Influencing Readers' Recall and Attitude

Even though the researcher employs textual analysis to comprehend the advertising appeals used in the luxury watch print ad. However, this study also attempts to discover more insightful information and messages from the dimension of consumers. Accordingly, the third stage is conducted to know the readers or target groups' recall and attitude after they are exposed to presented stimuli. According to the prior studies, a person's different degrees of recall and attitude toward contents can not only be attributed to contents themselves but also to individual differences (Johar, 1993). In this study, individual differences are clearly defined on the basis of gender, prior experiences and social economic status. The result of this study showed that the variables, the use of advertising appeal and individual differences, influence the aspect of recall and attitude to luxury watch print ads. For example, the female subjects are highly influenced by the symbols of watches and could not recall male luxury watch print ads unless it is used in celebrity endorsement. The male subjects could mostly recall ads with functional appeal but not sex appeal or aesthetic experience. Prior experience matters as well since some subjects (such as Wu Yu-Tien) claimed that they could recall and easily have positive attitude to the brands they have possessed. Without surprise, it may attribute this phenomenon to Mere Exposure Theory (Zojanc, 1969) or Self-Affirmation Theory. The more times people exposed themselves to the stimuli, the less time they need to process information, the more likely they would show preference to that particular content. Besides, people tend to

reconfirm as well as reaffirm their behavior they made before. Therefore, it would be the best to make full use of that advantage and turn those past buyers into loyalty. Moreover, through the intensive interview, some advertising appeals used in the luxury watch print ads have high recall but it does not necessarily lead to positive attitude such as sex appeal and luxurious appeal. Nonetheless, other advertising appeals, such as warmth appeal, have great success in recalling and producing positive attitude. Most importantly, advertising appeals that reflect the value of target groups or match readers' perception toward luxury watches are more likely to receive positive attitude from customers.

5.2. Suggestions for Future Research and Implications

Previous studies regarding luxury goods mostly were investigating mass consumer behavior and seldom of them disclosed the effectiveness of luxury goods print ads, not to mention deeply looked into the aspect of content and target groups. This study reveals wholly how advertising appeals were used in the setting of luxury watch print ads investigates whether those advertising appeals can actually influence viewers or consumers' recall, attitude. Some of the results in the study unravel the reason why functional appeal is employed only in the context of male luxury watches since the males tend to take central route in processing information. If that approach is harnessed in the female luxury watch, the effect would be pretty limited. Some of results can implicate the notion that perhaps luxurious appeal is not always the best use among advertising appeals. Its recall rate is not consistent because of keen severe visual competition. Readers cannot recall those watches unless the brands themselves are well known. In addition, the readers attitude toward this advertising appeal vary significantly. Some subjects dislike the highlight of lavish expression that seems

cliché. Others displayed relatively negative attitude toward sex appeal although it achieves great recall. This specific appeal may function well in beer commercial (La Tour, 1993) but it is not as good as it was in the context of luxury watches. Aesthetic appeal did not reach favorable outcome in terms of recall because its advertising appeal is relatively mild. If readers or consumers have difficulty in recall the exposed print ads, then it is impossible to produce positive attitude, not to mention the following purchase behavior. In short, the study showed that there is no one advertising appeal is the best speaking of reaching the most effective on all consumers and all dimensions (recall as well as attitude). Before taking on whichever advertising appeal, luxury watches manufactures and advertisers must consider each factor including brand images and positioning, target segment' demographic elements so that manufactures' investment on print ads would be more lasting and fulfilled in the long run.

In the light of this study, future researches regarding the use of advertising appeal can be made or replicated to print ads for other product categories such as car, real estate and so on in Taiwan to understand what advertising appeal constitutes the print ads and the reasons, the effectiveness of taking these tactics. Besides, it will be interesting to compared to uses of advertising appeal during discrepant time periods, i.e. their frequency, the different transformations of luxury watches' symbols or change of consumers' recall and attitude. What's more, Cross cultural comparison and analysis will also be interesting to see whether different nations have different preferences on employing advertising appeal even in the same luxury watch category.

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Appendix

The following is the transcription of the questions and responses for the interview (Q refers to the researcher and A represents participant A)

Q: How do you define luxury watch? What does luxury watch mean to you?

A: To me, luxury watch must be quite expensive. The price should be hard to affordable to the mass so that the meaning of luxury is prominent, right?

Q: Ok! Price is an important factor to define luxury watch. What else?

A: Indeed, and the price also come with decent brand equity. Some well-known brands like TISSOT or LONGINES or OMEGA are luxury watches to me. They are at high price and the brand equity is high. You can see their watches so delicate and their print ads are placed in VOGUE or ELLE some big magazines. More importantly, luxury watches, to me, must be very lavish in the external and internal aspect and the brands of these watches must be able to get track of hundreds of years. Due to the long history, the value of luxury watches can keep passing along and the detailed, exquisite techniques for making the watches become luxurious and special.

Q: Do you think how you perceive luxury watch has to do with your gender, age or social economic status?

A: I don't know. I guess so. I think age may influence a little bit. I know there are hundreds of luxury watches brands over there but I only know a few of them. I think once I'm getting older, and I might know more and have different visions toward luxury watches. Social economic status counts too. I mean OMEGA is a luxury watch brand to me but for certain people OMEGA is not.

Q: After you read the print ads, can you notice differences, like different advertising appeal tactics in the stimuli? Any different examples?

A: Yes, those differences are very clear. Like Calvin Klein and Rolex are so different for the print ads. Calvin Klein likes sexy models and Rolex doesn't because their target consumers have different preferences on how the watches print ads should look like.

Q: I understand. More examples?

A: OMEGA invited Nicole Kidman as its endorser so we may notice the watches. However, Emporio Armani's print ads are not using this appeal.

Q: Do you think different watch print ads stand for different tokens behind them? Can

you give me some examples?

A: Yes, after I see those print ads, I think those watches are representing different symbols. Like I said, different ads are slightly different to certain degree. For instance, PATEK PHILIPPE_GENEVE's print ads treat luxury watches as family heritage. I think that's the token for this watch brand. And the Rolex, it is a symbol of traditional royal family and you can see the ads' and watches' color are associated with that token.

Q: What are the five print ads that on the top of your mind? Why are those print ads?

A: I can list more than five, actually. For me, I remember Calvin Klein, Rolex, OMEGA, LONGINES and Dior. I like OMEGA and LONGINES so much. Whenever I saw their print ads. I can always recall them very vividly. I think Rolex print ads are simple and clear. Rolex told a story about nobility. You can see the castle and feel the royal status behind the background illustration. Rolex keeps emphasizing the idea that only small amount of people with high status can wear Rolex. Dior's design is a big attraction to me. I'm looking for a white watch to go well with my outfits. That kind of color and design suits me very well. I think it may be the reason why I can memorize Dior print ads because usually I don't have any preference on this particular brand. As for Calvin Klein, it's really hard to forget since the print ads themselves are really sensational.

Q: I understand. Do your emotions get aroused as reading stimuli? Which print ads are you referring to?

A: Yes, some of them, I would say. As I mentioned above, Calvin Klein is really sensational and I think I can be as sexy as the models in that print ads. I mean a woman at my age would hope I could be very sexually attractive toward opposite sex, right? I think another print ads that arouse me are OMEGA and LONGINES. I mean Lin is so pretty and spiritual. She is a great icon to me and whenever I see her I feel very delightful and joyful. I think the other print ads are Chanel and Rolex. I saw their print ads make me wonder it would be great to have chances to get into life like that. Those royal life experiences may be a little bit far away from my current life but the print ads give me a space to imagine.

Q: How do you think of print ads you mentioned? You like their presentations or not? Why?

A: Of course, I like those aforementioned print ads. I think even though the presentations can be different, reading print ads always makes me joy. As we said, luxury watches become discrepant tokens here and function variously. Still, there are different degrees of affection toward each print ad. I mean, I like OMEGA and LONGINES most. These are the brands and endorsers I am familiar with. Also, I think I can afford them so I would pat extra attention toward the content. Calvin Klein and Rolex are all right to me compared to OMEGA because I won't have strong intention to purchase them due to my current situation.

Q: There are some advertising appeals you rare mention and how do you feel about them?

A: Well, PATEK PHILIPPE_GENEVE is really warm to me. I like the way it presents although I was not born with a wealthy family. Family hood is something we keep emphasizing especially in Chinese culture. Cartier's print ads are ok but I don't personally connect to it, so is JAEGER-LECOULTRE. PIAGET's print ads are really stunning, but I think its background makes the image of watch blurry. For the male watch, I seldom pay attention to the content and I don't have a strong positive or negative feeling toward them.

(Q refers to the researcher and B represents participant B)

Q: How do you define luxury watch? What does luxury watch mean to you?

B: Um.... Luxury watch means it has a decent, beautiful design that people would be jealous once they saw someone wearing them. Watches' must be at high price also. Luxury watches are perfect gifts to me. They have outstanding value and represent the token of eternity. The quantity of luxury watches can be few but each one should possess a particular meaning.

Q: Do you think how you perceive luxury watch has to do with your gender, age or social economic status?

B: Yes, I have been in the workplace for a while and I am able to purchase luxury watches. This item can be the reward, which shows several years of hard working. Luxury watches must be showing your personality and characteristics. Price is not the

priority. Wearing luxury watches that can stand you out matters most.

Q: After you read the print ads, can you notice differences, like different advertising appeal tactics in the stimuli? Any different examples?

B: Yes, I can see different tactics are being used in the stimuli. Emporio Armani describes the sexually attraction of female character. However, Rolex portrays the female character as a professional person. OMEGA uses Nicole Kidman to show the elegant, inner-beauty of the female. I guess these can be seen as different examples of advertising appeals.

Q: I understand you employ female character to illustrate different uses of advertising appeal. Do you think different watch print ads stand for different tokens behind them? Can you give me some examples?

B: I think it is. Like Louis Vuitton, it shows that the watches mean professional, functional and for people who like travelling and adventure. Nonetheless, Calvin Klein simply depicts the typical gender issue. Wearing watches can elevate feminine attraction to men. Print ads said different stories and we can clearly see the symbols behind them. Cartier's watches are like piece of jewelry and certain women would fell for them.

Q: What are the five print ads that on the top of your mind? Why are those print ads?

B: PIAGET, OMEGA, LONGINES, PATEK PHILIPPE_GENEVE, Emporio Armani and Chanel. I always love PIAGET. I have their watches and they suit me perfectly well. They are not over lavish but they do have some details that are different from other luxury watches brands. Their print ads have similar style so it is easy for me to connect images. OMEGA and LONGINES are easy to pick up because they use celebrity endorsement. In fact, I remember the brand rather than the watches themselves. PATEK PHILIPPE_GENEVE is prominent to me because the characters portrayed intimate family relationship. I still have an impression on the Emporio Armani print ads. I can remember the images of female and male characters pretty vividly. However, I can barely pick up the image of the promoted watches, maybe small pieces. In terms of Chanel, I think J20 is something I always admire of. I like it not because of representation of high social economic status but because it is a luxury watch that worth of investing and goes well with me.

Q: I understand. Do your emotions get aroused as reading stimuli? Which print ads are you referring to?

B: Well, I won't say my emotions are aroused but some kind of print ads I like because I can connect to them. Take JAEGER-LECOULTRE for example. The print ads demonstrate a professional woman with strong capabilities. I admire the character because I see myself as that person too. Once I feel connected, it is more likely for me to like the content. I think I am the kind of person who prefers the story within the context of print ads. I mean an ad without an imagined story is difficult for me to recall or associated with. Under that circumstance, it is impossible for me to get my emotions aroused.

Q: How do you think of print ads you mentioned? You like their presentations or not? Why?

B: I have, to certain extent, affection toward some print ads I mentioned such as PIAGET, OMEGA and so on. Also, the character in the print ads reminds me of my own characteristics would facilitate me to project positive attitude. However, I won't like Cartier or Dior ads. I mean their print ads are not special to me and I don't leave deep impressions on them. They just only emphasize the expensive material. I think Calvin Klein's ad is not appropriate in the context of luxury watch. I think it stands out the traditional feminine issues, being sexually attractive, to cater to mass market. In that case, I don't really into it and I don't think a luxury watch print ad should be presented like that.

Q: There are some advertising appeals you rare mention and how do you feel about them?

B: I like Mont Blanc and TAC HEUER. I won't particularly pay attention to men luxury watch. However, the tactic, celebrity endorsement, definitely gives me an easier path to understanding male watches. I like Rolex too. Although I don't think it suits who I am, their print ads are always classic and show great value for this particular brand. As I mentioned, print ads with luxurious appeal do not fascinate me. I highlight the symbols of watches or the stories in the print ads more.

(Q refers to the researcher and C represents participant C)

Q: How do you define luxury watch? What does luxury watch mean to you?

C: Luxury watch, to me must have very delicate interior design and function precisely more than non-luxury watch. The outer design and material are necessarily leading to luxury watch products. For my perspective, luxury watches must outer and inner designs are both crucial. The value of luxury watch can be brought up by these attributes, which fake products or ordinary watch could not achieve easily.

Q: That is a very good vision toward luxury watch. Do you think how you perceive luxury watch has to do with your gender, age or social economic status?

C: It is impossible to say my occupation has zero connection to what I perceive luxury watch. I mean time is really important to us and precise time means professions and well-time management. Also, we have to keep ourselves in low profile. I mean wearing a watch that features 18K gold will not the most appropriate choice for people as doctor. In that case, a watch must be well functioned and at the same time keep our images at expertise. I think gender mat explain my taste about certain watches such as TAG HEUER. Most females won't wear this particular brand.

Q: After you read the print ads, can you notice differences, like different advertising appeal tactics in the stimuli? Any different examples?

C: Some advertising appeals are very self-evident, I would say. Calvin Klein, PATEK PHILIPPE_GENEVE and Mont Blanc are being employed with various techniques. We can notice the differences from the background and models in the print ads. One uses sexy models; another takes family hood as main points. The other invites Nicholas as endorser. However, some of print ads are a little bit confusing to me. For example, I am unsure about Piaget's or Cartier's tactics. To me, they are quite indifferent.

Q: I understand. Do you think different watch print ads stand for different tokens behind them? Can you give me some examples?

C: Yes, take PATEK PHILIPPE_GENEVE as an example. The token of the print ads is very obvious and straightforward. Watches have been elevated into another high level when it comes to family affection. It is the bond of intimate affection among family members. PANERAI is a fantastic brand for people falling in love with water sport. It is iconic for those specific targets. It represents something and shows characteristics of those numbers of people like being adventurous and risk-taking.

PANERAI supports many events for water sports, which can be the evidences of the token it aims to represent.

Q: What are the five print ads that on the top of your mind? Why are those print ads?

C: I remember PATEK PHILIPPE_GENEVE , TAG HEUER, A. LANGE& SOHNE, ROLEX, and PANERAI. I remember PATEK PHILIPPE_GENEVE because it is famous brand and I like it using the family concept to outstand value of watch. PANERAI and TAG HEUER are my two favorite brands and I have TAG HEUER watches. Rolex is very iconic in terms of luxury watches and the gold frame always reminds me the image od Rolex. A. LANGE& SOHNE fascinates me because the interior design is so exquisite and its limited production, distribution catch my eye.

Q: I understand. Do your emotions get aroused as reading stimuli? Which print ads are you referring to?

C: Not really, I'm pretty rational. Maybe A. LANGE& SOHNE is catching my eye and gives me motivation to get to know it more. Other print ads are just alright to me.

Q: How do you think of print ads you mentioned? You like their presentations or not? Why?

C: Yes, I think reading those print ads is interesting. Sometimes it's not about reading ads, I like to see the small details among those print ads just like they study does. Print ads that I keep in mind are what I like.

Q: There are some advertising appeals you rare mention and how do you feel about them?

C: Um.... I wouldn't say I like Calvin Klein or Emporio Armani print ads. The print ads are more for women and this tactic (sex appeal) is everywhere. I feel indifferent to Piaget, Cartier or Dior's print ads. OMEGA and MONT BLANC are nice watches brands but using celebrities would give me sufficient forces to "like" the watches.

(Q refers to the researcher and D represents participant D)

Q: How do you define luxury watch? What does luxury watch mean to you?

D: Luxury watches are like others. They must have great values, both inside and

outside, and the quality is more important than quantity. Each single one represents your status and your taste. How you wear and what you wear can be defined the person who you are. That shows the importance of having a decent luxury watch. Luxury watches are something that can express myself. They can tell who I am; at the same time, I can also tell a person's personality based on the luxury Watches he/she wears.

Q: Do you think how you perceive luxury watch has to do with your gender, age or social economic status?

D: I definitely think it that way. As a matter of fact, being a businessman, luxury watches are necessary items for others to define how successful you are. You may find out people at the same industry have very similar taste to luxury watches, which can be attributed to social economic status or age. For instance, businessmen like Rolex, IWC and some other specific brands to express themselves. I think this example can explain people have similar, not necessarily identical tastes, perceptions toward luxury watches.

Q: I understand. After you read the print ads, can you notice differences, like different advertising appeal tactics in the stimuli? Any different examples?

D: Yes, I do. Take Rolex and Mont Blanc for example. Rolex is all about traditional, royal luxury watches and sees the castle in the background. The castle and the green land are showing people being the high social economic status with classic taste, just like a royal family member. However, Mont Blanc used celebrity endorsement strategy. The print ads did not reveal the traditional value of luxury watch but show more modern taste. In addition, the differences between Rolex and Calvin Klein are more obvious. Calvin Klein stay away from the association with royal family but more young, sensual appeal.

Q: I understand. Do you think different watch print ads stand for different tokens behind them? Can you give me some examples?

D: I just gave you an example about Rolex. Rolex is simply not a luxury watch brand but represents a noble, royal family club. Another example is PATEK PHILIPPE_GENEVE. This specific brand takes watches as a intimate bond between family generation. A watch becomes the symbol of blood relationship. Louis Vuitton means the symbol of adventurous travelling. Every luxury watch is discrepant

symbols in each print ad to stand out the value of this specific item.

Q: What are the five print ads that on the top of your mind? Why are those print ads?

D: On the top of my mind, Rolex, A. LANGE& SOHNE, PATEK PHILIPPE_GENEVE, VACHERON CONSTANTIN and Cartier are what I can remember immediately. Rolex is very iconic and hard to forget because it is an acquainting brand to me. Rolex is very common choice for businessman. The reason I am attracted by A. LANGE& SOHNE is the limited edition description. Wearing a watch with very limited quantity can surprise others in business settings and a good topic for warm up conversation. I mean we all like to show off a little bit but at the same time the watch must match your great taste. I don't really know the brand but I will look into it later on. PATEK PHILIPPE_GENEVE is unique because of its special tactic. In spite of this brand PATEK PHILIPPE-GENEVE, I think I feel touched and moved by this advertising appeal. I see luxury watches can be more than being luxurious. I not only show my friends or business partners who I am based on the watches I wear. I can also make my sons understand what kind of father I can and will be. VACHERON CONSTANTIN and Cartier are also two really common brands for businessmen. They can be extremely luxurious and I have two Cartier watches. I will notice the watches' print ads with luxurious, good design features.

Q: Do your emotions get aroused as reading stimuli? Which print ads are you referring to?

D: Yes some of them. Basically the print ads I just mentioned before. My emotions are aroused because I confirm and know the watches. Sometime, it's a feeling of seeing old friends and you know they always stay the same, will never change.

Q: How do you think of print ads you mentioned? You like their presentations or not? Why?

D: Of course, as I mentioned before, their advertising appeals are fit into the brands images and I am familiar with those tactics. If Rolex uses a sexy model in the print ad, I would feel awkward and uncertainty toward the brand. In all, their presentations did not contract to what I think of those luxury brands and that's why I like them.

Q: There are some advertising appeals you rare mention and how do you feel about

them?

D: Emporio Armani and Calvin Klein have similar tactic and I would not say I am really into them. They are not on my list and I don't have strong feelings toward their print ads. Piaget's print ads or other female luxury watches print ads are indifferent to me because I'm not their target customer. However, I like brands such as PANERAI or EDOX using functional appeal because they clearly stand out their value and characteristics with words, descriptions. These print ads are straightforward and easy to understand and compare as we purchase. However, those watches are not on my priority list either.

(Q refers to the researcher and E represents participant E)

Q: How do you define luxury watch? What does luxury watch mean to you?

E: I love luxury watches. They are very important accessories to me. I have several of luxury watches. Most of them are gifts to me because I seldom purchase luxury watches by myself. I wear luxury watches to go with my daily outfit. Every watch means a lot to me.

Q: OK. So... you mean luxury watches is more like accessories than watches to you, right? Do you think how you perceive luxury watch has to do with your gender, age or social economic status?

E: Yes, I guess so. Luxury watches are like pieces of Jewelry. I wore it to get along with my outfit and different occasions. They are like bracelets but more high class and advanced. I rarely notice time and I can read the time on television news or my phone. The design and appearance of luxury watches are crucial to me. It doesn't mean that time is not important but indeed the watches are the same. What makes each watch different is their appearance. I don't think it has a lot to do with my social economic status but maybe gender. Women all like good pieces of jewelry and wearing them, looking at them makes us mentally satisfied.

Q: After you read the print ads, can you notice differences, like different advertising appeal tactics in the stimuli? Any different examples?

E: Yes, there are lots of brands in the stimuli and of course the used of advertising

appeals will be different. PATEK PHILIPPE_GENEVE is very beautiful both outside and inside and I consider purchasing one for my daughter. What I meant before is the touching moment its print ads gave me. However, Calvin Klein gave me totally different feelings from PATEK PHILIPPE_GENEVE. A very good-looking model catches my eye and I hope I can be as pretty as she is in the print ads.

Q: I understand. Do you think different watch print ads stand for different tokens behind them? Can you give me some examples?

E: Um... Yes, but it is just my own view. JAEGER-LECOULTRE represents women with high social economic status. She earns it by herself and has strong capabilities and good performances on her work. The women is not really who I am. Calvin Klein is for a younger girl who is expressive and bold. I am not that kind of girl anymore either. LONEGINES invited Lin Zhi-Ling to be the endorser and I am more related to her compared to others. She showed more similarities to me.

Q: What are the five print ads that on the top of your mind? Why are those print ads?

E: I recall Cartier, Rolex, PATEK PHILIPPE_GENEVE, LONGINES, Calvin Klein and others. I am a big fan for Cartier and I have several Cartier luxury watches. Its print ads are very simple and the big red iconic color always recalls me. Rolex is also one of my favorites. The background illustration and its iconic green color help me to recall their print ads. The plane reminds me myself as a frequent flyer. PATEK PHILIPPE_GENEVE is amazing. Even though I don't have one, I would consider purchasing one. It makes me happy in a broader concept. LONGINES is easy to be remembered of because of Lin Zhi-Ling. She is a top model and her refreshing images impress me. Calvin Klein's print ads are very sexy, young but I don't think I really like them.

Q: Do your emotions get aroused as reading stimuli? Which print ads are you referring to?

E: Yes greatly. Like I say, I want to purchase PATEK PHILIPPE_GENEVE because of the messages it conveyed. I feel moved when I saw the images of parenting. I had two daughters and I think watches can be passed along next generation with great meanings. Also, I saw the brands I like (Rolex) or I already possessed (Cartier) can be really excited since I am really connected to it. Calvin Klein's print ads also work because of the beautiful model I appreciated, not the watch itself.

Q: How do you think of print ads you mentioned? You like their presentations or not? Why?

E: I think so. I mean I don't know the better way to present those print ads. Also, some print ads really get me excited and make me feel joy to certain degree. As I mentioned, Cartier and Rolex have different manners of presentations. However, their display still remind me of what I always like and want to have. The color and background told stories to people like me. PATEK PHILIPPE_GENEVE is magnificent in some way. Its presentation is unique but also consistency. I can see one ad telling a story about father and son and the other is for mother and daughter. If you really want me to say something I don't like, and then I may go with Emporio Armani and Calvin Klein. I mean the models are pretty but I think they did not stand out the value luxury watch possess very clearly.

Q: There are some advertising appeals you rare mention and how do you feel about them?

E: Usually I don't pay extra attention to male luxury watch print ad. Even though sometimes I do purchase watches as gifts, I went there and asked for salesperson advice. Among male luxury watch print ads, I can only recall Mont Blanc because of Nicholas Cage. Piaget's print ads are beautiful but still their images are easy to be faded away because many print ads are alike. I like Louis Vuitton because its theme and advertising appeal is all about travelling corresponding to this brand. Dior's print ads are indifferent to me because I don't have preference for the brand and also the advertising appeal is similar to others.

(Q refers to the researcher and F represents participant F)

Q: How do you define luxury watch? What does luxury watch mean to you?

F: Luxury watch is something I like because it is very personal and on daily use. I would spend lots of money on luxury watches because it is durable, valuable products unlike clothing or daily outfits. It needs to be very high priced, quality or limited product. Not everyone can own it because it carries out the feature of uniqueness.

Q: OK. Do you think how you perceive luxury watch has to do with your gender, age or social economic status?

F: Um... I don't know. I mean everyone sees everything differently. I'm not sure whether my perception toward luxury watches has something to do with gender or social economic status.

Q: After you read the print ads, can you notice differences, like different advertising appeal tactics in the stimuli? Any different examples?

F: Sure, it is obvious that there are different used tactics here. Like Piaget's print ads are discrepant form LONGINES. Piaget highlights the watches themselves and LONGINES attracts my attention via the supermodel. I love both of their print ads but they are so different.

Q: I understand. Do you think different watch print ads stand for different tokens behind them? Can you give me some examples?

F: Yes. Rolex's symbols are so prominent. Basically, you can tell those tokens from the outfits their background (Ski and private jet). Those symbols are tailored for people in high pyramid because I don't have a private jet or any prior ski experience.

Q: What are the five print ads that on the top of your mind? Why are those print ads?

F: I recall Rolex, LONGINES, Chanel, Dior and Calvin Klein. Rolex's ads are everywhere and the way it presents is similar so that I can recall its ads very easily. LONGINES is one of my favorite brands. Chanel and Dior's watch are what I dream of, especially J12 and that maybe reason I can recall their print ads. Calvin Klein's model is really sexy and it's difficult for me to forget her.

Q: Do your emotions get aroused as reading stimuli? Which print ads are you referring to?

F: Yes, whenever I see the luxury watches or read the print ads that I love, I always feel excited. I guess some of watches are out of my budget limits now and reading their print ads make me feel relieved but at the same time I know that I want to purchase them once I can afford them. I get overwhelmed when I see what I like or what I cannot be, such as the model in Calvin Klein print ad.

Q: How do you think of print ads you mentioned? You like their presentations or not?

Why?

F: Of course, like I said, I like their print ads so I can recall them. Especially Chanel and Dior, they don't have too much fancy background. They are simple but I can see their styles very clearly. They are indeed magnificent.

Q: There are some advertising appeals you rare mention and how do you feel about them?

F: Some of them I feel mutual attitude especially on male luxurious watches. I just read the print ads but cannot recall them. I guess I'm only interested in what I like.

(Q refers to the researcher and G represents participant G)

Q: How do you define luxury watch? What does luxury watch mean to you?

G: Luxury watches must be high-end, high priced products. To me, this is the most important factor to define luxury watches so that luxury watches are different from ordinary watches. In addition, those watches needs to be well made so that people know the watches are valuable and worth of being purchased.

Q: I understand. Do you think how you perceive luxury watch has to do with your gender, age or social economic status?

G: Um... I'm just an ordinary person, not a figure with high social economic status. I think everyone has very similar meanings to luxury watches. Maybe their preference and taste toward luxury watches may be different; however, luxury watch bestowed upon certain shared value to individuals.

Q: After you read the print ads, can you notice differences, like different advertising appeal tactics in the stimuli? Any different examples?

G: Yes, like Emporio Armani is different from Cartier. They are different brands, using different tactics. Emporio Armani is more sensational and expressive compared to Cartier. Cartier showed its elegance with mild method. These two print ads are different brands and their values are different. I can understand why they use different appeals.

Q: I understand. Do you think different watch print ads stand for different tokens behind them? Can you give me some examples?

G: No problem. Like Emporio Armani, as I mentioned before, sexual images are presented and watch plays an important role within the content. Or PATEK PHILIPPE_GENEVE is sending messages regarding family bonding via watches. They are two different obvious examples.

Q: OK. What are the five print ads that on the top of your mind? Why are those print ads?

G: I recall many of them such as Calvin Klein, Emporio Armani, Rolex, PATEK PHILIPPE_GENEVE and Cartier. I like Cartier's print ads and its brand images. The print ads have a sense of elegant, mysterious atmosphere that catch my attention all the time. Emporio Armani and Calvin Klein are using similar tactic which stuns me as I read them. PATEK PHILIPPE_GENEVE's print ad is very warm and mesmerizing.

Q: Do your emotions get aroused as reading stimuli? Which print ads are you referring to?

G: Yes, most of them I mentioned before. Sometimes my emotions get less aroused as print ads showed me word description. I mean I hate to process the information. I'm reading ads and should be relaxed. Images and graphs work better to me.

Q: How do you think of print ads you mentioned? You like their presentations or not? Why?

G: As I said, print ads with vivid images or background illustration are more likely to catch my eye. I like their presentation because I enjoy the colorful watches and print out. I don't like male watches. They are too dark and I barely have interested in reading male watch print ads.

Q: There are some advertising appeals you rare mention and how do you feel about them?

G: I guess I did not prefer specific advertising appeals to others. However, ads are supposed to attract my attention. I am the person who gets touched easily. Most messages from print ads are not difficult to be understood. Like Valentine's Day campaign, I got its messages but I don't feel moved, It showed that it's not good

presentation for me.

(Q refers to the researcher and H represents participant H)

Q: How do you define luxury watch? What does luxury watch mean to you?

H: Luxury watches are important to me. Maybe I should say watches are important to me, considered my age and my career. Luxury watches are what I like because they represent one's taste and how successful it is. Many of my clients wear casual outfits but their watches are luxurious and with big name.

Q: I understand. You mean high priced items? Do you think how you perceive luxury watch has to do with your gender, age or social economic status?

H: Yes, high priced items are important factor to define luxury watch. However, it should be more than that. The in-and-out quality is more crucial in terms of luxury watch. I guess when people at my stage, they tend to buy something looking into quality over quantity.

Q: After you read the print ads, can you notice differences, like different advertising appeal tactics in the stimuli? Any different examples?

H: Of course, that's easy. PATEK PHILIPPE_GENEVE's print ads are more family based and that tactic is useful as meeting with right person with the same value. However, Louis Vuitton and Panerai are different from PATEK PHILIPPE_GENEVE. They don't use family as attraction but one's living attitude and hobbies as main appeals.

Q: I understand. Do you think different watch print ads stand for different tokens behind them? Can you give me some examples?

H: PATEK PHILIPPE_GENEVE's print ads express the value of family. Rolex's print ads are articulating the lives for royal, high social economic status people. TAG Heuer is using celebrity endorsement. They are just all different.

Q: Indeed. What are the five print ads that on the top of your mind? Why are those print ads?

H: PATEK PHILIPPE_GENEVE, Rolex, Louis Vuitton, Panerai and OMEGA. I like PATEK PHILIPPE_GENEVE's way of presentation. As a real-estate agent, value of family members is also important, common tactic to use in our industry. Rolex is so iconic and classic. Louis Vuitton's watch style I like the most. Panerai are one of my closest friends' favorite and he keeps telling me how gorgeous Panerai is. I have two OMEGA watches and I pay special attention to OMEGA print ads.

Q: Do your emotions get aroused as reading stimuli? Which print ads are you referring to?

H: Not really, maybe PATEK PHILIPPE_GENEVE can arouse my emotions. I am a traditional person and family members are crucial to me. Other tactics did not really get my feelings like Louis Vuitton or Rolex. I am not an extreme wealthy person as the portrayal at the print ads.

Q: How do you think of print ads you mentioned? You like their presentations or not? Why?

H: I like the way they present. Just because most of them cannot raise my emotions does not mean they are horrible print ads. Sometimes, I can be very serious when it comes to reading luxury watch print ads. I want to know their features and what those watches are made of. If the messages I need is clear and useful, then I like the ads.

Q: There are some advertising appeals you rarely mention and how do you feel about them?

H: First of all, I don't really read female luxury watch print ads. Even if I do, I just flip through pages. I like other brands too such as ORIS, MONT BLANC and so on. I don't think celebrity endorsement can bring the value of luxury watch. I may recall them but the tactic does not give me incentives.

(Q refers to the researcher and I represents participant I)

Q: How do you define luxury watch? What does luxury watch mean to you?

I: Luxury watches need to have certain features that others don't so that they are special, luxurious compared to others. I think luxury watches must look good, be delicately designed and have the traits of precise calculation. In all, luxurious watches

must be different from ordinary ones in the aspect of interior and exterior design.

Q: I understand. You mean high priced items? Do you think how you perceive luxury watch has to do with your gender, age or social economic status?

I: Maybe, I work for TSMC. Basically we wear lab clothing all day and watches are what we spend our money on. We are a group of men and have very similar taste in appreciating luxury watches. I think how I see luxury watches has a lot to do with my gender as well as career.

Q: After you read the print ads, can you notice differences, like different advertising appeal tactics in the stimuli? Any different examples?

I: Um, Calvin Klein is different from ORIS or TAG Heuer. The latter are not using sexy models for the appeal. Instead, ORIS and TAG Heuer focus more on the watches' features. Or PATEK PHILIPPE_GENEVE is different from any other print ads that are mentioned above.

Q: I understand. Do you think different watch print ads stand for different tokens behind them? Can you give me some examples?

I: Like I said, sexy models and family figures are totally different in the print ads. If we see the examples of Calvin Klein and PATEK PHILIPPE_GENEVE, we can have clearly understanding how different appeals are being used here.

Q: Indeed. What are the five print ads that on the top of your mind? Why are those print ads?

I: I can recall Rolex, Calvin Klein, PATEK PHILIPPE_GENEVE, TAG Heuer, and Mont Blanc. Sexy models definitely catch my eye without doubt. Family values in the print ads are also triggering my motivation to process the ads. Celebrity endorsement is helpful for me to look into the print ads. With famous watches brands and celebrities, it is easy to connect two concepts together.

Q: Do your emotions get aroused as reading stimuli? Which print ads are you referring to?

I: Yes, those advertising appeals I talked about work on me. It is hard not to feel

aroused as seeing sexy models and leave impressions. Family values are more suitable in depicting the values of watches to me.

Q: How do you think of print ads you mentioned? You like their presentations or not? Why?

I: I won't say I like most of stimuli but leave some impression on those print ads. Calvin Klein may not be the watch brand I would consider because sexy models cannot persuade me to purchase the watches. I leave impression on some of print ads but it is a different story when it comes to attitude or purchasing. I like watches that correspond to the value I perceive, high quality, priced and different from ordinary ones. If the print ads did not convey these values, then I may have mutual feelings on content.

Q: There are some advertising appeals you rare mention and how do you feel about them?

I: I have mutual feeling to Piaget or Rolex. They are well made but their advertising appeal did not influence my recall and attitude. I am not their target market. I don't like the print ads highlighting their extravagant style that makes watches a piece of jewelry. I like the print ads with clear explanation regarding watches' features and why they are precious and different from other watches. Panerai, ORIS and Mont Blanc's print ads are more into my tastes.