

Building the New Beauty Cult

Exploring the Rhetorical Processes of Identification on the Example of the Beauty Brand
Glossier

Student Name: Karin Kalousová

Student Number: 545963

Supervisor: Dr. Débora Antunes

MA Media Studies Programme – Media & Business
Erasmus School of History, Culture and Communication
Erasmus University Rotterdam

Master's Thesis

June 2020

Building the New Beauty Cult

Exploring the Rhetorical Processes of Identification on the Example of the Beauty Brand Glossier

ABSTRACT

The beauty industry has gone through a significant change during the past decade. Women have started to challenge the pre-defined ideas of beauty imposed onto them by society and beauty companies. Social media abruptly transformed how beauty brands can communicate with their audience and decreased their control over the conversation. On top of that, millennials with their new approach toward lifestyle and consumption became a very relevant generation to which the brands needed to adjust. Thus, the current situation now more than ever calls for a better understanding of the effective ways to use the digital communication channels, that can be still fully controlled by the brands – owned media. This thesis aimed to expand the understanding of the effective usage of the owned social media by exploring the active role of the companies in the identification process between brands and customers. This was explored through the research question of what the rhetorical processes of identification behind the beauty brand Glossier are. By observing the customer brand identification theory through two concepts – identification theory of Burke and de Chernatony's brand identity model – an active role of the brand in the customer brand identification process was considered and explored. A qualitative analysis combining the rhetorical and visual discourse analysis tool explored the rhetorical processes of identification on an example of 151 Instagram posts from the successful beauty brand Glossier. The analysis revealed, that one of the reasons for Glossier's success can be the complex network of associations specifically made to attract millennials. These connections are based on the simpler associations supporting the mechanical identification, unusual associations enhancing the analogical identification along with the specific framing of the social ideas embracing the ideological identification. The brand is trying to avoid causing negative feelings in its consumers, which was a traditional marketing strategy of the beauty brands for a long time, and instead of that focuses on arousing positive feelings. The digital culture plays a crucial role in the customer brand identification process. It supports the feeling of belonging to the brand community while it enhances customer brand identification through the co-creation. Also, the framing of social ideas about inclusiveness and the promotion of the natural non-transformational looks could lead to the dissociation. In conclusion, this thesis found that if brands want to actively support the identification process and build a new beauty cult, they should communicate simple, unusual, and social ideas attractive for their audience while showing brand identity through the customers' content.

KEYWORDS: *customer brand identification, digital branding, beauty, brand identity, rhetoric*

Table of contents

ABSTRACT.....	2
List of abbreviations.....	6
1. Introduction	7
1.1 <i>Research question, sub-questions & method</i>	<i>9</i>
1.2 <i>Academic and social contribution of the research.....</i>	<i>10</i>
1.3 <i>Outline of the study</i>	<i>11</i>
2. Theoretical framework	12
2.1 <i>Digital branding and crowdcultures</i>	<i>12</i>
2.2 <i>Brand identity as the first step of customer brand identification.....</i>	<i>13</i>
2.3 <i>Customer brand identification</i>	<i>15</i>
2.4 <i>New rhetoric and Burke’s theory of identification.....</i>	<i>17</i>
2.4.1 <i>Types of identification</i>	<i>18</i>
2.5 <i>Persuasion Modes and Rhetorical Situation</i>	<i>19</i>
2.5.1 <i>The beauty market situation</i>	<i>20</i>
2.5.2 <i>Audience</i>	<i>21</i>
2.6 <i>Summary.....</i>	<i>24</i>
3. Methodology.....	26
3.1 <i>Research design</i>	<i>26</i>
3.2 <i>Sampling</i>	<i>27</i>
3.3 <i>Processing of data & operationalization of theoretical concepts.....</i>	<i>28</i>
3.3.1 <i>First phase of coding.....</i>	<i>28</i>
3.3.2 <i>Second phase of coding & operationalization of three theoretical frameworks</i>	<i>29</i>
3.3.3 <i>Third round of coding – the connections</i>	<i>33</i>
3.4 <i>Credibility of the methodology</i>	<i>34</i>
3.5 <i>Summary.....</i>	<i>34</i>
4. Results & discussion	35

4.1 Glossier is welcoming to all.....	35
4.2 The activist for the new beauty paradigm.....	38
4.3 Living like Glossier.....	44
4.4 Glossier is a beauty expert and an animal-loving friend	48
4.5 #communitiesofGlossier – the power of digital crowds and their role in consumer brand identification.....	52
4.6 Dissociation attributes of Glossier	59
4.7 Summary.....	60
5. Conclusion.....	64
5.1 Answers to the research question and sub-questions	64
5.2 Academic contributions	67
5.2 Societal implications.....	68
5.4 Limitations & future research.....	69
References.....	71
Appendix A.....	78
Appendix B	81
Appendix C	84
Appendix D.....	86
Appendix E	88
Appendix F	90
Appendix G.....	91
Appendix H.....	93
Appendix I	95
Appendix J.....	97

List of abbreviations

BI: Brand identity

CBI: Customer brand identification

SIT: Social identity theory

1. Introduction

What makes you beautiful (and what does not) is the idea that has been communicated for decades towards society through the marketing communication of the beauty companies (Jones, 2010). Enforcing the pre-defined ideas about beauty represents the traditional beauty paradigm, through which the brands hierarchically imposed their definitions of beauty onto their consumers and consequently made their audience feel bad about themselves (Wolf, 2002; Avery, 2019; Eldridge, 2015). For a very long time, beauty has been a one-way conversation, in which the beauty industry dictated the rules of what beauty looks like.

The events of the past decade, however, changed the traditional beauty environment significantly. The digital environment empowered consumers as they suddenly had the opportunity to voice their opinions and not just passively receive messages from the brands (Edelman, 2010). Beauty consumers have started to actively share their experiences with the products online and also began to enthusiastically search for these reviews (Valentine, 2019). Within this, the digital environment decreased the brands' ability to control the conversation and their overall relevance in the consumption process (Rowles, 2014; Holt, 2016). Also, the importance of millennials as a consumer group rose (Moreno, Lafuente, Carreón, & Moreno, 2017), which brought new attitudes towards the consumption of beauty products (Villena, 2019). The beauty audience has started to question the traditional views on good looks (Euromonitor Research, 2018) and millennials began to desire a diverse representation of ethnicities in the marketing communication (Licsandru & Cui, 2019). All of these factors shaped the beauty industry during the past few years and resulted in a prominent change in the market, which transformed the rules for successful branding.

Because of these changes, beauty brands need to understand how to utilize the brand's owned digital media efficiently. The term owned social media can be defined as "social media activity that is generated by the brand owner (or his/her agents) in social networking services (e.g. Facebook) that it can control" (Xie & Lee, 2015, p. 205). Thus, it presents one of the few digital channels that the brands can still fully control. This thesis aims to expand the understanding of the effective utilization of the digital owned media and explore how can digital branding on these channels contribute to the customer brand identification process (CBI), which can have positive effects such as enhancement of the customer's trust in brands (Rather, Tehseen, Itoo, & Parrey 2019). CBI occurs, as a result of a process in which customer's self-image and brand scheme overlap in the consumer's mind (Carlson et al., 2008) and makes them feel like they belong to a specific brand and its community (Lam, Ahearne, Mullins, Hayati, & Schillewaert, 2012). An example of a beauty brand with a loyal community of highly engaged customers built through digital media is Glossier (Avery, 2019).

Glossier was founded in 2014 and is currently valued at 1.2 billion dollars (Reuters, 2019). The company primarily targets millennials and is focused on the direct-to-consumer approach, heavy digital presence on social media, and building brand loyalty (Avery, 2019). One of the most important communication channels of Glossier is Instagram, where the brand has over 2,8 million followers. Glossier is trying to be a beauty lifestyle brand representing a certain way of living (Avery, 2019). This lifestyle is related to the Glossier's approach of defining itself as a brand for the real life (Avery, 2019). They also aim to form a friendship with its audience and as a consequence position the brand into the role of a funny friend (Avery, 2019). Glossier is considered a new luxury brand because the brand is co-created with the consumers, focused on the real needs of consumers, and resembles the exclusive characteristics of the luxury brands while being more accessible to the mass market (Paintsil, 2019).

The situation that led to the creation of Glossier is related to the traditional beauty paradigm and the emerging needs of the beauty consumers that were not fulfilled by the corporate brands (Avery, 2019). Glossier rose from the needs of a community that gathered around the founder's beauty blog called Into The Gloss (Avery, 2019). Through the blog's readership, the need for a different attitude towards beauty from the brands was identified (Avery, 2019). Consequently, the brand positioned itself against the flawed traditional ideas about beauty, which were promoted by other companies (Glossier, n.d.a). The brand aims to democratize the industry from the pre-defined beauty ideas by leaving the interpretation of the beauty to their customers (Glossier, n.d.a; Avery, 2019). Using this approach, Glossier managed to apply a social idea and build a strong brand identity (BI) around it.

Moreover, Glossier was able to build a strong trustworthy brand cult followed by the engaged digital beauty community (Avery, 2019). They managed to understand the new rules of branding beauty in the digital environment while being able to identify the recent societal changes. Glossier efficiently reflects shifts in the way that society perceives beauty and uses them in their marketing. Thus, Glossier represents a company, which became a cult brand for a loyal community of consumers through its strong BI. Because CBI is a state, when customers get to feel like they belong to the brand (Lam et al., 2012) and the results of Paintsil's (2019) research showed, that Glossier's customers engaged in the digital community around the brand have a feeling of belonging, the brand is considered an appropriate example of the active contribution to the CBI process. For this reason, Glossier is analysed in this study.

There are already a few academic studies about Glossier. Paintsil (2019) explored the consumers' engagement with Glossier on social media. Hansen (2019) found out incoherency in the perceptions of the brand Glossier and its sub-brand Glossier Play. Furthermore, the netnographic study of Glossier by Holst (2019) described the Glossier's online community as fragmented and

discovered ambivalent attitudes of consumers towards commodity activism and hypocrisy. Avery (2019) discussed the origins of Glossier and the construction of the community was explored through the debates of Glossier's employees. Lastly, Findlay (2019) explored the communication of realness through the lens of postfeminist discourse.

Thus, the previous research regarding Glossier was majorly focused on the exploration of the community gathered around the brand from the consumer's point of view. To add to those, this thesis aims to observe what is behind Glossier's success in building the strong consumer community and how is this community currently maintained from the brand's point of view.

The way that Glossier's digital communication of BI can influence the identification process on the brand's strongest digital channel, Instagram, is explored through the lenses of the identification theory, a new approach to the rhetorical analysis (Burke, 1969). Burke's (1969) theory is chosen because it explains how a rhetor (in this case a brand) can, through a specific way of communication, connect people, and guide them towards similar ideas. This theory is then incorporated into the general understanding of CBI, which is mainly focused on the way customers identify with the brands from the consumers' point of view. A new way of understanding CBI is proposed, which considers the active role of the brand in the process. This is done by exploring the rhetorical processes behind the communication of BI which can actively support the identification process.

1.1 Research question, sub-questions & method

As stated above, this thesis aims to understand the rhetorical processes behind the creation of a strong consumer community in the digital environment. These processes are explored on the example of Glossier's Instagram communication through the following research question and sub-questions:

RQ: What are the rhetorical processes of identification behind the beauty brand Glossier?

SQ1: What kind of appeal is Glossier using to target its audience?

SQ2: How does digital culture play a role in the process of identification between Glossier and its audience?

SQ3: What are the elements that can lead to dissociation from Glossier?

The research question is explored through the utilization of Burke's (1969) identification theory in combination with the concept of BI and CBI. The first sub-question aims to examine in which way are the identification strategies appearing. Thus, the analysis explores if the persuasive arguments are based on the brand's rhetorical credibility (ethos), on the logic (logos) or emotions (pathos) (Leach, 2000). The second sub-question focuses on the digital community surrounding Glossier and its role in the identification process. Contrary to the previous two, the third sub-

question focuses on the opposite of the identification as by unifying a certain audience another group is excluded (Woodward, 2003). The research focuses on elements that are causing dissociation with this question.

To answer those questions, a mixed method of qualitative visual and rhetorical analysis is used. Rhetorical analysis is the appropriate research method since it enables the examination of the persuasive discourse (Leach, 2000). For this reason, it was chosen as a tool for the analysis of Glossier's marketing communication on Instagram. The rhetorical analysis is applied through a qualitative three-step deductive coding process. The deductive approach towards coding allows the examination of the previously defined theoretical concepts, in this case, BI, identification types, and rhetorical appeals (Babbie, 2014). To evaluate the visual part of the sample for further coding; the visual analysis is used to decode the pictures using visual critical discourse analysis tools - denotation, connotation, objects, and salience (Machin & Mayr, 2012).

1.2 Academic and social contribution of the research

This study contributes to an academic theory of branding and expands the understanding of the CBI process. The current CBI theory is expanded by two concepts - Burke's (1969) theory of identification and de Chernatony's (1999) model of BI. A connection between BI and CBI is proposed through these concepts. Communication of BI is seen as the first step of CBI, which enables the brand to influence the identification process. Consequently, this study contributes to an academic theory of branding and expands the understanding of the CBI process by considering the active role of the brand. Moreover, the process is explored in relation to the digital culture and its influence on the identification process. As such, this study also contributes to the theory of digital branding by exploring the influence of the digital culture on the identification process. The last academic contribution lies in the exploration of the rhetorical appeals and their characteristics in the contemporary communication of beauty brands.

The social contribution of this research has several aspects. First, by analysing the rhetorical processes behind a social lifestyle brand, this research reveals the new persuasion techniques used in the digital branding of beauty. Therefore, it offers consumers an explanation of how they are being persuaded by marketing communication. Second, examining the new way of presenting the beauty ideal gives a reflection on the utilization of advertising techniques affecting especially women and their self-esteem (Wolf, 2002). This study discusses if the communication, which declares to have a new approach towards marketing of beauty, is using the rhetorical arguments truly supporting the free interpretation of beauty or if it is only a new framing of the old dogmatical beauty ideas. As such, this study contributes to the discussion about the current beauty paradigm shift in society and its utilization in marketing.

1.3 Outline of the study

This thesis consists of the introduction, theoretical chapter, methodological chapter, analysis chapter, conclusion, and appendices. This introduction is followed by the theoretical chapter, which explains the necessary concepts for understanding the rhetorical processes of identification in Glossier's communication. First, digital branding is discussed along with the complementing theory of digital cultures, which is highlighted as an important element affecting the branding in the online environment. Then, the concept of brand identity is explored and proposed as the first step of CBI, thus as a concept expanding the CBI theory. Next, the customer brand identification theory is evaluated and expanded by Burke's (1969) theory of identification along with the persuasion modes and rhetorical situation. These concepts are then complemented by the overview of the situation in the beauty market and the characteristics of Glossier's millennial audience. The theory discussed in the theoretical chapter is used during the interpretation of the analysis's results.

The methodological chapter describes the three-step coding process designed for this research and operationalization of the three main concepts (BI, persuasion means, types of identification) analysed in the data. The sampling process of 151 Instagram posts and the credibility of the research are discussed as well. Next, the analysis of the results follows, which describes the identified patterns of rhetorical processes and discusses them in connection with the research question and sub-questions. Lastly, the conclusion takes place, which offers the answers to the research question and sub-question and discusses the limitations of the research.

2. Theoretical framework

In this chapter, the theoretical concepts necessary for answering the research question and sub-questions are discussed. The research question focuses on exploring the rhetorical processes behind the digital communication of Glossier. Because the suggested approach is explored in the connection to the online environment, the phenomenon of digital branding is discussed first. Then, brand identity is described as the first step of CBI. Next, the theory of CBI is explained. Last, the theory providing the basis for the exploration of the rhetorical processes is discussed.

2.1 Digital branding and crowdcultures

This research explores the relationship between BI and rhetorical processes in the digital communication of Glossier. Thus, it is necessary to understand the characteristics of the digital branding elements, which can affect those processes. Generally, digital branding is understood as a concept combining tools of digital marketing and internet branding in order to build brands in the digital environment (Jaiswal & Upadhyay, 2018). Authors agree that the digital environment transformed branding due to the different ways brands and consumers can interact with each other (Rowles, 2014; Edelman, 2010; Jaiswal & Upadhyay, 2018). Because the interaction changed from one-way to two-way communication between the consumers and brands (Rowles, 2014), beauty companies have to face the challenge of navigating their marketing communication in the digital environment while considering the strong voice of consumers and their own loss of control.

Such change caused concerns from the beauty brands about consumers' power over the digital conversation (Tungate, 2011). Despite the digital branding's limited options of control over what is said about the brand, both Rowles (2014) and Edelman (2010) agree it is still possible for the brands to shape consumers' opinions through the digital channels. The worries of beauty brands and the opportunities of digital channels signify the need for a better understanding of the efficient communication on the online channels, that are still fully manageable by brands. This thesis aims to contribute to this knowledge by exploring the rhetorical processes of identification on the owned social media, which represents one of the few digital channels, that can still be according to Xie and Lee (2015) fully controlled by brands.

Social media brought both challenges and opportunities for digital branding. On one hand, social media lowered the significance of the brands, but on the other hand, also lead to a formation of branding opportunity in the form of digital crowds, also called crowdcultures (Holt, 2016). This concept complements the digital branding theories since the crowdcultures can be defined as newly emerging communities connected through social media, that function as the innovators of culture and sources of ideas for brands (Holt, 2016). If identified appropriately, the ideas emerging from these cultures can be utilized for the communication of the relevant themes that will resonate

within the target group and therefore differentiate the brand (Holt, 2016). In other words, the brands can be reflecting the important issues and opinions of their target audience and utilize those to create attractive marketing content. By utilizing crowdculture's ideas, the target audience should find the communication relevant and therefore consume the brand's content voluntarily.

Consequently, the digital crowds and the ideas they produce can play a significant role in the digital branding strategies because of their potential to distinguish companies from their competition. Due to its relevance for digital branding, the relationship between the digital crowd and the brands is explored through the examination of how Glossier's utilization of the digital crowds influences the identification process.

2.2 Brand identity as the first step of customer brand identification

To be able to consider the role of the brand in the CBI process, this thesis proposes to see the concept of BI as the first step of CBI and analyses it in the context of the digital branding and rhetorical processes of identification. The explanation of BI and the reasons for such an approach are discussed in this part.

Brand identity is a branding concept, which is defined as "a unique set of brand associations implying a promise to customers" (Ghodeswar, 2008, p. 5). This concept comprises all the elements that create the uniqueness and meaningfulness of a brand (Janonis, Dovalienė, & Virvilaitė, 2007). It focuses on the differentiating aspects of the company, which are representing a brand's advantages against the competition on the market. Moreover, BI creates the opportunity of building a relationship with consumers based on trust (Ghodeswar, 2008). This relationship is grounded in the consumers' feelings of connection with the brand while seeing the advantages it brings to them (Janonis et al., 2007). Hence, through the communication of BI, a trustworthy relationship with the consumer can be built while the brand's desired associations are implemented into the consumer's mind. The existing literature offers several BI models, some of which are evaluated in this section.

First, Kapferer (2008) created the Brand-Identity Prism model, which consists of six BI aspects: physique, reflection, relation, self-image, personality, and culture. Based on Kapferer's model, de Chernatony (1999) conceptualized a BI model, which was initially proposed in the context of the brand building through employees. BI is according to her defined by six elements in the identity-reputation gap brand model – vision, culture, personality, positioning, relationships, and presentation (de Chernatony, 1999). All six elements are "presented to reflect stakeholders' actual and aspirational self-images" (Harris & de Chernatony, 2001, p. 442). In other words, the BI elements are supposed to resonate with the consumer's ideas about themselves. As a result of coordinating the different elements of BI, the reputation of the brand occurs, which can be

understood as the brand associations created in stakeholder's minds over a longer period of time (de Chernatony, 1999; Harris & de Chernatony, 2001). Therefore, this model suggests, that communication of BI directly affects the brand associations in the minds of stakeholders including consumers.

On the other hand, Aaker's and Joachimsthaler's (2000) model consists of the three levels (brand essence, core, and extended BI) and 12 BI elements grouped into four groups, however, the brand can never have associations connected to all 12 elements (Aaker & Joachimsthaler, 2000). This can be seen as a disadvantage of this model in comparison to the previous two.

From the different models of BI, de Chernatony's (1999) model is utilized as a guiding concept for the categories during the analysis. The categories based on this model enable this study to explore BI in the communication of Glossier and consequently help to understand the role of BI in the identification process. Compared to the other concepts the appropriateness of this model lies in the applicability of all of the six BI elements to the brands. Along with that, the model directly considers the effect of BI on the stakeholder's perception of the brand (brand's reputation). This effect is explored through the analysis of Glossier's communication of BI and its connection to the rhetorical processes.

Despite the differences in the BI models, authors tend to agree that BI affects the brand associations consumers have in their minds, such as the brand image or brand reputation (Aaker, 1996; Harris & de Chernatony, 2001; Burmann et al., 2009). These brand schemes in consumers' minds then serve as a base for the customer's process of identification with the brand (Carlson, Suter, & Brown, 2008). Because the effect of BI on associations in consumers' minds can be seen as a link between the concept of CBI and BI, a relationship between those concepts is suggested by this study.

The scheme of the proposed relationship can be found in figure 2.2.1. First, BI takes place. This assumption is based on de Chernatony's (1999) model, which directly indicates, that BI takes place before the consumer's perception of the brand is affected. At this stage, BI only represents how the brand wants to be recognized by its consumers, but not how it is really perceived (Sääksjärvi & Samiee, 2011). Next, BI is interpreted by consumers and turned into the associations in their minds such as the brand reputation or brand image (Aaker, 1996; de Chernatony, 1999; Burmann et al., 2009). Based on these associations, the consumer's actual perception of the brand is created (Sääksjärvi & Samiee, 2011). Then, depending on the brand scheme in the consumer's mind, CBI can occur if the brand scheme overlaps with the consumer's perception of self (Carlson et al., 2008). By combining the theory from the previous research, this study proposes to see BI as the first step in the process leading to the identification. Thus, communicating BI represents the only part of the process, which can be completely managed by the brand. Thus, the theory of CBI is

expanded by proposing, that the communication of BI through the brand's owned media is a starting point through which the brands can actively manage and controllably influence the process leading to CBI. This relationship then enables the exploration of CBI from the brand's point of view.

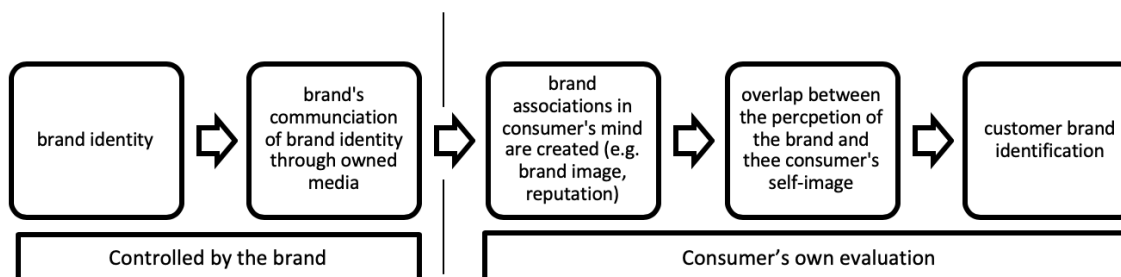


Figure 2.2.1: Scheme of the proposed connection between the brand identity and customer brand identification

2.3 Customer brand identification

This thesis expands the CBI theory by exploring the rhetorical processes of identification and their connection to BI from the brand's point of view. To justify such expansion, the CBI theory needs to be critically assessed and complemented by the reasons for the expansion of the theory. Such evaluation is described in this part.

As the previous theory showed, BI aims to achieve compliance with the consumers' self-concept. The process of such a connection is called customer brand identification, which is defined as "the individual's sense of sameness with a particular brand" (Tuškej, Golob, & Polnar, 2013, p. 53). A similar definition is offered by Lam et al. (2012), that see it as "a consumer's psychological state of perceiving, feeling, and valuing his or her belongingness with a brand" (p. 235). Thus, CBI is a process, during which the consumers acquire the feelings of belonging to a brand based on the similarity between the brand and the customer's perception about themselves. From the customer's point of view, these feelings can be for example supported by the overlap between consumer's personality and brand personality, brand values, and consumer's values, or by the congruence between customer's lifestyle and the fit of a brand to this lifestyle (Sihvonen, 2019). Therefore, different elements of BI need to resonate with customers' values and ideas about themselves to achieve CBI. This is concretely explored in this thesis by comparing Glossier's BI with the needs of its audience.

Because CBI is based on the overlap between consumer's evaluation of the brand and customer's self-image, it can be implied, that the relationship between the brand and the customer's own identity can be explored. Generally, brands affect the customer's identity because the consumers can fulfil their self-image needs if they consider social identities offered by the brand appealing (Bhattacharya & Sen, 2003). In other words, brands can shape consumers' identities via values and symbolism they embody because the consumers can express their desired

self-image through them. As a result, this process affects customers' experiences with the brand (Burmam, Jost-Benz, & Riley, 2009) and has a positive effect on trust (Rather et al., 2019). This means, that during the CBI process, brands can serve as a tool for the construction of the consumer's identity, which can result in the benefits for the companies such as increased levels of trust in the brand.

In the majority, CBI builds on the social identity theory (SIT) (Tuškej et al., 2013). This social psychology theory sees social identification as a process during which "individual identifies with a certain group" (Halliday & Kuenzel, 2008, p. 94). Hence, SIT is focusing on the exploration of group dynamics based on the identification with a certain group. Therefore, this theory explains CBI as a process, during which individuals identify with the brands based on their similarities with a group of brand's other customers.

This thesis is suggesting an expansion of the CBI's theoretical base by associating SIT with the rhetorical theory of identification by Burke (1969). This approach is chosen because the identification theory is a core element of persuasion, while SIT is focused more on the inter-group dynamics and individual's feelings of being part of a group. Therefore, using Burke's (1969) understanding of the identification enables the exploration of CBI construction from a new angle, which considers also the persuasive appeal typical for marketing communication of the brands. Through this, the understanding of CBI is expanded by acknowledging the contribution of the brand towards the identification process, more concretely how brands can through the communication of BI affect CBI as is indicated in figure 2.3.1.

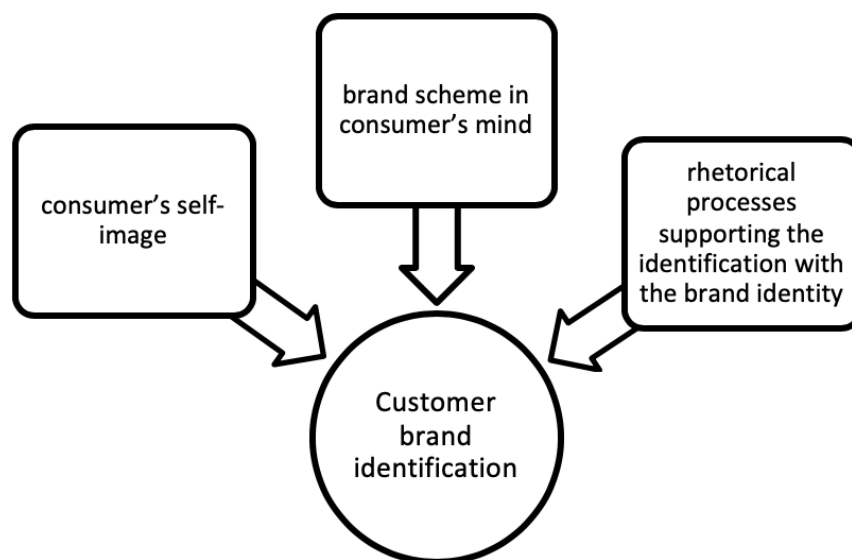


Figure 2.3.1: Scheme of elements affecting CBI based on the proposed theory

2.4 New rhetoric and Burke's theory of identification

Because this study analyses the rhetorical processes of identification in relation to BI and CBI, the theoretical background of the rhetorical processes needs to be discussed. Burke's (1969) theory of identification is explained in this part because it is used to understand the rhetorical processes of identification behind the Glossier's communication.

The idea of identification has been a subject of the scholars' interest for centuries, therefore there are other approaches towards understanding identification than SIT. Already in ancient Greece, Aristoteles discussed the importance of the rhetor's ability to appropriately utilize commonplaces along with the ability to understand the audience's needs to achieve persuasive communication (Antunes, 2016). Centuries later, Freud offered a way of seeing identification as an emotional connection with another individual (Woodward, 2003). This was further developed by Burke's (1969) theory of identification anchored in the rhetoric and generally used to understand the identification in relation to communication. With his work, Burke (1969) introduced a theoretical approach to seeing identification as a central element of persuasion. His theory is often used as a theoretical basis for understanding the organizational identities and identification in the research such as Cheney's (1983) or Ravasi's and van Rekom's (2003). In contrary to these, this thesis is applying Burke's (1969) theory to the brand's digital marketing communication on owned social media in order to understand how the brand is trying to persuade its consumers.

Burke describes the rhetoric in its original meaning through Cicero's quote as a "speech designed to persuade" (Burke, 1969, p. 49). Thus, rhetoric's central focus is on persuasion in communication. Burke's theory represents a new approach towards rhetoric (Hansen, 1996) because compared to the old rhetoric, Burke (1969) perceived identification as a fundamental element of persuasion and consequently focused more on the identification itself than persuasion. In his understanding, identification is seen as a process of connecting people and directing them towards similar ideas (Burke, 1969). In essence, people feel connected through the shared belief presented by the rhetor. The rhetorical processes leading to such feelings are explored by this study on the example of Glossier.

Example explaining this theory is based on the idea of having imaginary person A and person B (Burke, 1969). These individuals are not identical, however, if they are sharing their interests, the identification occurs. It means, that both persons keep their individuality during the process of identifying with each other while having the same interests (Burke, 1969). When applied to the communication of the brand, it can be seen as individuals finding common interests with a certain company. For example, individuals who disagree with testing on animals can find a common interest with the cruelty-free beauty brand and identify with it.

The process of the individuals' believing in their shared ideas and attitudes was named consubstantiality (Burke, 1969). In the context of brands, it can be interpreted as a process of bringing people together due to the individual's feelings of the shared identity with the brand. However, when ideas are shared, at the same time separation is created since individuals are "both joined and separate, at once a distinct substance and consubstantial with another" (Burke, 1969, p. 21). When applied to the branding, identification not only unites but also disassociate individuals from the brands. Both of these concepts are explored by this study through the research question and sub-question focused on the dissociation elements.

Burke's (1969) way of understanding the identification, therefore seeing it as a feeling of belonging to a certain group, is the same as SIT's. Nevertheless, what differs is that SIT focuses more on the inter-group dynamics, while the new rhetoric sees identification as a first step of persuasion. Davis (2008) explains that Burke connects identification with the persuasion through the premise, that "any persuasive act is first of all an identifying act" (p. 125). This means that identification needs to take place before persuasion can happen. Adding this new element to the theory of CBI enables this study to understand how the identification process can be directly influenced by the brand.

2.4.1 Types of identification

Burke (1969) focused on the idea of seeing the identification as a way to persuade and offered an additional perspective of understanding this process. In his theory, he is taking away the emphasis from the persuasion and focuses on the process of identification itself (Burke, 1969). Identification can be differentiated into three types - mechanical, analogical, and ideological identification (Burke, 1969). All of the mentioned types are explored during the analysis to get the sense of what types of identification are actively supported by the brand in its communication.

The mechanical identification is based on the simple connections that are made between the ideas and certain symbols such as objects symbolizing a certain class status (Burke, 1969). In other words, the rhetor can associate symbols with all kinds of simple ideas, which can resonate with the audience and enhance the identification. The analogical identification is reframing an individual's experience and its argumentation can be based on emphasizing conflict (Burke, 1969). Generally, the analogical identification means, that rhetor is implementing some new ideas into an unusual environment. Lastly, the ideological identification is certain way of framing social ideas for the rhetor's hidden purpose (Burke, 1969). Via the ideological identification, new meaning can be given to the symbols and by that, the rhetor can offer a new framework to the individuals, through which they can perceive the world (Burke, 1969). Thus, the rhetor is in this case using more

complex social issues to affect the audience in a manner, that is not obvious to the recipients of the communication.

2.5 Persuasion Modes and Rhetorical Situation

To be able to proceed to the rhetorical analysis, it is important to understand the crucial elements of rhetoric. For the purpose of this thesis, such elements are represented by the persuasion modes and rhetorical situation. Both of these serve as a theoretical background, on which the upcoming analysis of rhetorical processes builds on.

The first important element of the rhetorical analysis is called persuasion means through which an origin of persuasive arguments can be explained (Leach, 2000). As Hansen (1996) describes, Burke was basing his theory of identification on Aristoteles's idea, that identification can be seen as a tool of persuasion. Thus, to understand the new rhetoric identification concept, it is also important to recognize through which arguments can the audience be convinced.

In traditional rhetoric, there are three ways in which the persuasive arguments are invented – ethos, pathos, and logos (Leach, 2000). First, ethos is a representation of the speaker's character (Rapp, 2010). This includes the level to which the audience perceives the speaker as credible and can be for example showcased by a certain level of expertise in a specific subject (Leach, 2000). Second, pathos represents the emotional appeal thus how emotions are provoked by the rhetor's arguments (Selzer, 2004). Lastly, logos is viewed as a rational part of the arguments, therefore it represents the rhetor's ability to produce logical argumentation to showcase the validity of the arguments presented (Leach, 2000). Consequently, by exploring the origins of the arguments used to communicate BI of Glossier, the specific types of persuasion appeals connected to CBI can be examined.

The second important element in relation to the rhetorical analysis is the situation. To understand the rhetorical processes of a certain discourse, it is necessary to first analyse the situation in which is the discourse situated (Leach, 2000). That is because the rhetorical discourse is developed as a reaction to a certain situation, hence the situation enables the existence of the rhetorical discourse (Bitzer, 1992). Simply put, the rhetorical situation is the context in which is the rhetor creating the discourse and is crucial for the interpretation of the rhetorical processes.

According to Bitzer (1992), it consists of three categories – exigence, constraints, and audience. The exigence represents an opportunity that the situation brings since it is understood as "an imperfection marked by urgency; it is a defect, obstacle, something waiting to be done, a thing which is other than it should be" (Bitzer, 1992, p. 6). The exigence in the marketing environment can be seen as an opportunity on the market, identification of the consumers' needs not fulfilled by other competitors, or an opportunity for the new ideological approach in the brand's marketing strategy. That is because exigence focuses on things that can or should be changed (Leach, 2000;

Bitzer, 1992). On the other hand, constraints are the obstacles, which can limit the attempts to change of behaviour such as traditions, attitudes, or beliefs (Bitzer, 1992). Thus, when applied to the branding, it could be seen as the attitudes and beliefs that need to be overcome to achieve the desired change. The last element of the situation is the audience, the group at which is the discourse aimed at (Leach, 2000). In the marketing terms, it can be seen as the target group.

To understand all of these aspects in relation to Glossier is crucial for the upcoming analysis utilizing the elements of the rhetorical analysis. Since the aim is to observe the rhetorical processes of identification behind Glossier's communication, the knowledge of the situation surrounding the brand is an important starting point for the analysis. The information emerging from the theoretical overview of the situation including the audience is considered during the analysis and the knowledge is also utilized as an important source for the interpretation of the results. Therefore, in the upcoming parts, the situation of the beauty industry including the audience is discussed in relation to Glossier.

2.5.1 The beauty market situation

During the past decade, the situation on the beauty market changed significantly. For years the industry consciously built its communication on promoting the possibility to get closer to being beautiful with the help of the beauty products (Jones, 2010). As such, the beauty companies were intentionally showing make-up products as tools through which beauty ideals can be achieved. By promoting such promises, the beauty companies were also at the same time subliminally communicating the negative message, that when the beauty products were not used, the lack of the desired beautifulness was consumer's own fault (Jones, 2010). This indicates that the beauty industry was intentionally framing its marketing in a negative manner, making its audience believe in their own lack of beautifulness and imposed unified ideas about beauty, which needed to be achieved.

This conclusion is supported by the critics of the beauty industry such as Wolf (2002), who emphasizes the brands' contribution to the propagation of the obsession with the females' looks and the industry's support of self-hatred and self-consciousness in women with the intention to increase sales. Because of that, the marketer's contribution to shaping the beauty ideas in society was criticized (Jones, 2010, Tungate, 2011). Both Tungate (2011) and Jones (2010) agree, that in the majority of the beauty industry's history, the beauty brands were promoting the homogeneous idea of beauty and influenced the beauty standards around the world. However, with the latest trends of globalization, beauty standards became more ethnically inclusive according to both authors (Tungate, 2011; Jones, 2010). Nevertheless, it can be implied, that the beauty brands were still at the beginning of the last decade dictating beauty norms despite the higher levels of inclusiveness in their marketing.

This dictation of beauty ideals from the companies represented for Glossier the opportunity of differentiating itself on the market. The founder of the brand recognized the demand of the consumers for the brands with a different approach towards beauty and decided to position Glossier against the flawed traditional paradigm of beauty (Avery, 2019). By presenting the brand's purpose as a democratization of beauty by supporting the consumers' own interpretation of beauty (Glossier, n.d.b), Glossier differentiated itself by opposing the traditional approach of beauty corporations. In the rhetorical situation terms, this approach was based on the identified exigence in the rhetorical situation since Glossier identified the imperfection on the beauty market and used it as an advantage. This differentiating element is considered during the analysis.

Moreover, the industry was going through a transformation due to the new possibilities of building relationships with their target audiences as the rise of social media enabled brands to directly reach out to customers (Tungate, 2011; Cecutta, 2018). Especially relevant digital channel for marketing communication of beauty brands is Instagram due to its strong base of users interested in beauty (Harrell & Sawyer, 2018). This Instagram community of beauty enthusiasts can be seen as a representation of a specific crowdculture, which brings an opportunity for beauty brands and their digital branding. By being able to appropriately interact with this crowdculture, the relevant ideas for the audience can be generated and as a result, attractive marketing communication can be produced. The knowledge acquired from the overview of the situation on the beauty market serves as an important theoretical background, that is utilized as a source for the interpretation of the study's results.

2.5.2 Audience

The audience plays an important role in understanding the rhetoric because the effective persuasive arguments are based on their appropriate fit to the audience (Woodward, 2003). This means, that the efficiency of the rhetoric is dependent on its suitability for the given audience. Thus, what works on one group of people does not necessarily work on the different audience groups. Generally, the audience can be defined as a group of individuals, who may be influenced by the rhetor's discourse and can also function as the "mediators of change" (Bitzer, 1992, p. 7). In the marketing terms, the rhetorical audience can be understood as the brand's target group, whose attributes and needs have to be acknowledged in the communication. Hence, to understand the rhetorical processes behind Glossier, the brand's target audience is explored and the knowledge about it is used during the interpretation of results.

Glossier's target group is mainly millennial and heavily interested in beauty (Avery, 2019). Consequently, this thesis analyses the rhetorical processes of identification in the context of the audience defined as millennials (generation Y) with a passion for beauty. There are various

definitions of millennials regarding their age, but according to Miller, Yan, Jankovska, and Hensely (2017), this generation is often defined as being born between 1980 and 2000. Because millennials are frequently present online, the interaction with the brands on social media is normal for them and they enjoy being actively engaged with the companies as co-creators (Moreno et al., 2017). This indicates the high importance of social media as a communication channel for this generation and the opportunity for the brands to develop a relationship with them. To create such a relationship, millennials need to feel the alignment between their own values and brand values (Moreno et al., 2017), because generation Y is showcasing their identity through consumption (Redmond, 2017). Understanding millennials' values and reflecting them on social media is crucial for achieving successful CBI.

Generation Y has a specific life philosophy. Millennials are focused on living right here, right now, aim to have a balanced personal and work lifestyle, often travel, and prefer to learn through the collective learning while using "their knowledge to be considered an expert" (Moreno et al., 2017, p.141). In essence, millennials represent a more educated consumer group, which likes to share its knowledge and expertise on a certain issue. This can be especially seen in the beauty industry, where blogs and Youtube channels about cosmetics allowed the beauty audience to acquire much deeper knowledge about make-up (Eldridge, 2015). Thereupon, the easily accessible online sources about beauty enabled millennials to become more educated about make-up through their preferred way of self-education – collective learning. Furthermore, beauty consumers do their own research about the beauty product's performance before they purchase it (Valentine, 2019), which indicates, that they are not blindly believing the brand's statements about the products but are also influenced by the opinion of other consumers.

When it comes to luxury, millennial's consumption of luxury brands is connected to the symbolism, which luxury represents and positively affects their purchase behaviour (Butcher, Phau, & Shimul, 2017). This means, that if a company manages to create the luxurious brand associations in consumers' minds, the brand shall be more attractive for the millennials. Moreover, luxurious brands can even expand the millennial consumer's sense of self when the brand is capable of providing a strong brand experience (Kerviler & Rodriguez, 2019). Thus, the symbolism and experiences that are connected to the luxury can enhance the customer's identity and can positively affect the millennials' consumer behaviour.

According to Moreno et al. (2017), millennials feel connected to the socially ethical companies and to the environments without hierarchy. Thus, it can be implied that the traditional top-down beauty environment, in which the beauty brands hierarchically dictated beauty standards, may not be so appealing to them as they are more attracted to the non-hierarchical environments. This generation also believes in being responsible for a better future and the

responsibility of brands to do the same (McGlone, Spain, & McGlone, 2011). Therefore, if such belief represents their self-image, the consumption of the ethically responsible brands should enhance their perceived self-image. This is supported by Lichtenstein, Drumwright, and Braig (2004) mentioning that when a company is recognized “as socially responsible, consumers are likely to infer that it has certain desirable traits that resonate with their sense of self” (p.17).

In the beauty industry, such responsibility can be seen in the brand’s refusal to test on animals or in the company’s attempts to positively influence the self-esteem of the consumers. The latter seems to represent a relevant theme for the beauty audience since according to Euromonitor Research (2018) women have started to challenge the traditional beauty paradigm. Instead of fulfilling other’s ideas about beauty, contemporary women desire to achieve their best personal looks – and many prefer to do so by wearing natural make-up looks (Euromonitor Research, 2018). This signals a need from the core beauty audience for an alternative approach, which is in opposition to the traditional marketing communication of beauty.

The need for a different approach towards beauty is also connected to diversity as millennials represent the most diverse generation regarding ethnicity (Licsandru & Cui, 2019). Previously, western culture’s idea of beauty was portrayed in the media as having white skin and being slim (Sheehan, 2013). However, nowadays, millennials desire a portrayal of their generation’s multicultural background in the marketing communication of brands (Licsandru & Cui, 2019). This means, that ethnicity is a relevant topic, which needs to be addressed in the marketing communication targeting millennials.

Such inclusivity is not only limited to ethnicity. Despite the obvious relevance of women for the industry, a need for gender-neutral and male beauty products arose in the beauty market as well (CB Insights, n.d.). Risman’s (2018) research showed, that there are certain groups of millennials, who are rejecting the traditional gender views and the generation as a whole seems to follow the idea of live and let others live. Thereupon, the beauty audience’s need for inclusiveness is not only desired in the terms of diverse ethnical representation, but also in relation to the gender.

Besides that, millennials are a generation, that tends to seek the connection with their peers, desire to be accepted by them (Williams, Page, Petrosky, & Hernandez, 2010) and has a tendency to select brands based on their opinions (Mangold & Smith, 2012). Thus, peers are an important part of millennials’ consumer life since they function as a reliable source of information for the millennials’ consumption decisions. However, millennial’s consumer behaviour is also affected by social media reviews that act as a relevant source of information for them, and therefore it is advised to build communities and encourage sharing feedback from the consumers on these channels (Pauliene & Sedneva, 2019). Because Instagram is a social media platform with a

strong beauty community (Harrell & Sawyer, 2018), it represents an appropriate channel for the beauty brands to attract millennials by actively supporting the creation of the community and encouraging sharing customers' feedback.

To summarize, millennials seek to find connections with their peers as well as with the brands. They look for the recommendations from the other people, on which they base their consuming decisions. Thereupon, being able to create a community, which connects millennials interested in beauty with other think-a-like peers should be a successful way of engaging them with brands. However, to be able to achieve the identification with individuals interested in beauty from this generation, it seems that it is also necessary to find an overlap with their ideas of breaking the traditional beauty stereotypes along with their love for natural looks and inclusiveness of ethnicities and genders.

Consequently, CBI is very important for millennials since they purchase the brands as a way to define their identity. Thus, the exploration of the way to achieve the identification is especially relevant for the brands targeting this generation. The knowledge acquired through this is used in the analysis to see if Glossier reflects millennials' opinions and attitudes in its communication of BI. By that, the possible overlap between Glossier's identity and the consumer's self-image is explored.

2.6 Summary

To explore the research question focused on the rhetorical processes of identification a new approach towards the understanding of CBI is suggested. By focusing on the role of the brand in the process of identification, the traditional theoretical approach towards CBI is expanded by the identification theory of Burke (1969) and by the BI concept based on the model of de Chernatony (1999). This theoretical expansion allows the exploration of the rhetorical process, through which the brand can influence the identification.

This theory is extended by the theoretical concepts enabling to answer the sub-questions. By understanding how the digital environment can affect branding and the relationships with consumers, the theory of crowdcultures is described. Based on that, the contribution of digital crowds to the identification process is explored in the analysis.

Next, the analysis of the rhetorical processes of identification was expanded by the exploration of the rhetorical situation and persuasion means, that are connected to the process of identification. As such, the pre-defined rhetorical situation helps to understand the reasons for the specific structures of the arguments while the persuasion means enables to explore, what types of arguments are connected to the different types of identification. Because of these concepts and their utilization in the analysis, the sub-questions of what kind of appeal is Glossier using to target its audience can be observed along with the elements that can lead to the dissociation from

Glossier. Consequently, this theory allows the research to answer the sub-questions and the research question.

3. Methodology

The methodology suggests a three-step coding process, which enables to analyse the rhetorical processes of identification, the role of digital cultures, and persuasion means in the identification processes of Glossier's communication on Instagram. First, the research design is explained along with the types of analysis utilized for the exploration of the rhetorical processes. Second, the sampling of data is described. Third, the way that data are processed is discussed along with the operationalisation of the rhetorical appeals, types of identification, and BI.

3.1 Research design

The research design had to deal with the specific characteristics of digital communication on Instagram. Because of that, this study has a qualitative mixed character. To answer the research question along with the sub-questions, a mixture of the rhetorical and visual discourse analysis is chosen as the most appropriate combination due to the mixture of the visual and textual data in the analysed sample. In this chapter, the types of analysis are described along with the specific way of their utilization in the research.

The rhetorical analysis explores how a specific utilization of language in a certain situation can influence others (Selzer, 2004). This type of analysis can be seen as similar to narrative or content analysis; however, the difference between those and rhetorical analysis can be found in their theoretical base (Zachry, 2009). A different approach is offered by Leach (2000), who sees the resemblance between the rhetorical analysis and ideological or ethical analysis since she understands rhetoric as a way of forming world views of the audience. Both Zachry (2009) and Leach (2000) agree that the rhetorical theories are at the centre of the rhetorical analysis. Three categories of rhetorical theories are identified by Zachry (2009) – traditional (including persuasion means ethos, pathos, logos), new rhetorical, and post-modern. This thesis is utilizing a combination of the traditional and new rhetorical theories for the analysis as both persuasions means and Burke's (1969) theory of identification, part of a new rhetorical approach, are used in a deductive manner.

As the majority of the sample are visuals; the rhetorical analysis needs to be combined with the visual analysis. This thesis is utilizing a visual critical discourse analysis tools to decode the visual part of the data set. By using this approach, the visual elements can be transformed into the list of codes, which can be utilized in the later stage of the research.

In the work of Machin and Mayr (2012), the authors describe a systematic approach towards the analysis of visuals in the context of critical discourse analysis called "visual semiotic choices" (p. 49). These choices are described as iconography, attributes, settings, and salience (Machin & Mayr, 2012). Iconography is representing semiotic elements denotation and connotation

(Machin & Mayr, 2012). Denotation is focusing on what is explicitly shown in the picture while connotation is about the symbolism and hidden meanings behind these denotations (Machin & Mayr, 2012). When looking at the image's attributes, the focus is on what are the specific ideas communicated towards the recipient, e.g. what values they represent, while the values of the environment depicted are explored through the settings (Machin & Mayr, 2012). Lastly, salience is about the composition of the different objects and considers the attributes such as size, colour, tone, focus, foreground, potent cultural symbols, and overlapping (Machin & Mayr, 2012). All four elements are used to broadly evaluate the images in terms of BI and identification for further coding.

On the other hand, textual fragments go through the theory driven open coding. This means, that the open coding of text is based on the broad categories of BI and identification. Because of that, only codes relevant for the analysis are identified and used in the next steps of the analysis. After the initial coding of visuals and texts, the next phase of coding takes place. This phase is based on the codebook, which is explained in the section about operationalisation. The codebook consists of the three separate code frames formed on the three operationalized theoretical concepts (BI, identification types, rhetorical appeals). Thus, each concept is coded separately. Based on the results, the third round of coding takes place, during which the connections between the outcomes of the previous coding phase are examined. This stage is guided by the specific focus on the three sub-questions. The scheme of a whole process can be found in figure 3.1.1.

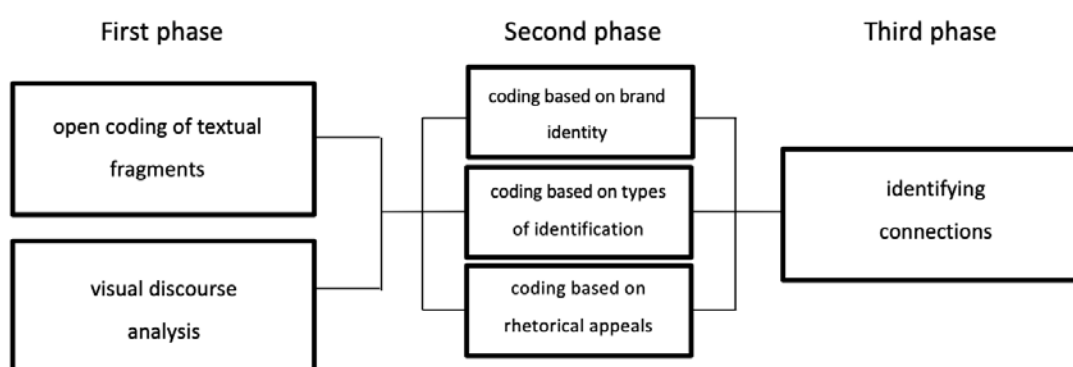


Figure 3.1.1: Scheme of the research design

3.2 Sampling

To be able to analyse Glossier's communication of BI along with the rhetorical appeals and types of identification, a purposive sampling method is used. Purposive sampling is a non-probability method of sampling, in which the sample is chosen based on the study's purpose

(Babbie, 2014). As a result, the researcher decides which samples will be analysed depending on the representativeness and usefulness (Babbie, 2014). In the case of this thesis, the data for the analysis were picked based on their connection to the three theoretical concepts defined in the theoretical chapter – BI, rhetorical means, and types of identification.

First, the most important communication channel of the brand was identified. In the case of Glossier, this channel is Instagram due to the highest number of followers compared to the other social media channels of Glossier and its relevance to the main target group – millennials and beauty lovers. This channel functioned as the main source of data. In the end, 151 Instagram posts published between 26th February 2019 and 27th February 2020 were chosen as the main data set, which was collected between 26th and 29th February 2020. The aim was to collect the data representing the most contemporary communication of the brand. Therefore, the one-year time frame of the data is a result of collecting the newest Instagram posts fulfilling the requirements of the study until the quota required for the thesis (N=150) was reached.

Instagram stories and videos were excluded from the final dataset and the carrousels posts (one post, that consists of several images or videos) were part of the data set. In some of the posts, other Instagram accounts were tagged. Because the concrete tags are shown only after the social media user clicks on them, they were not visible in the standard screenshot of the post. However, if the tagged accounts were found relevant for the exploration of the theoretical concepts, an extra screenshot of the post was added into the data set. In this screenshot, the relevant tagged accounts were explicitly shown. In the end, the analysis was done on 151 Instagram posts consisting of 210 visuals (including the carrousels posts' visuals and doubled posts with tagged accounts).

3.3 Processing of data & operationalization of theoretical concepts

Data are processed in three phases during the analysis. First, the texts and visuals are processed and coded in a broadly manner. Established on those codes, the second round of coding takes place based on the categories grounded in the theoretical framework of this analysis: BI, types of identification, persuasion means. Lastly, the final phase of coding occurs, during which the results of the previous coding are examined and connections between those results are looked for based on the research question and sub-questions. Therefore, this phase is focused on finding the links related to digital culture, rhetorical appeals, and dissociation and is discussed in depth in the results section. This whole process is now described in detail.

3.3.1 First phase of coding

The data set consists of mixed type of content, therefore different approaches towards coding of data are used. Textual codes of Instagram post's description are coded by the

theoretically driven open coding. The open coding is used as it allows to categorize and label textual fragments with a code (Boeije, 2009). For this thesis, a theory driven coding approach is utilized to recognize the particular fragments relevant to the research (Braun & Clarke, 2006). The broad categories driving open coding are BI and identification. Visuals are coded based on the tools of visual critical discourse analysis (iconography, attributes, objects, salience) (Machin & Mayr, 2012). By this, all of the data are converted into textual codes, which provides the study with the list of codes. This list of codes can be then assigned to the predefined categories in the second phase of coding. The process of open coding is shown in Appendix A. The analysis criteria of visual discourse analysis can be found in table 3.3.1.1.

Table 3.3.1.1: Visual discourse analysis elements as described by Machin and Mayr (2012)

Elements	Analysis criteria
Iconography - Denotation	What/who is explicitly depicted?
Iconography - Connotation	“What ideas and values are communicated through what is represented, and through the way in which it is represented?” (Machin & Mayr, 2012, p. 50)
Attributes	What is communicated through the objects in the visual?
Settings	What is the setting of the visual? What are the values connotated by the settings?
Salience	What is the composition? What stands out?

3.3.2 Second phase of coding & operationalization of three theoretical frameworks

During the second phase of coding, the posts, now transformed into codes, are coded based on the theoretical framework of this analysis. In this phase, coding is based on the codebook consisting of the three separate code frames representing the three theoretical concepts. This means that the codes from the first phase are put into three separate code frames and as a result, each concept is coded separately. In each coding frame, the categories are representing the main elements of the pre-defined theoretical concepts. Thus, categories are defined as the six BI elements, three rhetorical appeals, and three types of identification, while each of the concepts has its own code frame. Within these categories, sub-categories are created based on the analysis’s findings. The process of assigning open codes to the three different frameworks is shown in Appendix A.

The first coding frame is focused on how is Glossier’s identity represented. The concept of BI is operationalised through the six categories provided by de Chernatony’s (1999) identity-reputation gap model: vision, culture, personality, positioning, relationships, and presentation. The

summarization of the BI elements' characteristics and operationalization are shown in table 3.3.2.1, which also brings a short exemplification of how the elements can be later explored in the dataset.

Table 3.3.2.1: Operationalized brand identity categories for Glossier

Element	Characteristics	Examples of element's characteristics in relation to Glossier
Vision	Purpose of the brand, its philosophy and perception of the world (Harris & de Chernatony, 2001).	Enhancing the beauty of Glossier consumers through the brand's products, but without the emphasis on the transformation. Emphasis on the democratic paradigm in beauty – supporting individual interpretation of beauty.
Culture	Corporate values, values of employees (Harris & de Chernatony, 2001).	Communication of the values defined as inclusive, curious, devoted to the customer, discerning and courageous (Avery, 2019).
Positioning	What the brand is offering, who and what the brand is (Harris, & de Chernatony, 2001).	Emphasizing, that Glossier is for real life needs. Showing what the brand offers.
Personality	Representation of the brand's characteristics (Harris, & de Chernatony, 2001).	Presenting Glossier as a close, a little bit older and cooler friend with a sense of humour.
Relationship	Relationship between the consumers and the brand (Harris, & de Chernatony, 2001).	Emphasis on giving voice via beauty & positioning on the same level as the consumer - supporting conversation based on the equality between the consumers and brand.
Presentation	Focus is on consumers' self-image and aspirations (Harris, & de Chernatony, 2001).	Communicating, that Glossier enables customers to express their identity, specific portrayal of customers.

Central elements of BI are brand vision and culture (de Chernatony, 1999). Vision focuses on the purpose which the brand has, and it includes its philosophy and perception of the world (Chernatony & Dall'Olmo Riley, 1998). On the other hand, culture is inherently connected to the values of the brand as it includes employees' and managers' value culture (de Chernatony, 1999;

Harris & de Chernatony, 2001). Both of these aspects represent the core ideas on which is BI built and are investigated during the analysis.

The third element, positioning, covers aspects such brand's offering along with who and what the brand is (Harris & de Chernatony, 2001). With the positioning, the brand is establishing its position in consumers' minds in comparison to its competitors on the market and determines what should be associated with the brand (Kosteljik & Alsem, 2020). Hence, the differentiating aspects of Glossier in the context of their competitors are explored in the analysis as well as the communication about their offering. Next, with the element of personality, the brand's characteristics are represented (de Chernatony, 1999). Brand personality plays an important role in connecting the consumers and brands as it enables the brands to be integrated into consumers showcased identities (Aaker, 1996). Therefore, Glossier's personality characteristics are looked for in its Instagram communication. Then, based on the brand personality along with the brand positioning and values, the relationship of the brand with the stakeholders occurs, in which the brand plays an active role (de Chernatony, 1999). In this case, the way that the brand is trying to actively build a relationship with the consumers is observed.

Lastly, the presentation element of the BI is connected to the consumers' self-presentation and represents a certain reflection of the brand's target group (Harris & de Chernatony, 2001). More concretely, the focus is on the consumers' self-image and aspirations (Harris & de Chernatony, 2001). Hence, the presentation element focuses on the brand's connection with consumers' sense of self and the brand's alignment with the audience's pursued characteristics (de Chernatony, 1999). Through this, the codes aiming to emphasize the overlap with consumers' self-perceptions are looked for as well as a specific portrayal of Glossier's consumers. These overlaps are based on the previously defined attributes and opinions of millennials in the theoretical chapter.

The second coding frame consists of the pre-defined categories based on the three types of identification defined by Burke (1969). The elements examined are particularly mechanical, analogical, and ideological identification (Burke, 1969). The mechanical identification is in Burke's (1969) understanding embedded in establishing connections between ideas and specific symbols, which can be consequently utilized for identity performance. Therefore, with this category, codes, that are for example representing a certain lifestyle are assigned to this category. The analogical identification focused on utilizing new frameworks in relation to unusual environments (Burke, 1969). Thus, in relation to Glossier, it can be seen as a way of utilizing non-traditional motives in its marketing communication. Lastly, the ideological identification can associate new meanings to symbols and by that, rhetors can offer a new framework through which can people perceive the world (Burke, 1969). In relation to Glossier's communication, it can be interpreted as the framing of

social ideas such as pointing out the individual interpretation of beauty, inclusivity, and creating positive feelings. The overview of the operationalized types of identification can be found in table 3.3.2.2.

Table 3.3.2.2: Operationalization of three types of Identification

Category	Definition	Operationalization
Mechanical identification	Association between idea and symbol, e.g. object represents class status (Burke, 1969).	Is the communication implying, that utilization of Glossier's products represents a certain lifestyle?
Analogical identification	Using new frameworks in unusual environment (Burke, 1969).	Is the communication using unusual motives in the beauty industry?
Ideological identification	Framing of social ideas for the ulterior purpose (Burke, 1969).	Is the communication pointing out the individual interpretation of beauty, inclusivity & is it creating positive feelings?

Through the last coding frame, rhetorical appeals of Glossier's communication are examined via the categories of ethos, pathos, and logos (Leach, 2000). By this, the construction of either logical, emotional, or credible appeals is examined on the example of Glossier's communication (Leach, 2000). The credibility of the speaker, ethos, can be for example seen in relation to Glossier as emphasizing the crowd culture origins and development of the products in cooperation with the consumers. The rational appeal, logos, can be in the beauty industry perceived in relation to the product's quality. Therefore, codes related to such topics are assigned to this code. Codes related to pathos, the emotional appeal, are seen as arguments trying to move the recipient emotionally. The overview operationalization of these elements is described in table 3.3.2.3.

Table 3.3.2.3: Operationalization of rhetorical appeals

Rhetorical appeal	Definition	Operationalization
Ethos	Credibility of the speaker (Leach, 2000).	Is the theme emphasizing the crowd culture origins and development of the products

		in cooperation with consumers?
Logos	Rational appeal (Leach, 2000).	Is the theme based on the emphasis of the product's quality?
Pathos	Emotional appeal (Leach, 2000).	Is the theme trying to emotionally move the recipient?

3.3.3 Third round of coding – the connections

Lastly, the final phase of coding takes place, during which the results of the previous coding (Appendix B, C, D) are examined and the connections between those results are looked for based on the previously defined theory related to the research question and sub-questions. These connections are embedded in the proposed theory of the rhetorical processes leading to the identification and as a result, the connection between the identification process and communication of BI is explored. More concretely, this phase is focused on finding the rhetorical processes in the communication of Glossier, and based on those, it explores the role of digital culture and rhetorical appeals throughout the whole process. The rhetorical processes are also explored in relation to dissociation. By that, the analysis provides the answers to the research question and sub-questions.

The first step of this stage was to identify the most prominent patterns of BI within the communication of the brand on Instagram. During the analysis, it was important to bear in mind the high level of interconnection between the pre-defined categories. This is due to the theoretical inter-relation between the categories, since “this model conceptualises the brand’s identity in terms of its vision and culture, which drive its desired positioning, personality and the subsequent relationships, all of which are then presented to reflect stakeholders’ actual and aspirational self-images” (de Chernatony, 1999, p. 166). These interconnections served as a guide to identifying the most prominent patterns in the communication of Glossier’s BI. These patterns were then utilized for finding the connections between the BI, rhetorical means, and identification types. The codes co-occurring in the categories of the three code frames were identified and connected to find the relationship between the communication of BI and the rhetorical processes leading to identification. The results of this coding are discussed in the results section of this thesis.

3.4 Credibility of the methodology

The methodology of this study can be considered credible for the following reasons. Because of the qualitative character of the research, credibility can be enhanced by transparently describing the methodology and theoretical stances of the researcher leading to specific interpretations (Silverman, 2015). By describing the three-step research design, the transparency of the research process is secured. Through this design, an appropriate tool for exploring a specific type of digital content such as Instagram posts is created by combining the visual discourse analysis and the theoretically driven open coding of the text. The operationalization of the concepts shows the specific theoretical stances, which were taken in the analysis. The theoretical concepts played a crucial role in this study since this research is based on the theoretically driven coding. Thus, this research has theoretical support, which is leading the study during the whole research process. The reliability of the qualitative content analysis can also be supported by using computer programmes, that can help with the decontextualization of the text (Bengtsson, 2016). The coding process is done in the computer programme Atlas.ti and as such, the research process is made more reliable. The whole data set was checked several times to secure the credibility of the coding's results.

3.5 Summary

In conclusion, this chapter provided an overview of the methodology used in this study. The research design consists of the three-phase coding that was applied to the purposively selected sample. The first round of coding uses the tools of visual discourse analysis for the visual part, while the textual descriptions are openly coded based on the theoretically driven coding. This is followed by the second phase of coding, in which the list of codes is assigned to the three different code frames representing the concepts of BI, rhetorical means, and types of identification. Lastly, the connections between those concepts are identified based on the co-occurrence of the open codes in the three code frames. The results of this research are discussed in the next chapter.

4. Results & discussion

The three-stage research design of the qualitative analysis enabled the identification of the main patterns of rhetorical processes behind the communication of Glossier on Instagram. First, five main patterns were identified based on the results of BI coding (Appendix E). Next, the relationship between these BI patterns, identification types, rhetorical appeals, and digital crowds was explored as well as the elements leading to dissociation. By this, the analysis offered answers to the research question along with sub-questions and also described the concrete rhetorical process of how identification can occur through the communication of BI.

The results of the analysis suggest that Glossier's BI on Instagram is based on the following aspects: digital communities related to the brand, inclusivity, promotion of the new beauty paradigm, presenting Glossier as friendly, animal-loving beauty expert while connecting the brand with a specific Glossier lifestyle. These five aspects were identified based on the three criteria: connection between the BI categories, their prominence in the data set and their relevance for answering the research question and sub-questions.

Next, these patterns revealed complex relationships between the theoretical concepts of the study. The analysis showed the presence of all types of identification and rhetorical means. However, each pattern differs in a way, that rhetorical processes relate to the rhetorical means and BI. The role of the digital crowd in the rhetorical processes proved to be crucial for the active support of CBI. In this chapter, the explanation of the connections between the persuasion means, BI, identification types, and digital crowds are described in-depth along with the elements, which could lead to dissociation.

4.1 Glossier is welcoming to all

The first pattern present in the dataset is a strong appeal to inclusion in different manners, such as engagement with social issues, promotion of ethnical equality, and non-stereotypical portrayals of genders. Those ideas are well connected to the *ideological identification*, but also to the *mechanical identification*. The rhetorical processes are mostly related to the BI element of *culture* while being promoted via *pathos*, as presented below. The overview of these relations can be found in Appendix F.

Using inclusion and other social ideas in communication represents one of the ways to unite people through certain beliefs (Burke, 1969). According to Burke's (1969) identification theory, by using social ideas for the rhetor's secret purpose, *ideological identification* takes place. In the case of the beauty industry and Glossier, by using social issues such as ethnical equality or decline of gender stereotypes for the brand's marketing purpose, *ideological identification* can be supported. However, if social ideas are already part of the industry and do not represent a novel

social framework for the environment, *mechanical identification* takes place. That is because mechanical identification represents the simplest connection of ideas and symbols without any need for critical thinking (Burke, 1969). In other words, if a social idea, that already belongs to the beauty universe is not framed in a novel way, *mechanical identification* is supported.

The first way of showing Glossier as an inclusive brand was through the portrayal of women at the different stages in their life, from young to old (figure 4.1.1). This is connected to the BI element of *culture*, which represents the corporate values of the brand (Harris & de Chernatony, 2001). Glossier's perception of inclusiveness is defined in its corporate values as a way of seeing "everyone as humans" (Glossier, n.d.c, section Inclusive, para. 1). As such it represents a core cultural characteristic of the company, thus the BI element of *culture*.

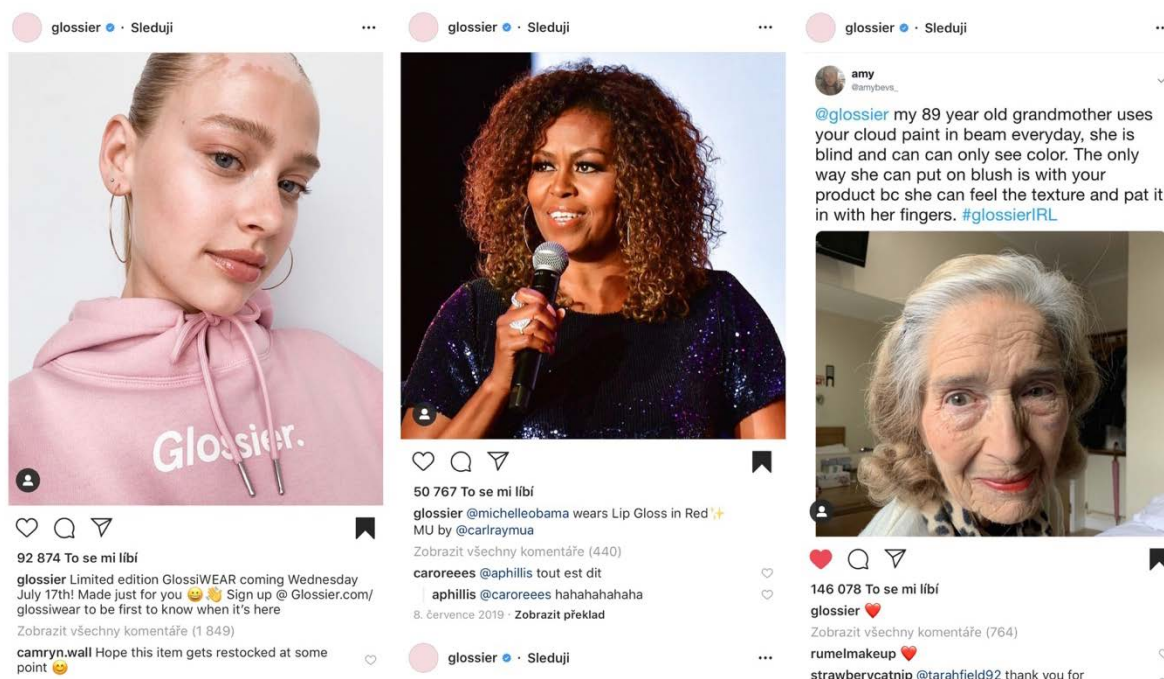


Figure 4.1.1: Representation of different age groups of women in Glossier's Instagram communication

The depiction of the diversity in age does not represent a novel social framework for the industry since it still talks to the main beauty audience – women. Hence, the BI *culture* component related to the age diversity is seen as leading to the *mechanical identification*, because the association of Glossier with the idea of being inclusive towards women of all ages does not represent a novel social framework for the beauty industry.

Such a process is linked to the emotional rhetorical mean, *pathos*. The brand is creating the feeling of being welcoming to everyone, in this case to any woman no matter her age, by showing women of diverse ages. Thus, the BI *culture* component related to age diversity is seen as leading to

the *mechanical identification* and is linked to the emotional argument, *pathos*, of being welcoming to all.

Glossier was also inclusive of different ethnicities and genders (figure 4.1.2). Again, this is linked to the BI element of Glossier's *culture* as it represents the core corporate value of Glossier. The idea of inclusion regarding ethnicity and gender embodies an important social topic within the industry. The ethnic diversity has been a resonating topic since 2017 when the launch of Fenty Beauty's inclusive range of make-up pointed out the beauty industry's ignorance towards certain skin tones (Barton, 2017). Differently, the acceptability of men using make-up tends to be connected to the rise of men beauty influencers promoting the ideas of inclusivity and diversity (Hjort & Komulainen, 2017). Thus, this aspect of Glossier's *culture* supports the *ideological identification*, because of the shifting ideological patterns in the beauty market regarding inclusiveness.

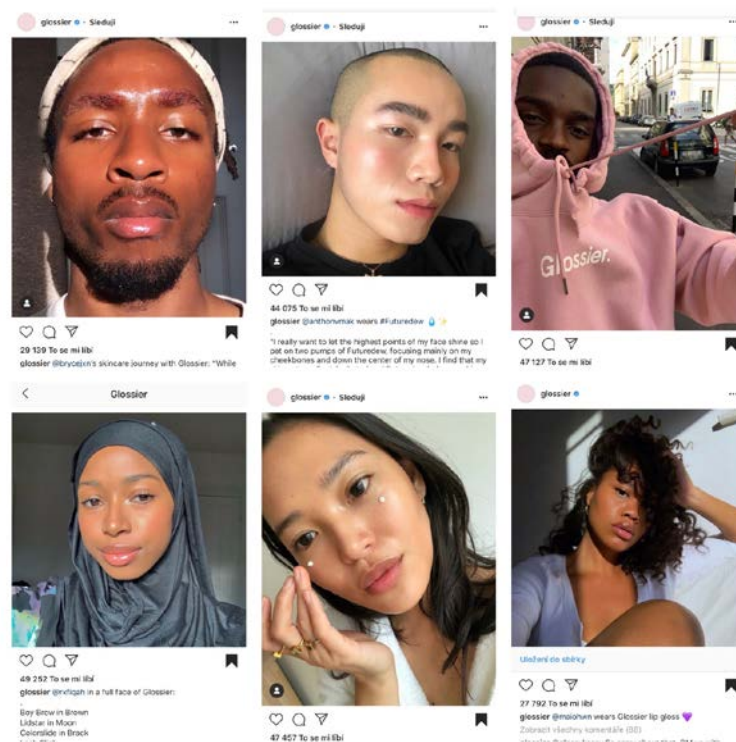


Figure 4.1.2: Glossier sharing consumers of different ethnicities and genders

This topic should be appealing to millennials because they desire a portrayal of diverse ethnicities in the brands' communication (Licsandru & Cui, 2019). Moreover, some part of generation Y is rejecting the traditional gender views while their approach towards life is generally about being true to themselves and respecting other's right to do so as well (Risman, 2018). As a result, relevant social ideas and ideological systems are being used for the marketing purpose of attracting the mainly millennial audience. Consequently, a solid ground for the possible overlap with the audience's self-image is prepared, because Glossier's communication reflects the

millennials' prominent world views on the ethnical diversity and the open-minded way of thinking about gender.

This rhetorical process is connected to the same emotional appeal, *pathos*, which induces the feeling of being welcoming to all. The posts related to the ethnic and gender diversity also focused on creating the feeling that the brand is welcoming everyone, and anyone can use the beauty brand's products, no matter their skin colour or gender. Therefore, the *pathos* of being welcoming to all is related to the rhetorical process of gender and the inclusiveness of the different ethnicities.

In conclusion, Glossier's inclusiveness was communicated through the BI element of *culture*, supporting both *mechanical* and *ideological identification*. These rhetorical processes were then connected to *pathos*, which was creating a positive emotional feeling of being welcoming to all. By this, the brand was trying to arouse the feeling of belongingness to Glossier in the customers. Consequently, the brand was contributing to the CBI process, during which the customers accept the brand's influence making them feel as they belong to a certain group (Burmam et al., 2009). Because Glossier was trying to actively support the feeling, that everyone is welcomed by the brand, a subliminal feeling of belongingness to Glossier was imposed onto the audience, and as such CBI was supported.

4.2 The activist for the new beauty paradigm

The second pattern shows Glossier's effort to democratize the beauty industry's environment. This idea is communicated through various ways such as the criticism of the traditional approach towards beauty, support of the individual beauty narrative, the idea of beauty without transformation, and connection of beauty with positivity and empowerment. These aspects are linked to the *ideological* and *mechanical identification*. The rhetorical processes are majorly related to the BI element of *vision* and promoted through both *logos* and *pathos*. An overview of these relationships can be found in Appendix G.

This pattern associates Glossier with another social idea – the shift of the beauty paradigm. Beauty companies were for a long time through its marketing communication promoting the globalized vision of beauty (Tungate, 2011). According to the critics of the beauty industry, this vision was imposed on the audience in a manner, which lowered people's self-esteem and left them feeling bad about themselves (Wolf, 2002; Jones, 2010). However, during the last decade, the main audience of beauty, women, has started to question the beauty ideas, which were being imposed onto them (Euromonitor Research, 2018). Women have started to decline the pressure to fulfil others' ideas about what beauty looks like and instead they wish to look like their personal best

(Euromonitor Research, 2018). This signifies a shifting need of the beauty audience and their perception of beauty.

Nevertheless, beauty corporates were slow with its implementation of a more diverse portrayal of the beauty audience (Jones, 2010). Despite the attempts for the higher ethnical inclusivity in campaigns for the particular regions at the beginning of the last decade, the brands were still imposing certain beauty ideas onto women worldwide (Jones, 2010). This indicates the struggle of the beauty corporates to support the audience's needs for the enhancement of the personal beauty narrative. This represents an imperfection on the beauty market, which was waiting to be changed and as such, it symbolizes the rhetorical exigence defined as an opportunity arising from the situation (Bitzer, 1992). Glossier managed to identify the exigence on the beauty market and used it as a base for the new ideological approach. Through implementing a non-dogmatical presentation of beauty into its marketing strategy (Avery, 2019), they reacted to the market situation and audience's needs.

Consequently, the new ideological approach based on the exigence can unite the audience under the *ideological identification*, which uses social ideas as a mean to reach the rhetor's secret purpose (Buke, 1969). In other words, using the idea of a new beauty paradigm for marketing purposes enhances the *ideological identification*. As in the case of the previous pattern, the ideas representing the usual social framework in the beauty environment support the *mechanical identification*. Both of these types of identification appeared in connection to the communication of the new beauty paradigm.

First, the new beauty paradigm was communicated through the idea of non-transformational beauty. Such thought is related to the BI element of *vision*, which reflects the brand's purpose, philosophy, and understanding of the world (Harris & de Chernatony, 2001). According to Avery (2019), the brand's philosophy is based on the idea of a democratic beauty paradigm and the customer's own interpretation of beauty. Thus, the idea of a brand, which makes consumers beautiful without transforming them, supports customer's individual beauty and as such relates to Glossier's *vision* of supporting customer's own beauty narrative. This idea was concretely communicated by sharing pictures of individuals with visible imperfections such as pigmentations marks while wearing subtle make-up (figure 4.2.1). By sharing the photos of customers wearing the natural, non-transforming make-up looks, the message of beauty without transformation was sent to the audience.

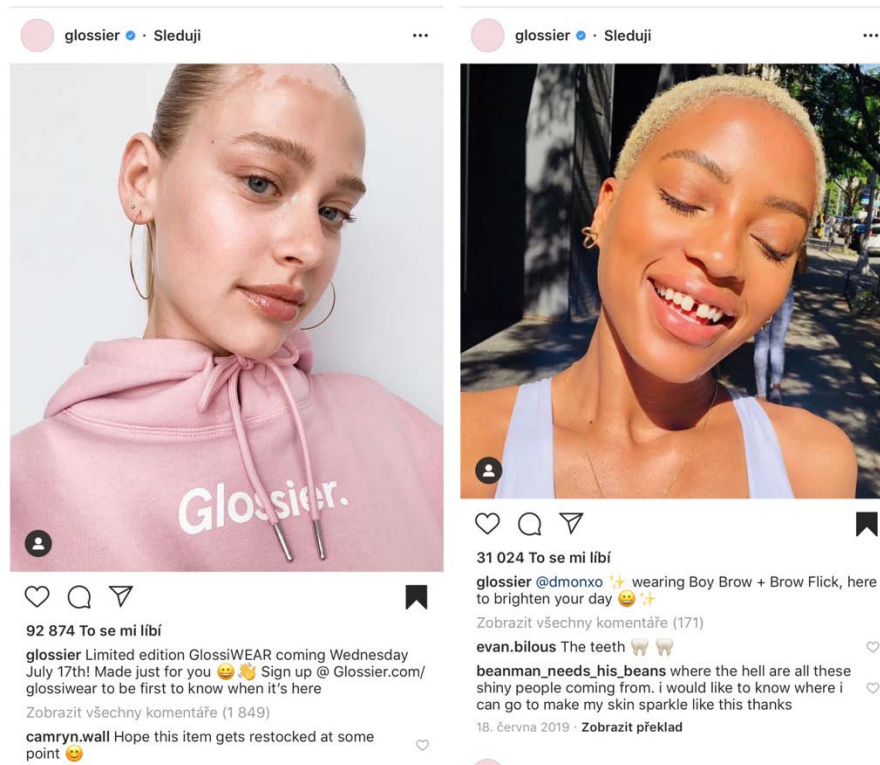


Figure 4.2.1: Glossier’s presentation of individuals with imperfections

Through the support of the non-transformational look, the ground for the overlap with customer’s ideas of beauty was prepared since many of the millennial women preferred such looks (Euromonitor Research, 2018). Because this communication reflects women’s ideas about beauty, it results in a more authentic representation of the consumers’ self-image. Consequently, the *ideological identification* is enhanced by non-transformational approach towards make-up as it reflects the audience’s ideas about beauty. Hence, the social issue of interpreting beauty is framed in a way that presents Glossier’s as an appealing brand for its main audience.

This rhetorical process was then related to two types of logical arguments, *logos*. The first logical argument supported the enhancement of natural beauty. By statements such as “made her feel more comfortable with a natural look” (Glossier, 2019i), the brand communicated Glossier’s benefit through the logical argument of the non-transformational product’s character. The second logical argument is based on the idea, that Glossier’s products are making customers look good. This is concretely represented by the statement “improving radiance” (Glossier, 2020), which along with other similar arguments communicated the product’s benefit of improving customer’s looks. As such, *logos* was related to the rhetorical process showing Glossier as a tool for non-transformational beauty.

Second, the brand was also fighting the traditional beauty norms by doubting the widely accepted social beauty paradigm. This approach is connected to the BI element of *vision* as it compliments Glossier’s philosophy described above. The doubt was expressed for instance by the

criticism of the current social situation around beauty ideals. Such messages are in line with the societal changes in the perceptions of beauty since many women are challenging the criticized traditional beauty norms (Euromonitor Research, 2018). This is especially true in the case of millennials, who are being more engaged in redefining the meaning of beauty (Villena, 2019). Through this, Glossier is supporting the perception of the brand as a fighter for societal change in the beauty paradigm and by that tries to attract like-minded consumers to the brand. Thus, the utilization of purpose-driven idea in Glossier's communication encourages the *ideological identification* by using criticisms of the current situation for the brand's marketing purpose.

The rhetorical process of doubting the current social paradigm was linked to the logical rhetorical mean, *logos*. The critical logical arguments were negatively framing the mainstream beauty paradigm in society. For instance, one of the logical arguments explicitly criticised the narrow definition of beauty through the statement "we've been choosing lanes when it comes to beauty for as long as I can remember. And through it all, beauty has taken on an increasingly narrow definition: beauty equals physicality. Vanity. Superficial worship. Frivolity." (Glossier, 2019d). By this, the brand was negatively framing the mainstream beauty paradigm in society and using its criticism as a tool for enhancing Glossier's appeal for consumers. Because of that, the beauty paradigm criticizing *logos* relates to the rhetorical process of presenting Glossier as a brand contradicting the traditional approach towards beauty.

Third, the brand was showing its activism for the new beauty paradigm through the idea that beauty is about happiness and fun. This also relates to the brand's philosophy "beauty is about having fun" (Glossier, n.d.a, para. 3). As such, this idea is linked to the BI element of *vision*. Glossier's approach is in contradiction to the traditional communication of the beauty companies because, in the past, the beauty companies supported negative feelings in women to increase sales (Wolf, 2002). As a result, the brand is showing its refusal of the beauty industry's negative past by actively doing the opposite – being positive. For instance, the positivity was shown by statements focused on brightening customer's days such as "tag someone who looks good today" (figure 4.2.2). By associating the happiness and positivity with Glossier, the *mechanical identification* was being supported because happiness represents a simple association, that does not frame a social idea in a revolutionary way.



Figure 4.2.2: An example of positive appeals to communicate new beauty paradigm in Glossier's Instagram communication

Consequently, this approach represents the brand's ethical responsibility towards its audience. The attempt to have a positive impact on Glossier's followers could be seen as an example of the brand's social ethic, which generally attracts millennials (Moreno et al., 2017). As a result, the consumption of the ethically responsible brands should enhance the audience's perceived self-image (Lichtenstein et al., 2004). Thus, by showing Glossier as a beauty brand, which tries to have a positive social impact by boosting customer's self-esteem along with the overall positivity, the brand actively enhances the overlap of millennials' self-image with the BI and as such, support CBI.

This rhetorical process is connected to the positive emotional rhetorical appeal of happiness, *pathos*. For example, the brand was trying to arouse the feelings of happiness in its audience by using one of the most famous quotes connected with the brand "you look good" (Glossier, 2019g), which is written on the mirrors in the Glossier's shops. Through these positive emotional appeals, the rhetorical mean of *pathos* was linked to the rhetorical process communicating positivity in connection to beauty.

Fourth, the approach towards the new beauty paradigm was communicated through the idea of empowerment. Such communication relates to the BI element of *vision* because the idea of empowerment is in line with the Glossier's vision of celebrating consumers for who they are (Avery, 2019). Empowerment was being communicated through statements supporting the idea, that Glossier's products affect customers' confidence. By reposting the customers' comments such as

“the clear lipgloss by @glossier is magical and I feel like I can take over the world after I put it on” (Glossier, 2019c), an association between Glossier and empowerment was emphasized. By framing the social idea of empowerment in a way, which connects it with the consumption of Glossier products, Glossier supported the *ideological identification*. The empowering messages in advertising resonate with millennial women according to Drake (2017). Thus, by framing the idea of beauty empowerment and utilizing it for the brand’s marketing purpose, the brand supports the *ideological identification* by uniting the consumers through the millennial-appealing social idea of empowerment. Arguments linked to this rhetorical process had an emotional character, *pathos*. By using arguments such as “boy brow boosted my moms self esteem” (Glossier, 2019i), the brand was using the emotional argument that showed the empowerment Glossier gives to its consumers.

Lastly, the new ideological approach was also represented by the idea of free beauty interpretation. Again, this aspect relates to the BI element of *vision*, because Glossier’s philosophy is based on “giving voice through beauty as a direct-to-consumer company that leverages the power of personal narrative to own the beauty conversation” (Glossier, n.d.b). Thus, Glossier is focused on supporting the individual interpretation of beauty, which supports a person’s unique beauty narrative and as such, the idea of the free beauty interpretation represents the BI element of *vision*. This aspect of vision was promoted by statements such as “we support you in your freedom to write your own beauty narrative” (Glossier, 2019f).

Thus, Glossier was giving freedom to the consumers when it comes to beauty by being in opposition to the traditional dogmatical promotion of beauty. Therefore, Glossier was trying to build a non-dogmatical environment around the brand without hierarchically imposing beauty ideas. Instead of that, Glossier was situated as a tool to express the consumer’s own ideas about beauty freely. Because millennials tend to be attracted to non-hierarchical environments, such an idea should resonate with the consumers’ self-image (Moreno et al., 2017). Thus, a new ideological framework of how to approach beauty was offered to consumers by Glossier as a tool for the free interpretation of beauty and because of that, the *ideological identification* was supported.

The rhetorical process of the free beauty interpretation was connected to the emotional feeling of freedom, *pathos*. The emotional appeals arousing the feeling of freedom in a customer’s beauty narrative were communicated through statements such as “we want to help you to take care of your skin, and support you in whatever comes next” (Glossier, 2019f). These arguments communicated the brand’s full support of Glossier’s customers at any point in their beauty journey and at the same time emphasized, that looking after one’s skin should be consumer’s first focus and the next interpretation of beauty is up to them. Thus, the brand was enhancing the importance of skincare and looking after oneself while framing the idea of consumer’s own interpretation of

beauty. Thereupon, *pathos* was connected to the rhetorical process of showing Glossier as a brand, that supports customer's individual interpretation of beauty.

Interestingly, this construction of emotional arguments related to the idea of free beauty interpretation can be perceived as a way of giving freedom and also taking it away at the same time. Such a conclusion can be based on the fact, that the brand suggests a certain action (skincare) before the free interpretation of beauty is allowed. This idea can be seen as a way of framing the social idea of interpreting beauty while trying to subtly emphasize the importance of the skincare products offered by the brand.

In conclusion, the idea of a new approach towards beauty was communicated through the BI element of *vision*. Glossier appropriately identified the consumers' needs in concerning the interpretation of beauty within the context of the beauty market and presented a new ideological framework for its marketing purposes. Such an approach represents in the rhetorical exigence, which was supporting the *ideological identification* while the brand associations with less complex ideas such as happiness were leading to the *mechanical identification*. The arguments used in this BI element were based on both *logos* and *pathos*. By reflecting the beauty shift in the beauty paradigm, an overlap with customer's opinions about this topic was enhanced and as such, CBI was supported.

4.3 Living like Glossier

The third pattern represents associations between a particular lifestyle and Glossier. The brand is being connected to luxury, celebrities, customer beauty expertise, travelling, and the reality of everyday life. These aspects are related to the *mechanical identification*. The rhetorical processes are associated with the BI elements of *positioning* and *presentation* and promoted via *logos* and *ethos*. The overview of these relations can be found in Appendix H.

Associating a certain lifestyle with brands represents one of the aspects supporting CBI (Sihvonen, 2019). Lifestyle is a specific demonstration of the customer's identity and can be connected to the brands and consumption (Sihvonen, 2019). That is because a customer's desired lifestyle can be built through the consumption of brands, that are fulfilling customer's identity needs (Sihvonen, 2019). In other words, brands need to fit in with customer's ideas about their preferred way of living to support CBI.

To encourage this fit, the brands can actively build associations with the relevant lifestyle aspects in their communication to help the identification process. This can be done through the *mechanical identification*, which simply links the symbols and ideas without any need for critical thinking (Burke, 1969). When applied to the beauty industry and Glossier, the *mechanical identification* can be supported by associating the brand with specific lifestyle aspects, which either

belong to the beauty universe or are a priori determined by Glossier. The analysis showed, that all of the lifestyle associations were formerly part of the beauty industry or already pre-defined by Glossier, thus only the *mechanical identification* is supported by the Glossier lifestyle communication. The specific ways of communicating Glossier lifestyle are described below.

The first representation of Glossier lifestyle is related to travelling and is communicated through the BI element of *presentation*, which generally focuses on the consumers' self-image and aspirations (Harris & de Chernatony, 2001). By reposting customer's photos from the travels with Glossier products (figure 4.3.1), consumer's own self-image related to the travelling lifestyle is shown and thus, the *presentation* element is reflected. Therefore, a simple association between the idea of travelling and Glossier lifestyle is enhanced. Because the connection between the beauty industry and travel has already been significant due to the popularity of the on-the-go products, the idea of travelling does not represent a new association with beauty (CB Insights, n.d.). Therefore, the *mechanical identification* is supported since the associated idea of traveling is already part of the beauty universe. This association is then relevant to Glossier's main target audience since it represents a popular activity in millennials' life (Moreno et al., 2017). Thus, an overlap between the customer's self-image and the BI is actively supported by Glossier as a result of communicating the BI element of *presentation*, which reflects a relevant part of the millennial's life.



Figure 4.3.1: Representation of travelling lifestyle through user generated content

The second way of presenting Glossier lifestyle is through connection to famous personas. Again, this aspect was shown through the BI element of *presentation*, which showed pictures of a specific type of people wearing Glossier products – celebrities, models, and influencers. By that, the brand was reflecting its suitability for the famous people, to which their audience can look up to.

Consequently, Glossier is being linked to the aspiration of being closer to the celebrities. Because this approach is focused on the reflection of the customers' aspirations, it represents the *presentation* element of BI.

This connection is not a new approach to the marketing communication of the beauty industry. Connecting beauty and celebrities has a long history, which goes back to the beginning of Hollywood in the 20th century when beauty companies were already capitalizing on customer's identification with celebrities (Eldridge, 2015). Thus, associating the beauty brands and celebrities has a long tradition in the beauty industry. Consequently, sharing these types of posts leads to an association between the brand and famous people. As a result, the *mechanical identification* is supported, since this association can be considered normal in the beauty universe. The described rhetorical process was connected to the credibility persuasion mean, *ethos*. By showing Glossier's products as suitable for the celebrities, a certain level of credibility in the brand and the performance of Glossier's products are shown because the influential individuals are improving the brand's credibility by approving it for their celebrity lifestyle. As such, the *ethos* was linked to the rhetorical process of showing the Glossier lifestyle in connection to celebrities.

Glossier lifestyle is also being connected to the life of beauty enthusiasts with a deep knowledge of make-up and skincare. Such a lifestyle attribute is shown by the BI element of *presentation*, which portrayed customers as beauty editors with a certain level of expertise. This reflects the target audience of the brand since Glossier is for the beauty enthusiasts, who "have something to say about beauty" (Avery, 2019, p. 8). By reposting the customers' reviews and recommendations of products, consumers' expertise is being shown. Such communication then leads to encouragement of the *mechanical identification*, which associates a group of beauty enthusiasts with Glossier and consequently creates the idea of Glossier as a community of beauty lovers. Thus, this enhancement of the *mechanical identification* creates an association between Glossier and its pre-defined audience's characteristic. Such an approach is complementing the millennials' desire to be seen as experts through the utilization of their knowledge (Moreno et al., 2017). Glossier is taking advantage of millennials' trait and purposively associates it with the brand.

This rhetorical process is then linked to the logical rhetorical mean, *logos*. By using the customer's logical arguments about the quality of Glossier products, the brand was showing the customer's level of understanding beauty and their interest in it. This is for example reflected in the consumer's comment about Glossier products, that improved his skin. He reviewed the qualities of the products and also stated "I became more interested in skincare, and did more research" (Glossier, 2019e). Through statements like this, *logos* is connected to the rhetorical process of showing consumers as beauty editors.

Moreover, Glossier lifestyle also reflects a reality of every day. This is communicated through the BI element of *positioning*, which focuses on defining what is the brand’s offering and “what the brand is” (Harris & de Chernatony, 2001, p. 444). In this particular case, Glossier defines itself as a brand for real life (Avery, 2019). The message behind such *positioning* is that Glossier’s products reflect the real needs of the consumers and are supposed to be used all the time. This was for example communicated by showing the products with signs of using (e.g. half-empty products). As such, the brand is creating a link between the real-life appropriateness and its pre-defined positioning, which is already part of the brand universe. Thereupon, the *mechanical identification* is supported through the association of Glossier with the appropriateness for the real-life beauty shelves.

Such a process is then connected to logical arguments, *logos*. By reflecting the solution of real-life beauty problems through the arguments such as “Milky Oil: optimized for mess-free application” (Glossier, 2019a), logical reasons emphasizing the brand’s qualities were shown. Because an underlying logical reason for Glossier’s suitability for real-life can be found behind those arguments, *logos* is connected to the rhetorical process of presenting Glossier as a real-life brand.

Finally, the Glossier lifestyle was also being linked to luxury because Glossier products are often complementing items from other (usually) luxurious brands (figure 4.3.2). Thus, Glossier is through the element of *positioning* connecting the brand with the idea of luxury. This is related to the characteristic of the brand, as Glossier represents a modern luxury brand positioned in-between the traditional luxury brands and drugstore brands (Paintsil, 2019). These types of brands are able to keep their prestigious level despite being marketed to the mass market (Truong, McColl, & Kitchen, 2009). The association between the luxurious lifestyle and the brand supports the *mechanical identification* because it relates to the already predefined positioning of Glossier.

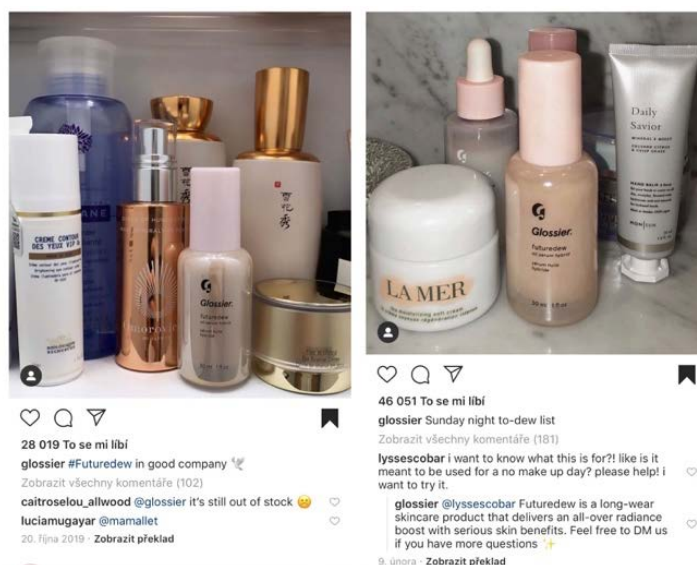


Figure 4.3.2: Glossier products surrounded by luxurious skincare products on consumer’s beauty shelves

This association is important for the self-image of millennials because millennials aim to gain status and personality through the consumption of the brands symbolising luxury (Moreno et al., 2017). Thus, through the *mechanical identification* of associating a luxurious lifestyle and Glossier, the brand provides an opportunity for the audience to showcase and experience the feeling of a luxurious lifestyle and as such supports CBI.

This rhetorical process is then linked to the credibility of the brand, *ethos*. The credibility is confirmed by showing the brand as a good partner of the luxury brands. The compatibility of the product with other luxurious skincare products on the visual is emphasized through the descriptions such as “#Future Dew plays well with others” (Glossier, 2019h). The presence of the luxury brands in these posts reflects Glossier’s positioning as an equal partner of the other luxurious beauty brands on the market. Thus, it is linked to the rhetorical process representing a luxurious lifestyle.

In conclusion, Glossier lifestyle is carefully constructed by associating the brand with luxury, celebrities, customer beauty expertise, travelling and the reality of everyday life. The rhetorical processes behind these associations are based on the BI elements of *positioning* and *presentation*, which are supporting the *mechanical identification*. The arguments used to enhance this identification are linked to persuasion means of *logos* and *ethos*. Because the specific lifestyle constructed around the brand reflects in majority millennials’ interests, Glossier actively supports CBI by its attempt to meet customer’s identity needs connected to lifestyle.

4.4 Glossier is a beauty expert and an animal-loving friend

The fourth pattern in the dataset embodies Glossier’s personality and its resemblance to the consumers’ humour. Specifically, Glossier is shown as a funny, animal-loving, and friendly beauty expert, who shares a specific type of humour with its consumers. These personality traits are connected to the *mechanical* and *analogical identification*. The rhetorical processes are linked to the BI element of *personality* and *presentation* and emphasized via *pathos* and *ethos*. The overview of these relationships can be found in Appendix I.

The brand personality concept represents another way how to support CBI (Sihvonen, 2019). It helps to connect consumers with companies because it enables brands to become a part of the consumers’ showcased identities (Aaker, 1996). In essence, brand personality needs to overlap with the customer’s ideas about their own personality to enhance CBI.

Since millennial consumers are perceiving brands more as persons than distant companies (Villena, 2019), the idea of brand personality is especially relevant for this generation. Millennials prefer to be surrounded by brands with similar ideas to their own and the connection with their

identities is especially embraced if the brand personality is strong and positive (Freling & Forbes, 2005; Villena, 2019). One of the ways to achieve a successful connection between the brand *personality* and millennial consumers is the utilization of positive emotional rhetorical means. Consequently, by communicating the desired brand *personality* efficiently, the overlap with the self-image of the consumers can occur leading to CBI.

The match between the brand *personality* and customer's personality can be done through various associations resulting in different types of identification. The *mechanical identification* is supported if only the simple personality traits such as friendliness or sweetness are associated with the brand. That is because the *mechanical identification* is based on linking the simple ideas with the symbols, which does not necessitate any critical thinking (Burke, 1969). In this case, the simple idea is represented through the Glossier's characteristics, which could be generally expected from the beauty brands. However, if the brand is basing its personality on traits, which normally do not belong to the beauty universe, the *analogical identification* is enhanced. This is due to the *analogical identification's* characteristic of using new frameworks in unusual environments (Burke, 1969). The analysis showed, that Glossier supports both types of identification. The concrete way of communicating the brand personality and building a friendship with the consumers based on this personality is discussed below.

First, Glossier's personality characteristic was associated with the brand's beauty expertise. This aspect relates to the BI element of *personality*, which describes the brand's characteristics (Harris, & de Chernatony, 2001). In relation to the Glossier's beauty expert persona, it is important to mention the brand's origins. Glossier was established on the Into The Gloss blog, through which the group of beauty editors was sharing recommendations and reviews of different beauty products (Avery, 2019). This beauty expert personality was also preserved in the contemporary communication of Glossier and became a part of its brand *personality* on Instagram. For instance, Glossier was showing its expertise by educating consumers about different ingredients in their skincare products (figure 4.4.1). This communication enhanced the association between Glossier and beauty expertise, thus presented Glossier as a beauty expert. Because this trait can be expected in the beauty industry, the *mechanical identification* is supported.

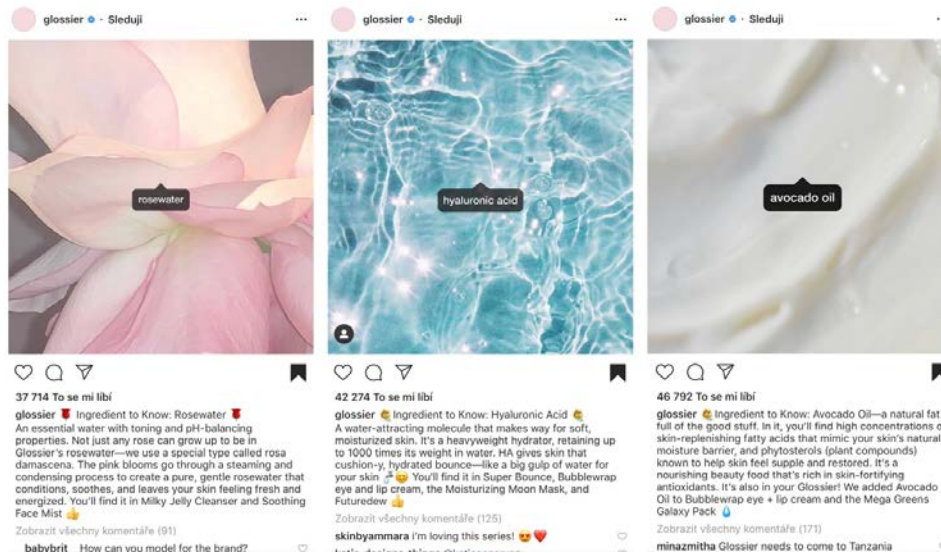


Figure 4.4.1: Showing the brand’s expertise through its knowledge about specific ingredients

This rhetorical process was connected to the arguments based on the rhetorical mean of *ethos*, which shows the speaker’s credibility (Leach, 2000), in this case, the credibility of Glossier. By sharing educational information about the different ingredients in Glossier’s skincare products, the brand was showing how it understands the needs of the consumers’ skin and the relevance of the right ingredients for it. Thus, Glossier’s *ethos* of being a beauty expert connects to the rhetorical process supporting the same idea.

The second Glossier’s characteristic, which also relates to the BI element of *personality*, is friendliness. For instance, this trait was communicated by addressing the audience as friends. Consequently, linking the friendly characteristic with Glossier supports *mechanical identification*, because this association can be seen as something normal and not surprising in the beauty industry. Communicating the positive personality trait is very relevant since millennials tend to embrace these brands (Freling & Forbes, 2005). Therefore, by showcasing a strong positive *personality*, the brand is actively supporting the identification process with its main audience.

Such rhetorical process was linked to friendly emotional appeals, *pathos*. The feeling of the brand’s friendliness was shown by addressing the brand’s audience as friends or having friend-like reactions to consumers’ posts stating that the brand is feeling the same as the consumer. Thus, the friendly emotional appeal relates to the rhetorical process of Glossier’s friendly personality.

The third Glossier’s characteristic refers to being funny. This trait is related to two BI elements – *presentation* and *personality*. For example, the *presentation* element was communicated through sharing funny graphics and referencing popular memes. However, the trait of being funny was also assigned to customers by reposting their funny posts. By portraying customers in a specific way, the BI element of *presentation*, which focuses on customer’s self-image and aspirations, was communicated as well (Harris, & de Chernatony, 2001). Because Glossier was

also portraying its audience as being funny, a reflection of the consumers' image was shown and as such, the *presentation* element of BI was enhanced too. Thus, the brand *personality* element was supported by the BI element of *presentation*, which communicated similar characteristics of both the brand and its audience (figure 4.4.2).

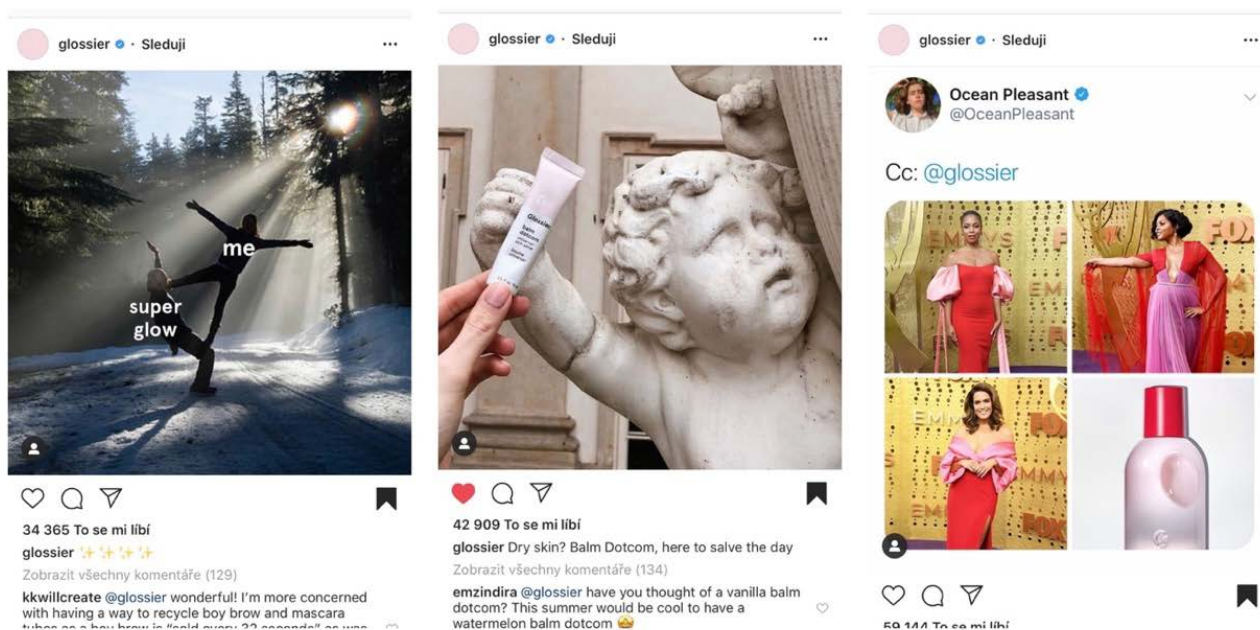


Figure 4.4.2: Posts showing Glossier and its audience as being funny

This communication resulted in the association between Glossier and the trait of being funny. The association of a funny beauty brand represents a simple connection between the idea (being funny) and symbol (brand), thus supports the *mechanical identification*. Especially by utilizing the popular concept of memes used by the millennials in their twenties (Kostadinovska-Stojchevska & Shalevska, 2018), the brand is using the style of funny viral communication, which resonates naturally with the generation it is aiming at. Thus, the *mechanical identification* offers a way for the brand to be embraced by its main audience thanks to the overlap in the humour.

This rhetorical process was connected to the amusing emotional appeal, *pathos*. The feeling of being amused was encouraged by the funny, sassy comments and graphics, references to popular memes or funny play with words. By this, the brand was trying to arouse the positive feeling of amusement in its audience and as such, this *pathos* relates to the rhetorical process of presenting Glossier's funny personality.

The last personality trait of Glossier is an animal lover, which relates to the BI element of *personality*. The brand showed its sweet animal-loving side by reposting adorable pictures of customer's pets, (figure 4.4.3). Consequently, by sharing the cute dogs and cats in Glossier related environment (e.g. holding Glossier products), an association between Glossier and its love for pets was created. This enhances the *analogical identification* because such a framework is not

traditionally utilized in the beauty market. The topic of animals in the beauty industry could be expected more in connection to the controversial issue of animal testing. On the other hand, the cute presentation of pets in Glossier's posts is a new way of framing the connection between beauty and animals. As such, the brand is directly addressing the beauty consumers with pets (or with positive feelings towards pets) and offering a non-traditional way of identifying with a beauty brand. This is related to the positive emotional appeal of cuteness, *pathos*. By showing adorable dogs and cats, the brand was arousing a feeling of cuteness in its audience.

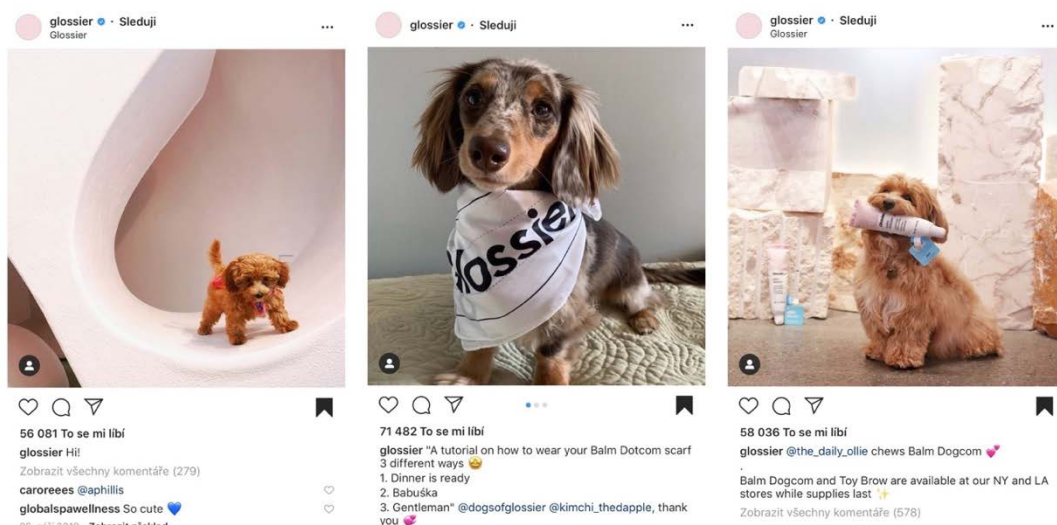


Figure 4.4.3: Glossier showing its animal-loving personality on Instagram

Overall, the presentation of the brand's personality was found to be fragmented into elements, which were in majority based on the positive emotional appeals, *pathos*, and *ethos*. Moreover, the brand *personality* was found to be connected to the *presentation* element of BI. This was done by showing similar characteristics of the consumers with the brand's *personality* (e.g. the brand has a similar sense of humour as its consumers). Consequently, Glossier offered a concrete example of how the brand's personality overlaps with the personality of its consumers and actively supported CBI by appeals to the *mechanical* and *analogical identification*.

4.5 #communitiesofGlossier – the power of digital crowds and their role in consumer brand identification

The last pattern focuses on Glossier's interaction and relationship with the digital crowds. This pattern is represented by Glossier's active attempts to build and show a loving relationship with the digital culture, interaction with the digital culture, recognition of the crowdculture, inspiration by the digital cultures, and the idea of the Glossier digital beauty community. These aspects are connected to the *mechanical*, *analogical*, and *ideological identification*. The rhetorical

processes are associated with the BI elements of *culture* and *relationship* and promoted via *ethos*, *pathos*, and *logos*. An overview of these relationships can be found in Appendix J.

The concept of identification is in Burke's (1969) understanding a way of bringing different individuals together and connecting them through a similar idea. In essence, the identification represents the creation of a community connected through the same ideas or opinions that are somehow differentiating them from the rest. The digital communities play an important role in contemporary branding and can be utilized for the company's purpose (Holt 2016). With the right utilization of the crowdcultures, companies can manage to efficiently target audience's interests (Holt, 2016). Thus, to be able to find the right ideas to communicate and fit-in with the consumer's self-image, the crowdculture can serve as an important tool supporting the identification process if used appropriately.

In the case of Glossier, the interaction with the digital culture was heavily present in its communication on Instagram. The utilization of digital crowds represents the most complex way of supporting the identification process from all of the ones described. This pattern is characteristic by heavily inter-connected elements, which often build the idea of community through the *mechanical identification* and were linked to emotional arguments arousing the feeling of community, *pathos*. The *mechanical identification* was much more prominent in this pattern as in majority, Glossier's interaction with the digital crowds resulted in simple associations between ideas and the brand, which are characteristic for this type of identification (Burke, 1969). The *analogical identification*, which is according to Burke (1969) based on the utilization of the new frameworks in the unusual environment, was present only when an unconventional crowdculture in the beauty was addressed. The *ideological identification* was particularly identified in a case of addressing the digital culture, which is related to the framing of social ideas in the communication of Glossier, thus engaged groups linked to gender and ethnic inclusiveness.

This pattern overlaps with the previous patterns because the majority of the data set consisted of the customers' content. This type of content represents the brand's connection with the digital culture while it also functions as a tool for the expression of the BI elements. The specific ways of using the digital culture as a tool to enhance the identification are now discussed in-depth.

First, Glossier interacted with the digital culture by showing concrete examples of how the crowdcultures inspire the brand. The connection between the brand and the digital is at the core of Glossier's BI element of *culture*, which reflects the corporate values of the brand (Harris & de Chernatony, 2001). This aspect of interaction with the digital culture relates to the corporate value of curiosity, which is based on the idea of listening to others and the need to look for ideas outside the brand's company (Glossier, n.d.c). As Avery (2019) mentions, the idea of being inspired by the digital environment was at the beginning of Glossier and the analysis showed, that it continues to

be communicated towards the brand's audience. This approach represents a way of looking for inspiration outside the company and as such embodies the BI element of *culture*.

The inspiration by the digital environment was shown through the co-creation with the crowdculture's members on the products and by reposting social media posts not primarily related to the brand, however, still fitting in the marketing communication of Glossier. The communication supported two sorts of the *mechanical identification*. Through showing a concrete example of the audience's co-creation with the brand, Glossier was being associated with the idea of the participatory beauty community. Millennials like to actively engage with the brand through co-creation (de Vries & Carlson, 2014) and as such, a favourable way of interaction with its target audience is supported by this association. Not only that, but the co-creation unites consumers together as shapers of the brand's identity (Kennedy & Guzmán, 2016). It could be argued, that by promoting the co-creation process, the process of overlapping BI with the customer's identity is supported because consumers are projecting their ideas and values into the brand. This idea is also approved by the results of Kennedy's and Guzmán's (2016) research, which suggests, that one of the motivators for the brand co-creation among millennials is brand identification. This argument supports the idea of CBI, which brings people together. In the case of Glossier, the brand was communicating the idea of one big beauty community, whose members have the right to co-create with the brand and as such supported the *mechanical identification*.

However, Glossier was also being associated with its social media relevance. As a result, the *mechanical identification* connected Glossier with the idea of a social media brand, which is relevant for the millennial audience. Both of these rhetorical processes were linked to the rhetorical mean of Glossier's social media *ethos*. The *ethos* of the brand was built through the inspiration on social media, references of the Instagram culture in its visual communication, reposting appropriate content, and mentioning the co-creation of the brand with the social media users. These arguments are showing to the audience its importance in the brand's creation and that Glossier is listening to what is being said on social media. Consequently, the credibility was showcased by emphasizing the brand's capability to orientate itself in the environment that is an inherent part of millennial's life.

Second, Glossier's digital actions were focused on showing the loving relationship with the crowdculture of beauty lovers on Instagram. This aspect is connected to the *relationship* element of BI, which explores the relationship between the consumers and the brand (Harris & de Chernatony, 2001). In this case, the loving relationship was built by presenting a two-way appreciation between the consumers and the brand. This two-way appreciation was based on a mixture of posts, which showed Glossier's gratitude and love for its consumers and also portrayed the customers being grateful to the brand. By this, the association between the idea of the consumer-focused brand and Glossier was created. Consequently, this association supported the *mechanical identification*

because the idea linked to Glossier was a simple association without any need for critical thinking. These attempts for the *mechanical identification* can be considered successful since consumers are trusting Glossier due to the brand's ability to efficiently showcase consumers as being central to Glossier's activities (Paintsil, 2019).

This rhetorical process was linked with two sorts of emotional means, *pathos*. During the two-way appreciation, the arguments were often trying to move the audience in a very touching way and thus represent the first *pathos* related to the rhetorical process of building the relationship with the digital culture. This can be seen on a concrete example of a reposted message from a customer, that emphasized how Glossier helped customer's mothers after she went through cancer (Figure 4.5.1). Furthermore, the second *pathos* was an emotional appeal of excitement. For instance, this *pathos* was identified on an example showing the customer's excitement about the opening of a new pop-up store. To conclude, the rhetorical process of actively building a loving relationship with digital culture was related to *pathos* based on the touching appeals and feelings of excitement.



Figure 4.5.1: Two-way appreciation between Glossier and its customers in one Instagram post

Third, Glossier was also interacting with the digital crowds by giving recognition to the customer's content on its own Instagram. This interaction represents the BI element of *relationship* because through sharing customer's content on Glossier's profile with a huge following, a connection between the brand and customers was enhanced. This was communicated by reposting the customers' content on Glossier's profile, through which the brand acknowledged its consumers.

In her post-feminist discourse analysis, Findlay (2019) describes such attempts as an online equivalent of being praised by popular girls. Often, the brand was sharing consumers wearing different make-up products or reposting their product reviews. By this, the brand was explicitly showing different individuals interested in beauty, who were connected by the symbol of Glossier. As such, the idea of the beauty community around Glossier was being shown on the concrete examples of individuals. Thus, once again, the *mechanical identification*, which associated Glossier with the idea of the beauty community was enhanced. This is in-line with Paintsil's (2019) research, which focused on consumer engagement with Glossier. According to her, being shown on the social media page of Glossier made consumers feel validated and appreciated as important members of the Glossier community (Paintsil, 2019).

This rhetorical process was connected to two types of rhetorical appeals – *pathos* and *logos*. Logical arguments, *logos*, were showing the expertise of the beauty community through the reposted reviews mentioning qualities of the products, while *pathos* was supporting the feeling of community through continually sharing different individuals, that were connected by posting content on their profiles with Glossier's products. Therefore, both *logos* and *pathos* were related to the rhetorical process of giving recognition to the Glossier's audience.

Fourth, Glossier was also interacting with the digital culture by supporting the customers' active engagement with the brand. This interaction with the digital crowd represents the BI element of *relationship*, because the engagement enhanced the relationship between the digital crowd and brand. Glossier was often supporting the audience's engagement by encouraging actions such as tagging someone or asking for consumer's opinions about a certain product (figure 4.5.2). By this, an association between Glossier and a group of beauty enthusiasts was created. Thereupon, the *mechanical identification* based on the connection of Glossier and the idea of the engaged beauty community was created. This identification can be considered successful because consumers are engaging with Glossier to achieve the feeling of belonging to the Glossier community (Paintsil, 2019). By supporting the feeling of belongingness to the beauty community associated with Glossier, CBI was being enhanced.



Figure 4.5.2: An example of how Glossier supports digital culture's engagement with the brand

Consequently, this process was linked to the emotional appeals, *pathos*, that were focused on building the feeling of the community. Through the arguments such as “tag your mom, who loves boy brow” (Glossier, 2019j), Glossier was supporting the emotional feeling of community by implying the existence of the group of mothers loving the brand's product. The brand was encouraging the children to tag their mums to boost the mothers' feelings of belongingness with the brand. Because of that, *pathos* is linked to the rhetorical process of associating the beauty community with Glossier through the active support of the audience's engagement.

Last, the relationship between the brand and the digital audience was encouraged by addressing the different groups as parts of the Glossier community. Diverse groups, such as mothers, fathers, or even dogs were described as members of the different Glossier communities through utilization of hashtags such as #dadsofglossier or #dogsofglossier. Once again, this way of communication represents the BI element of *relationship*, because it helps to connect the brand with the specific fragments of the audience and as such helps to build a relationship with them. Hence, the brand was actively communicating the idea of different sub-communities being unified by Glossier, which resulted in different sorts of the *mechanical*, *analogical*, and *ideological identification*.

The *analogical identification* took place when an association between the community of pets and Glossier was created. The brand was bringing together lovers of pets within their community through the idea of the Glossier pet community called #dogsofglossier and

#catsofglossier. Glossier used an unusual theme in the beauty universe, which resulted in the *analogical identification*. Glossier even took the support of the dog sub-community to another level by creating a specific Instagram profile for #dogsofglossier. This profile works as a separate Instagram channel to support the identification process with the brand.

The *ideological identification* was identified when the idea of being inclusive towards the community of men, more specifically dads, was associated with Glossier. By using the hashtag #dadsofGlossier, Glossier used the social idea of inclusivity to build the Glossier community and because of that, *ideological identification* showing Glossier's inclusiveness took place.

Other groups related to the Glossier community were mothers and babies. With the specific hashtags of #babiesofglossier and statements such as "moms of Glossier" (Glossier, 2019b), the brand was supporting the *mechanical identification*, which associated Glossier with the idea of family and the brand's appropriateness for women of all ages. The communities were addressed both separately and generally. Through the statements such as "we strive to create experiences that connect people and foster a sense of belonging" (Glossier, 2019d), the brand was actively communicating the idea of one big beauty community. As a result, the *mechanical identification* associating Glossier with the idea of the beauty community was supported once more.

All of these rhetorical processes were then connected to the emotional appeal, *pathos*, which was arousing the feelings of community. By showing, that diverse groups as members of the Glossier community, a feeling of belonging to the Glossier cult was imposed onto the audience. As such, *pathos* relates to the complex rhetorical process of supporting the different communities of Glossier.

To summarize, the digital culture played an important role in supporting CBI. Different BI elements were showcased through the consumers' content and consequently portrayed the overlaps between the Glossier's identity and consumer's self-image. This overlap was enhanced because the brand was using the audience's authentic social media content and associated it with Glossier. Thus, Glossier used the content representing the audience's digital identity as a way to express the brand's own identity. The brand was giving recognition to the consumers' content by reposting it and by actively encouraging consumers to engage with Glossier. Consequently, the cycle of reposting user-generated content and supporting engagement showing the overlaps between the customer's identity and BI resulted in the support of CBI.

The connection of Glossier with the digital environment was related to the BI element of *culture* and linked to the brand's social media *ethos*. The brand was also showing a two-way loving relationship with its customers through the BI element of *relationship*, which supported the *mechanical identification* with a customer-focused brand and was connected to *pathos*. However, the main idea related to Glossier's interaction with the digital culture was the thought of the digital

beauty community united by Glossier. This reflects the BI element of *relationship*. More concretely, the audience was being unified by its content under the idea of Glossier being one big beauty community. That is because the brand was also using user generated content to actively build the association between the brand and the different communities. To associate the idea of community with Glossier, the brand was building a *relationship* with the digital culture especially through utilization of emotional appeals, *pathos*. As a result, the *mechanical, analogical, and ideological* identification was actively supported by the brand.

4.6 Dissociation attributes of Glossier

Apart from the identification processes, this thesis also aims to explore the attributes leading to dissociation from Glossier. According to Burke (1969), the identification process unites but also divides. Thus, Glossier's identity appealing to some parts of the market can make different groups feel dissociated from it. The attributes, which could make consumers not feel aligned with the brand, are now discussed.

First, the ideological ideas of the new beauty paradigm and inclusiveness could lead to the dissociation when the individual does not believe in racial equality or believes in traditional gender stereotypes such as men should not wear make-up. For instance, if an individual believes men should not be associated with feminine traits, the communication showing men wearing make-up could be clashing with the individual's beliefs since the usage of cosmetics enhances the impression of femininity (Workman & Johnson, 1991). Thus, if a person believes men should not be associated with feminine traits, the communication showing men wearing make-up could function as a dissociating element contrasting the audience's beliefs. This means, that the societal idea of inclusiveness could have a strong disassociating effect on people disagreeing with racial equality or on individuals with conservative views on gender.

Second, the idea of non-transformational beauty could have a dissociative effect on a certain part of the beauty market, that enjoys using make-up to change their appearance significantly. For example, beauty trends of the past decade were heavily influenced by the drag community and their glamorous make-up looks (Rodulfo, 2018). This means, that the beauty trends during the past years were also focused on heavy make-up looks, which changed the looks of an individual significantly. The likelihood of younger women wearing this type of heavy make-up is much higher compared to other age groups (Euromonitor Research, 2018), thus especially young millennial women can incline to these looks despite the fact, that majority of women prefer natural make-up looks. Thus, the approach towards beauty, that prefers glamorous intense make-up trends, can be seen as opposing to the non-transformational approach of Glossier, that is heavily associated with the brand in its Instagram communication. Consumers who prefer to wear heavy

glamorous make-up looks and like to change their appearance dramatically may not feel an overlap of their identity with Glossier.

To conclude, Glossier communication could lead to dissociation based on the social ideas of inclusiveness and its emphasis on natural looks. These attributes may lead to dissociation because they represent characteristics, which may support the identification and also may cause someone to not feel aligned with the brand.

4.7 Summary

This chapter aimed to analyse the rhetorical processes of identification behind the brand Glossier. The analysis showed how Glossier actively supports CBI through the communication of its BI. Based on the three-step research design, five patterns of the BI were identified – *the digital communities of Glossier, inclusiveness, the promotion of the new beauty paradigm, the friendly animal-loving personality of a beauty expert, and specific type of the Glossier lifestyle*. Next, the relationship of these patterns with rhetorical means and types of identification was explored. This resulted in the identification of the most prominent rhetorical processes in the communication of the brand on Instagram.

The results indicate several important findings. First, the finding related to the research question about rhetorical processes of identification showed the brand was actively supporting all three types of identification defined by Burke (1969). This means, that the *mechanical, analogical, and ideological identification* were enhanced by the communication of the BI elements. Consequently, the brand is offering a complex set of associations, frameworks, and social ideas providing many opportunities for the overlap with the consumer's self-image. By supporting this overlap, the CBI process was actively enhanced by the brand.

The analysis showed, that certain BI elements had a tendency to be connected to particular types of identification. The BI elements of *relationship, personality, positioning, and presentation* were often connected to the *mechanical identification* and in some cases, when associations were being created with unusual symbols for the beauty universe, to the *analogical identification*. However, the elements of *vision and culture* were more prominently linked to the *ideological identification*. Because *vision and culture* represent the central elements of BI (de Chernatony, 1999), the core BI elements were linked to the framing of big social ideas, while the other elements were associated with simpler ideas.

What is important to emphasize about these associations is their relevance for the target audience. As the analysis showed, the *mechanical identification* based on associations such as luxurious lifestyle or funny personality has a high probability to resonate with the main target audience – millennials. The same can be applied to the *ideological identification*, that managed to grasp the relevant topics resonating with the audience and utilize them for the brand's marketing

purposes. The support of the social frameworks such as inclusiveness or promotion of the new beauty paradigm also represents the brand's ability to correctly identify rhetorical exigence – the opportunity based on the unfulfilled needs of the consumers due to the incompetency of the competitors (Bitzer, 1992).

Special attention should be given to the most prominent idea behind the *mechanical identification*. Often, the messages communicated towards the audience were about Glossier being one big beauty community, which is supportive, trustworthy, and based on sharing the recommendations from different members. Such identification can be considered successful because Glossier consumers are feeling motivated to engage with the Glossier community and even feel obligated to share their knowledge with others (Painstil, 2019). The brand managed to create the feeling of a community so strong, that individuals united by Glossier are feeling obligated to help other members of the group.

On top of that, the brand is positioning itself at the heart of the Glossier community in the role of a funny and animal-loving beauty expert. This represents an active attempt to shift the brand from being seen as a corporation to being perceived more as a consumer's peer. According to Mangold and Smith (2012) millennials tend to follow peers' opinions in their consumption. Therefore, positioning the brand in the role of a peer offers the opportunity to have more influence on consumers and their consumption. If the brand is perceived more as a peer, millennials should be more willing to base their choices on the information from the brand. Paintsil's (2019) research supported this conclusion as it showed that consumers' level of trust in Glossier was so high that there was almost no research before purchase. In the contemporary beauty industry, this is not so common, because beauty consumers tend to do their research about the performance of the beauty product before they purchase it (Valentine, 2019). Thus, the communication of BI led successfully to the *mechanical identification*, which positively influences consumers' consumption behaviour.

The second important finding relates to the sub-question about the role of the digital culture in the identification process. The analysis showed, that Glossier was actively using digital cultures in its communication of BI and as such, supporting *mechanical, analogical, and ideological identification*. The majority of the brand's content on its Instagram page was reposted user generated content and as a result, all BI elements were communicated through this content. Thus, the influence of the digital culture overlaps with the other patterns identified in the analysis. This indicates, that the digital culture played an inherent part in the identification process because the audience was put into the position, where it was representing the brand and therefore was co-creating its identity. As a result, Glossier supported the overlap between the audience's digital

personas and the brand by showing concrete examples of customer's identity overlap with the BI and as such enhanced CBI.

What is remarkable is that its audience desired to be included on Glossier's Instagram as it provided them with the feeling of being a validated member of the Glossier community (Painstil, 2019). Thus, Glossier managed to overcome the issue of not being part of communication with the consumers since the consumers wanted to actively interact with the brand (Painstil, 2019). The brand created a cycle based on a two-way positive relationship, which enhanced BI of Glossier through the audience's content while this contribution brought pleasure to the audience. The brand unites the digital culture, supports the engagement with it, and uses it as a tool to encourage identification.

The third finding relates to the sub-question about the kinds of rhetorical appeals used by Glossier to target its audience. All of the three types of persuasive arguments, *logos*, *ethos*, and *pathos* were present in the communication of Glossier (Appendix D). This means, that the brand was inventing its persuasive arguments through the logical as well as emotional appeals while also emphasizing its credibility.

Logical arguments, *logos*, were usually connected to the presentation of products' qualities and the benefits that Glossier and its products bring to the consumers. Also, the arguments related to doubting the current social paradigm were logically based and related to the *ideological identification*. However, emotional appeals, *pathos*, were much more prominent in the communication of Glossier. What should be noted is that in the majority, Glossier tried to arouse positive feelings in its audience (e.g. amusement, cuteness, empowerment). This means the brand is trying to avoid causing negative feelings in its audience, which is linked to its attempt to reverse the traditional beauty paradigm in the industry.

The credibility of the brand, *ethos*, was also present in the brand's communication, interestingly often in a manner that also promoted other brands. Repeatedly, the *ethos* of the brand was built through the idea, that Glossier's products are good partners of the other (often luxurious) products. Other ways of presenting the brand's credibility were through the persona of the beauty expert or by showing celebrities wearing Glossier's products. The credibility was also presented in the connection to the brand's inspiration by social media, which showcased the brand's capability to orientate itself in the environment, which is an inherent part of the millennial's life.

Lastly, it is important to mention the attributes that could lead to dissociation. The analysis revealed, that by communicating the social ideas of inclusiveness, consumers who do not share such beliefs could feel dissociated from the brand. Moreover, Glossier's emphasis on showing

natural, non-transformational make-up looks could lead to dissociation when consumers preferred to use make-up to transform their appearance significantly.

Overall, the analysis enabled the exploration of the complex rhetorical processes behind the brand's communication and allowed to answer the research question along with the sub-questions. Generally, the main rhetorical processes were being connected to the idea of the Glossier beauty community and its interaction with the digital crowds and were based on positive emotional appeals.

5. Conclusion

The beauty industry has undergone a significant transformation during the past decade due to the shifting beauty paradigm and the rise of digital technologies. According to Euromonitor Research (2018), women have started to challenge the traditional beauty paradigm while the rise of social media decreased the brand's power to control what is said about them online (Edelman, 2010). This indicated a need to understand how to efficiently utilize the brand's digital media, especially owned social media because those can be still according to Xie and Lee (2015) fully controlled by the brands. This study aimed to contribute to the understanding of how to effectively utilize digital media, in this case, brands' social media profiles, and explore how can digital branding on these channels contribute to the favourable customer identification process from the brand's point of view.

CBI is a state when customers get a sense of belonging with a brand (Lam et al., 2012), which is based on the overlap between customer's self-image and brand scheme in consumer's mind (Carlson et al., 2008). In essence, CBI enables consumers to feel like they belong to the brand communities. Due to its highly engaged digital community, Glossier's communication on Instagram was analysed to learn, what is behind Glossier's success in building a strong consumer community and how can this community be appropriately addressed from the brand's perspective. To do so, this study expanded the theory of customer brand identification by Burke's (1969) theory of identification and de Chernatony's (1999) concept of brand identity. This enabled the exploration of CBI from the brand's point of view by focusing on the rhetorical processes of identification in the brand's marketing communication.

5.1 Answers to the research question and sub-questions

The three-step coding process combining the rhetorical and visual discourse analysis enabled to examine the communication of Glossier on Instagram and showed several important findings related to the rhetorical process of identification behind Glossier's Instagram communication. The answers to the research question and sub-questions are consisting of several aspects, which are now summarized.

The first aspect relates to the main research question, which explored the rhetorical processes of identification behind the beauty brand Glossier. Generally, the brand was communicating its BI through all types of identification. By enhancing the *mechanical*, *analogical*, and *ideological* identification, Glossier created a network of complex associations, which encouraged the overlap between the audience's self-image and brand. By this, Glossier supported CBI. However, different types of identification were connected to the different types of BI elements. The elements of *relationship*, *personality*, *positioning*, and *presentation* were often

related to the *mechanical identification* and *analogical identification*, while the elements of *vision* and *culture* were more prominently linked to the *ideological identification*. Thus, the brand was communicating its core BI through a specific framing of social ideas (inclusivity, new beauty paradigm) and complemented it with simpler associations (Glossier lifestyle, funny and expert personality), which were appealing to its target audience.

The support of the social frameworks such as inclusivity or promotion of the new beauty paradigm represented the brand's ability to identify the rhetorical exigence – the opportunity that arises when the audience's needs are not being fulfilled by competitors (Bitzer, 1992). Glossier focused its communication on two social issues – inclusiveness of genders and ethnicities as well as on the promotion of the new beauty paradigm. Both topics represented ideas resonating with millennials. In the case of the new beauty paradigm, a paradigm shift to the individual interpretation of beauty was communicated. Despite the brand's attempts to distance itself from dogmatically imposing beauty ideas onto the audience, an interesting contradiction was identified - the free interpretation of beauty was conditioned by using skincare. Thus, it seems, that the new beauty paradigm is framed in a way, that tries to subtly emphasize the necessity to use the skincare products offered by the brand.

The most prominent idea behind the *mechanical identification* showed Glossier as a big beauty community based on trust, support, and engagement of the members. Through this type of identification, Glossier managed to build a community so engaged, that individuals feel obligated to help other members of the Glossier community (Paintsil, 2019). Furthermore, Glossier positioned itself at the heart of its own community in the character of a funny and animal-loving beauty expert. By this, the brand presented itself as a consumer's peer, not a distanced corporation. Due to this BI element of *personality*, millennials should be more willing to base their choices on the information from the brand, since they tend to reflect peers' opinions in consumption (Mangold & Smith, 2012). This is supported by Paintsil's (2019) research, which showed consumers considered Glossier so trustworthy, that they carried out "little to no research" before their purchase (Paintsil, 2019, p. 82). Thus, the idea of brand community, of which is Glossier an inherent part, led successfully to the *mechanical identification*.

The second important finding relates to the sub-question focusing on the digital culture's role in the identification process between Glossier and its audience. Glossier proactively used the crowdculture in its communication of BI because most of the brand's content on Instagram was reposted customers' content. Thus, the customer's own content served as a tool to communicate all the elements of BI. As a result, the usage of content from the crowdculture supported the *mechanical, analogical, and ideological identification*. This indicates crowdculture's crucial part in the identification process. By reposting the audience's content, Glossier put the audience in a

position, where it represented the brand. Thus, the audience co-created Glossier's identity through its own digital self-image. Interestingly, Glossier's audience desired to be included on its Instagram, since the act of being reposted on Glossier's Instagram provided consumers with the confirmation, that they belong to the Glossier community (Painstil, 2019). Therefore, by reposting customer's content, the feeling of belonging was supported, which means, that CBI was enhanced.

The third aspect is linked with the sub-question of what rhetorical appeals were used by the brand to target its audience. All of the three types of persuasive arguments, *logos*, *ethos*, and *pathos* were present. Thus, Glossier based its persuasive arguments on logical and emotional appeals while it emphasized its credibility.

The credibility of the brand, *ethos*, was often presented in connection to other competitors. By showing, that Glossier was a good partner of the other brands, Glossier emphasized how compatible it is with especially luxurious products and by that enhanced its credibility. Other ways of presenting the brand's credibility were through the beauty expert persona by which the brand showcased its knowledge in relation to the ingredients in its products. Further, the brand built its credibility by showing celebrities using Glossier's products. Besides that, the credibility was presented in the connection to the brand's social media inspiration.

Moreover, logical arguments, *logos*, were often connected to the presentation of products' qualities and benefits. Further, the arguments related to doubting the current social paradigm were logically based and thus, related to the *ideological identification*. However, the most prominent rhetorical appeals were the arguments based on emotions, *pathos*. In majority, Glossier tried to arouse positive feelings in its audience, which means the brand attempted to avoid causing negative feelings in customers. Such an attempt reflects the mission to reverse the traditional beauty paradigm in the industry.

The last finding reflects the third sub-question, which explores what are the elements that can lead to dissociation from Glossier. In some way, the idea of inclusiveness could lead to dissociation if individuals do not believe in racial equality or believe in traditional gender stereotypes. This means, that the idea of being welcoming to all on one hand may support identification, but on the other hand may function as a dissociation element for people, who do not align with the ideas such as that men can also wear make-up. Moreover, another element possibly leading to dissociation is related to the attribute of the non-transformational natural make-up looks in Glossier's communication. The idea of the natural looks and beauty without transformation may not resonate with the consumers' self-image if they enjoy using cosmetics as a tool for dramatic glamorous transformation of their physical appearance. This dissociation could be especially relevant for the millennial women audience since this group is the most likely one to wear glamorous types of looks (Euromonitor Research, 2018).

Overall, the rhetorical processes support all types of identification with Glossier. The core BI elements of vision and culture were mostly connected to the ideological identification, while the mechanical and analogical identification were in majority supported by the elements of *personality*, *relationship*, *presentation*, and *positioning*. The network of association provides a complex brand scheme, which fits in with the millennial's needs and sends the message of the Glossier beauty community, which encourages CBI and answers the research question. The most prominent rhetorical means connected to those processes were positive emotional appeals, *pathos*, which reflects the sub-question about rhetorical means. A specific utilization of the crowdculture's content, which is being reposted on Instagram, results in a cycle enabling the consumers to co-create BI and consequently, make them identify with the brand more, which answers the sub-question about the crowdculture's role in the identification process. The framing of social ideas about the inclusiveness and natural non-transformational make-up looks could lead to dissociation. Consequently, all of these aspects helped to build the loyal community of engaged consumers and transformed Glossier into a new beauty cult.

5.2 Academic contributions

This thesis explored the rhetorical processes of identification in digital branding. To analyse those processes from the brand's perspective, an existing theory of CBI was expanded by two theoretical concepts - identification theory by Burke (1969) and the concept of BI by de Chernatony (1999). Based on the literature review, this study proposed a relationship between BI and CBI. In this relationship, communication of BI represents the only stage of CBI, which enables brands to actively influence the identification process (Figure 5.2.1). To explore this influence, Burke's (1969) theory of identification was used. The common understanding of CBI, which is based on SIT, could not be utilized since it mainly focuses on the inter-group relationship and does not consider an active contribution of the brand. By adding Burke's (1969) understanding of identification, which also considers persuasive appeals created by the rhetor (in this case a brand), an exploration of the brand's contribution to the CBI process was enabled. Thus, the first theoretical implication of this study is an expanded theoretical approach towards CBI, which also considers the brand's active contribution to the process of CBI through the communication of BI.

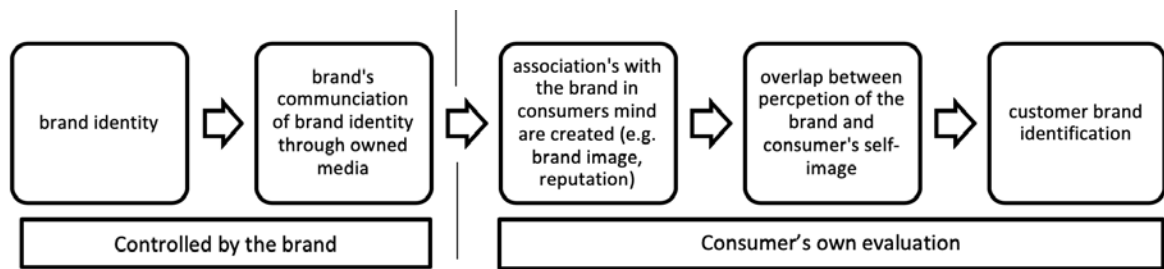


Figure 5.2.1: Scheme of the proposed connection between brand identity and CBI

The second theoretical implication is related to the role of the digital cultures in the identification process. The analysis revealed digital crowd's ability to can actively support the identification in two ways. By reposting customer's content, the brand can enhance the idea of the community through the *mechanical identification*. This enhancement contributes to the feeling of community and belongingness, which is also affirmed by Painsil (2019). In addition to that, content from digital communities can be used to communicate the brand's own identity, which can enhance all three types of identification – *mechanical*, *analogical*, and *ideological*. By this, the audience is voluntarily co-creating BI through the customer's digital image. Thus, an overlap between customer's self-image and brand image, which is crucial for CBI, is supported. As a result, the digital crowd can be utilized in various ways to support identification.

The third theoretical implication relates to the utilization of persuasive appeals. In contradiction to the past, when brands were arousing negative feelings in beauty consumers (Wolf, 2002), the beauty industry can also successfully use positive emotional appeals, *pathos*. This can be seen as an indication of the change in the narrative of beauty companies, which focuses more on associating positive emotions with the brand.

5.2 Societal implications

The social contribution of this research lies in the explanation of a beauty brand's persuasion techniques. The analysis showed the rhetorical processes behind a beauty lifestyle brand, which revealed what arguments and ideas are used by the brand to persuade beauty consumers. The research reflected the beauty paradigm shift currently and its utilization in the communication on social media.

The analysis revealed an interesting implication regarding the shift in the way that audience thinks about beauty. Glossier presents itself as a beauty brand aiming to change the beauty paradigm and more from the dogmatical imperatives of how consumers should look (Avery, 2019). This is in-line with the fact, that women have started to doubt the traditional beauty paradigm (Euromonitor Research, 2018). However, the analysis revealed the brand was giving freedom to

consumers to interpret beauty in their own way and also taking it away at the same time. Because the brand was promoting the idea of skincare in the first place and make-up in the second place, the brand suggests a certain action (skincare) needs to be done before the free interpretation of beauty is possible. This idea can be seen as a way of framing the social idea of individually interpreting beauty while trying to subtly arouse the need to have a good skincare routine, and thus beautiful skin. This could be seen as a reflection of a new beauty paradigm, that still imposes certain dogmatical ideas about what should beauty be. However, instead of focusing on make-up, the brand is doing it in relation to the skin.

5.4 Limitations & future research

This research has several limitations. Because this thesis focused on the exploration of CBI from the brand's point of view, the customer's point of view is missing. This can be considered problematic since this thesis does not provide a complete analysis of the whole CBI process. BI differs from the actual brand associations in consumer's mind since this concept represents how the brands want to be seen by consumers while brand associations (such as a brand image) embody how the brand is really seen by them (Sääksjärvi & Samiee, 2011). Based on these associations, customers evaluate the brand and CBI can occur. Thus, to be able to analyse also the results of communicating BI, customers would have to be questioned. The study tried to overcome this limitation by discussing the results with the conclusions of Painsil's (2019) research, that interviewed customers of Glossier about their engagement with the brand. Nevertheless, the results did not provide enough information to cover the whole issue of CBI.

This limitation also presents an opportunity for future research. To validate the proposed relationship between BI and CBI, a study exploring both the brand's and customer's role in the identification process could expand this study. This could be done for example by using the research design of this study to explore the brand's role in the identification process while also interviewing customers. Such a study could provide valuable insights into the process of CBI and examine what types of identification and persuasive means are more efficient than others.

The next limitation of this study is connected to the narrow focus of the research. The theory proposed only considers the process of CBI based on the communication of BI through the owned digital media and excludes the consideration of other elements, which affect the process of identification in the digital environment. Thus, further research could possibly focus on implementing the proposed theory of the active role of brand in the identification process into a broader scheme, which considers other elements affecting the process as well.

Another limitation of this study lies in its focus on one social media channel and one type of posts. While the biggest owned digital channel of Glossier – Instagram – was chosen for the

analysis, Glossier uses many other digital channels to communicate with their audience. Also, only one type of content was chosen for the analysis – visuals on Glossier’s Instagram feed. Thus, videos and Instagram stories were excluded from the data set, which could have potentially provided new insights into how the CBI process is supported on other channels of the brand as well. The same can be said about the communication of the brand via private messaging with customers on their social media. Consequently, in future research, the role of BI and its contribution to the identification through digital channels could be explored in a more complex way on several channels to provide a more thorough understanding of how to use the different digital platforms to support identification efficiently.

References

- Aaker, D.A. (1996). *Building Strong Brands*. New York, NY: The Free Press.
- Aaker, D.A., & Joachimsthaler, E. (2000). *Brand Leadership: The Next Level of the Brand Revolution*. New York, NY: The Free Press.
- Antunes, D. (2016). Branding Cyber-Activism: Burke's Identification and the Visual Identity of Anonymous. *KB Journal*, 11(2). Retrieved from <https://kbjournal.org/antunes>
- Avery, J. (2019). *Glossier: Co-Creating a Cult Brand with a Digital Community*. HBS No. 519-022. Boston, MA: Harvard Business School Publishing.
- Babbie, E. R. (2014). *The Basics of Social Research* (6th edition). Belmont, CA: Cengage Learning.
- Bhattacharya, C., & Sen, S. (2003). Consumer-Company Identification: A Framework for Understanding Consumers' Relationships with Companies. *Journal of Marketing*, 67(2), 76-88. Retrieved from www.jstor.org/stable/30040524
- Bengtsson, M. (2016). How to plan and perform a qualitative study using content analysis. *NursingPlus Open*, 2, 8–14. <https://doi.org/10.1016/j.npls.2016.01.001>
- Boeije, H. R. (2009). *Analysis in Qualitative Research*. Thousand Oaks: Sage Publications.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative research in psychology*, 3(2), 77-101. <https://doi.org/10.1191/1478088706qp063oa>
- Burmann, C., Jost-Benz, M., & Riley, N. (2009). Towards an identity-based brand equity model. *Journal of Business Research*, 62(3), 390–397. <https://doi.org/10.1016/j.jbusres.2008.06.009>
- Burke, K. (1969). *A Rhetoric of Motives*. Berkley, CA: University of California Press.
- Butcher, L., Phau, I., & Shimul, A. S. (2017). Uniqueness and status consumption in Generation Y consumers. *Marketing Intelligence & Planning*, 35(5), 673–687. <https://doi.org/10.1108/mip-12-2016-0216>
- Bitzer, L. (1992). The Rhetorical Situation. *Philosophy & Rhetoric*, 25, 1-14. Retrieved from www.jstor.org/stable/40237697
- Carlson, B. D., Suter, T. A., & Brown, T. J. (2008). Social versus psychological brand community: The role of psychological sense of brand community. *Journal of Business Research*, 61(4), 284–291. <https://doi.org/10.1016/j.jbusres.2007.06.022>
- CB Insights. (n.d.). 15 Trends Changing The Face Of The Beauty Industry In 2020. Retrieved February 5, 2020, from <https://www.cbinsights.com/research/report/beauty-trends-2019>
- Cecutta, S. (2018). The iPhone X, iOS 11 and the Future of Beauty: How the latest technological advances can fuel new experiences and brand opportunities. *Global Cosmetic Industry*, 186(1), 20–23. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=buh&AN=127104514&site=ehost-live>
- Cheney, G. (1983). The rhetoric of identification and the study of organizational communication. *Quarterly journal of speech*, 69(2), 143-158. <https://doi.org/10.1080/00335638309383643>

- Davis, D. (2008). Identification: Burke and Freud on Who You Are. *Rhetoric Society Quarterly*, 38(2), 123–147. <https://doi.org/10.1080/02773940701779785>
- De Chernatony, L., & Dall’Olmo Riley, F. (1998). Modelling the components of the brand. *European Journal of Marketing*, 32(11/12), 1074–1090. <https://doi.org/10.1108/03090569810243721>
- De Chernatony, L. (1999). Brand Management Through Narrowing the Gap Between Brand Identity and Brand Reputation. *Journal of Marketing Management*, 15(1–3), 157–179. <https://doi.org/10.1362/026725799784870432>
- De Kerviler, G., & Rodriguez, C. M. (2019). Luxury brand experiences and relationship quality for Millennials: The role of self-expansion. *Journal of Business Research*, 102, 250–262. <https://doi.org/10.1016/j.jbusres.2019.01.046>
- De Vries, N. J., & Carlson, J. (2014). Examining the drivers and brand performance implications of customer engagement with brands in the social media environment. *Journal of Brand Management*, 21(6), 495–515. <https://doi.org/10.1057/bm.2014.18>
- Drake, V. (2017). The Impact of Female Empowerment in Advertising (Femvertising). *Journal of Research in Marketing*, 7(3), 593–599. Retrieved from <http://www.jormonline.com/index.php/jorm/article/view/199>
- Edelman, D. C. (2010). Branding in the digital age. *Harvard business review*, 88(12), 62-69.
- Eldridge, L. (2015). *Face Paint: The Story of Makeup*. New York, NY: ABRAMS.
- Euromonitor Research. (2018, March 5). *Global Women’s Body Confidence and Self-Image, and the Market Impact*. Euromonitor International – Market research blog. Retrieved April 30, 2020, from <https://blog.euromonitor.com/global-womens-body-confidence-self-image-market-impact/>
- Findlay, R. (2019). “Trust Us, We’re You”: Aspirational Realness in the Digital Communication of Contemporary Fashion and Beauty Brands. *Communication, Culture and Critique*, 12(4), 553–569. <https://doi.org/10.1093/ccc/tcz028>
- Freling, T. H., & Forbes, L. P. (2005). An examination of brand personality through methodological triangulation. *Journal of Brand Management*, 13(2), 148–162. <https://doi.org/10.1057/palgrave.bm.2540254>
- Ghodeswar, B. M. (2008). Building brand identity in competitive markets: a conceptual model. *Journal of Product & Brand Management*, 17(1), 4–12. <https://doi.org/10.1108/10610420810856468>
- Glossier. (n.d.a). *Hi, welcome to Glossier!* Retrieved February 5, 2020, from <https://www.glossier.com/about>
- Glossier. (n.d.b). *Join our team*. Retrieved April 4, 2020, from <https://life.glossier.com/>
- Glossier. (n.d.c). *Our core values*. Retrieved May 5, 2020, from <https://life.glossier.com/#values>

- Glossier [@glossier]. (2019a, February 27). “Milky Oil: optimized for mess-free application 🎯 Squeeze onto a cotton round or wash cloth, press where you want [Photograph]. Instagram. <https://www.instagram.com/p/BuZDSCelUXG>
- Glossier [@glossier]. (2019b, May 12). “Moms of Glossier @emilyghaug 💛 📷 [Photograph]. Instagram. <https://www.instagram.com/p/BxXiZnDBVn4/>
- Glossier [@glossier]. (2019c, July 15). “Feelings about Glossier lip gloss ➡ [Photograph]. Instagram. <https://www.instagram.com/p/Bz6kaYYh0eO/>
- Glossier [@glossier]. (2019d, October 6). “On Glossier’s 5th birthday, a letter from our founder + CEO @emilyweiss 📧 Where do you see beauty in your life? 💬 ⬇ [Photograph]. Instagram. <https://www.instagram.com/p/B3SF3PIBvtN>
- Glossier [@glossier]. (2019e, October 7). “@brycejxn’s skincare journey with Glossier: “While I’ve never had very bad acne issues, my skin was an annoying combination of dry [Photograph]. Instagram. <https://www.instagram.com/p/B3VMLiJBB2b>
- Glossier [@glossier]. (2019f, October 8). “When we say “Skin First. Makeup Second,” what we’re talking about is choice. We want to help you take care of your skin [Photograph]. Instagram. <https://www.instagram.com/p/B3XC7N8Bsuy/>
- Glossier [@glossier]. (2019g, October 9). “You look good @danes86 [Photograph]. Instagram. <https://www.instagram.com/p/B3aNN8chZLZ/>
- Glossier [@glossier]. (2019h, October 29). “#Future Dew plays well with others ✨ Use it as the final step in your skincare routine – then you can apply [Photograph]. Instagram. https://www.instagram.com/p/B4N_LChB9So/
- Glossier [@glossier]. (2019i, November 28). “Thankful for our customers who inspire us every day 📧 [Photograph]. Instagram. <https://www.instagram.com/p/B5avQ7AB3ya/>
- Glossier [@glossier]. (2019j, December 14). “Tag your mom who loves Boy Brow [Photograph]. Instagram. <https://www.instagram.com/p/B6EPKZiBPE6/>
- Glossier [@glossier]. (2020, January 11). “👩‍🔬 Ingredient to Know: Niacinamide 👩‍🔬 Niacinamide: the powerhouse of antioxidants. It’s a form of vitamin B3 that clarifies and improves [Photograph]. Instagram. https://www.instagram.com/p/B7MkTRsBCC_
- Halliday, S. V., & Kuenzel, S. (2008). Brand Identification: A Theory-based Construct for Conceptualizing Links between Corporate Branding, Identity and Communications. In: T.C. Melewar and E. Karaosmanoğlu (Eds.), *Contemporary Thoughts on Corporate Branding and Corporate Identity Management* (pp. 91–114). London: Palgrave Macmillan. https://doi.org/10.1057/9780230583221_6

- Hansen, G. (1996). Kenneth Burke's Rhetorical Theory within the Construction of the Ethnography of Speaking. *Folklore Forum*, 27(1), 50–59. Retrieved from <https://pdfs.semanticscholar.org/9cbe/ae9918e6783393ac299c79ec3780e41133b4.pdf>
- Hansen, M. (2019). *Letting Consumer Communities Take Control A Case Study of the Reactions and Implications of Glossier's Sub-brand Glossier Play* (Master's thesis, Aalborg University). Retrieved from: https://projekter.aau.dk/projekter/files/307200374/Master_s_Thesis_Maja_Hansen_pdf.pdf
- Harrell, E. E., & Sawyer, M. (2018). Up Your Instagram Beauty Game. *Global Cosmetic Industry*, 186(6), 10–11. Retrieved April 30, 2020, from <http://search.ebscohost.com/login.aspx?direct=true&db=buh&AN=130011710&site=ehost-live>
- Harris, F., & De Chernatony, L. (2001). Corporate branding and corporate brand performance. *European Journal of Marketing*, 35(3/4), 441–456. <https://doi.org/10.1108/03090560110382101>
- Hjort, M., & Komulainen, V. (2017). *Men in Makeup: Performances of gender transgression in male beauty vloggers' makeup consumption* (Master's thesis, Lund University). Retrieved from <http://lup.lub.lu.se/luur/download?func=downloadFile&recordId=8917661&fileId=8917662>
- Holst, J. (2019). *Commodity activism (and its Traces of Hypocrisy): A Netnographic Case Study on Prosumer Interactions in Glossier's Online Brand Communities* (Master's thesis, Lund University, Sweden). Retrieved from <https://lup.lub.lu.se/student-papers/search/publication/8993448>
- Holt, D. (2016). Branding in the Age of Social Media. *Harvard Business Review*, 94 (3), 40-50.
- Jones, G. (2010). *Beauty Imagined: A History of the Global Beauty Industry*. Oxford: Oxford University Press.
- Janonis, V., Dovalienė, A., & Virvilaitė, R. (2007). Relationship of brand identity and image. *Engineering economics*, 51(1), 69-79. Retrieved from <https://www.ceeol.com/search/article-detail?id=52290>
- Jaiswal, A., & Upadhyay, P. (2018). Digital Branding – As Building of Consumer's Experiences. *Proceedings of 10th International Conference on Digital Strategies for Organizational Success*, 84–92. <https://doi.org/10.2139/ssrn.3306559>
- Kapferer, J. (2008). *The New Strategic Brand Management* (4th Ed.). London: Kogan Page.
- Kennedy, E., & Guzmán, F. (2016). Co-creation of brand identities: consumer and industry influence and motivations. *Journal of Consumer Marketing*, 33(5), 313–323. <https://doi.org/10.1108/jcm-07-2015-1500>
- Kostadinovska-Stojchevska, B., & Shalevska, E. (2018). Internet Memes and Their Socio-Linguistic Features. *European Journal of Literature, Language and Linguistics Studies*, 2(4), 158–169. <https://doi.org/10.5281/zenodo.1492894>
- Kosteljik, E., & Alsem, K. J. (2020). *Brand Positioning: Connecting Marketing Strategy and Communications*. New York, NY: Routledge.

- Lam, S. K., Ahearne, M., Mullins, R., Hayati, B., & Schillewaert, N. (2012). Exploring the dynamics of antecedents to consumer–brand identification with a new brand. *Journal of the Academy of Marketing Science*, 41(2), 234–252. <https://doi.org/10.1007/s11747-012-0301-x>
- Leach, J. (2000). Rhetorical analysis. In Martin W. Bauer and George Gaskell (Eds.), *Qualitative researching with text, image and sound* (pp. 207-226). London: Sage Publications.
- Lichtenstein, D. R., Drumwright, M. E., & Braig, B. M. (2004). The Effect of Corporate Social Responsibility on Customer Donations to Corporate-Supported Nonprofits. *Journal of Marketing*, 68(4), 16–32. <https://doi.org/10.1509/jmkg.68.4.16.42726>
- Licsandru, T. C., & Cui, C. C. (2019). Ethnic marketing to the global millennial consumers: Challenges and opportunities. *Journal of Business Research*, 103, 261–274. <https://doi.org/10.1016/j.ibusres.2019.01.052>
- Machin, D., & Mayr, A. (2012). *How to Do Critical Discourse Analysis: A Multimodal Introduction*. London: Sage Publications.
- Mangold, W. G., & Smith, K. T. (2012). Selling to Millennials with online reviews. *Business Horizons*, 55(2), 141–153. <https://doi.org/10.1016/j.bushor.2011.11.001>
- McGlone, T., Spain, J. W., & McGlone, V. (2011). Corporate Social Responsibility and the Millennials. *Journal of Education for Business*, 86(4), 195–200. <https://doi.org/10.1080/08832323.2010.502912>
- Miller, N. J., Yan, R.-N. T., Jankovska, D., & Hensely, C. (2017). Exploring US Millennial consumers’ consumption values in relation to traditional and social cause apparel product attributes and purchase intentions. *Journal of Global Fashion Marketing*, 8(1), 54–68. <https://doi.org/10.1080/20932685.2016.1261040>
- Moreno, F. M., Lafuente, J. G., Carreón, F. Á., & Moreno, S. M. (2017). The Characterization of the Millennials and Their Buying Behavior. *International Journal of Marketing Studies*, 9(5), 135-144. <https://doi.org/10.5539/ijms.v9n5p135>
- Paintsil, A. (2019). *Consumer Engagement with Modern Luxury Direct-to-consumer Brands on Social Media: A Study of Glossier* (Master’s thesis). Available from ProQuest Dissertations and Theses database. (UMI No. 22619475)
- Pauliene, R., & Sedneva, K. (2019). The Influence of Recommendations in Social Media on Purchase Intentions of Generations Y and Z. *Organizations and Markets in Emerging Economies*, 10(2), 227-256. <https://doi.org/10.15388/omee.2019.10.12>
- Rapp, C. (2010, February 1). *Aristotle’s Rhetoric*. Stanford Encyclopedia of Philosophy. Retrieved March 12, 2020, from <https://plato.stanford.edu/entries/aristotle-rhetoric/>
- Rather, R. A., Tehseen, S., Itoo, M. H., & Parrey, S. H. (2019). Customer brand identification, affective commitment, customer satisfaction, and brand trust as antecedents of customer behavioral

- intention of loyalty: An empirical study in the hospitality sector. *Journal of Global Scholars of Marketing Science*, 29(2), 196–217. <https://doi.org/10.1080/21639159.2019.1577694>
- Ravasi, D., & Van Rekom, J. (2003). Key Issues in Organizational Identity and Identification Theory. *Corporate Reputation Review*, 6(2), 118–132. <https://doi.org/10.1057/palgrave.crr.1540194>
- Redmond, A. (2017, January 19). *How Millennials Signal Personal Identity Through Brand Preference*. Entrepreneur Europe. Retrieved April 18, 2020, from <https://www.entrepreneur.com/article/287794>
- Reuters. (2019, March 19). *Glossier Raises \$100 million After Sales Double*. Business of Fashion. Retrieved from <https://www.businessoffashion.com/articles/news-analysis/glossier-raises-100-million-after-sales-double-in-2018>.
- Risman, B. J. (2018). *Where the Millennials Will Take Us: A New Generation Wrestles with the Gender Structure*. New York, NY: Oxford University Press.
- Rowles, D. (2014). *Digital branding: a complete step-by-step guide to strategy, tactics and measurement*. London: Kogan Page Publishers.
- Rodulfo, K. (2018, December 11). Everything We Know About Beauty We Learned From Drag Queens. *Elle*. Retrieved May 11, 2020, from <https://www.elle.com/beauty/makeup-skin-care/a25426378/drag-influence-beauty-industry/>
- Sääksjärvi, M., & Samiee, S. (2011). Relationships among Brand Identity, Brand Image and Brand Preference: Differences between Cyber and Extension Retail Brands over Time. *Journal of Interactive Marketing*, 25(3), 169–177. <https://doi.org/10.1016/j.intmar.2011.04.002>
- Selzer, J. (2004). Rhetorical analysis: Understanding how texts persuade readers. In Ch. Bazerman and P. Prior (Eds.), *What writing does and how it does it: An introduction to analyzing texts and textual practices* (pp. 279-307). Mahwah, NJ: Lawrence Erlbaum Associates, Publishers.
- Sheehan, K. B. (2013). *Controversies in Contemporary Advertising*. Thousand Oaks: Sage Publications.
- Sihvonen, J. (2019). Understanding the drivers of consumer–brand identification. *Journal of Brand Management*, 26(5), 583–594. <https://doi.org/10.1057/s41262-018-00149-z>
- Silverman, D. (2015). *Interpreting qualitative data*. (4th edition). London: Sage Publications.
- Truong, Y., McColl, R., & Kitchen, P. J. (2009). New luxury brand positioning and the emergence of Masstige brands. *Journal of Brand Management*, 16(5–6), 375–382. <https://doi.org/10.1057/bm.2009.1>
- Tungate, M. (2011). *Branded Beauty: How Marketing Changed the Way We Look*. London: Kogan Page.
- Tuškej, U., Golob, U., & Podnar, K. (2013). The role of consumer–brand identification in building brand relationships. *Journal of Business Research*, 66(1), 53–59. <https://doi.org/10.1016/j.jbusres.2011.07.022>
- Valentine, O. (2019, November 27). *How Social Media is Reshaping the Beauty Industry*. GlobalWebIndex. Retrieved June 20, 2020, from <https://blog.globalwebindex.com/chart-of-the-week/social-media-for-beauty-industry/>

- Villena, K. (2019, January 23). *Millennial Beauty*. Euromonitor International – Market research blog. Retrieved May 3, 2020, from <https://blog.euromonitor.com/millennial-beauty/>
- Barton, G. [Vox]. (2017, November 14). *How beauty brands failed women of color* [Video file]. Retrieved from <https://www.youtube.com/watch?v=v5e4gwDGrNk&>.
- Williams, K. C., Page, R. A., Petrosky, A. R., & Hernandez, E. H. (2010). Multi-generational marketing: descriptions, characteristics, lifestyles, and attitudes. *The Journal of Applied Business and Economics*, 11(2), 21–36. Retrieved from <http://www.na-businesspress.com/JABE/Jabe112/WilliamsWeb.pdf>
- Woodward, G. C. (2003). *The Idea of Identification*. Albany, NY: State University of New York Press.
- Wolf, N. (2002). *The Beauty Myth: How Images of Beauty Are Used Against Women*. New York, NY: Harper Perennial.
- Workman, J. E., & Johnson, K. K. P. (1991). The Role of Cosmetics in Impression Formation. *Clothing and Textiles Research Journal*, 10(1), 63–67. <https://doi.org/10.1177/0887302x9101000109>
- Xie, K., & Lee, Y.J. (2015). Social Media and Brand Purchase: Quantifying the Effects of Exposures to Earned and Owned Social Media Activities in a Two-Stage Decision Making Model. *Journal of Management Information Systems*, 32(2), 204–238. <https://doi.org/10.1080/07421222.2015.1063297>
- Zachry, M. (2009). Rhetorical analysis. In F. Bargiela-Chiappini (Ed.), *The Handbook of Business Discourse* (pp. 68-79). Edinburg: Edinburg University Press.

Appendix A

This appendix shows the first and second phase coding on a concrete example of Instagram post. First, the Instagram post is showed, then the example of visual discourse analysis of the image follows. Based on the visual discourse analysis, the list of codes ready for the next part of the analysis is created. Then, textual part of the post is openly coded resulting in the list of codes based on the text. All of these codes are then uploaded to the Atlas.ti programme and the second phase of coding follows. In the second phase, the open codes are assigned to the three different code frames.

Appendix A1

Glossier's Instagram post



Appendix A2.

Visual discourse analysis of the image

Visual discourse analysis element					
Visual discourse analysis element	Identified elements				
Denotation	Mother	Baby	Instagram stories text	Tagged Glossier	Highlighter on face
Connotation	Motherhood	Motherhood	Reposting customer's content	Reposting customer's content	Customer wearing product
Attributes	Carrier for a baby - objects reflecting real life				
Settings	Nature/Park for walks with family - real life situation				
Saliency	Focus is on both mother and baby				

Appendix A3.

List of codes based on the visual discourse analysis

Visual discourse analysis identified element	Final code
Object reflecting real life, park for walks with family	Real life situation
Motherhood, focus on both mother and baby	Motherhood
Baby	Baby
Highlighter on face - customer wearing product	Customer wearing/using product
tagged Glossier, Reposting customer's content	Reposting customer's content

Appendix A4.

Open coding of textual description

Fragment	Open code
Tfw your baby is sleeping	Real life situation
Moms of Glossier	Community of mothers
And your highlighter is on point	Good performance of a product
@emilyghaugh	Reposting customer's content

Appendix A5.

The process of assigning open codes to three different theoretical frameworks

Open code	Sub-category	Category
Community of mothers	Glossier's communities	Brand identity - relationship
	Glossier for women of all ages	Mechanical identification
	Feeling of community	Persuasion mean - Pathos
Reposting customer's content	Sharing consumer's content	Brand identity – relationship
	Glossier is a community of beauty lovers	Mechanical identification
	Feeling of community	Persuasion mean - Pathos
Baby	Inclusive	Brand identity - culture
	Glossier for family	Mechanical identification
	Welcoming to all	Persuasion mean - Pathos
Customer wearing/using products	Sharing consumer's content	Brand identity - relationship
	Glossier is a community of beauty lovers	Mechanical identification
	Feeling of community	Persuasion mean - Pathos
Motherhood	Inclusive	Brand identity - culture
	Glossier for women of all ages	Mechanical identification
	Welcoming to all	Persuasion mean - Pathos
Good performance of a product	Quality product	Brand identity - positioning
	Quality of the products & services	Persuasion mean - Logos
Real life situation	Glossier for real life	Brand identity - positioning
	Glossier for real life	Mechanical identification
	Corresponding with real life needs	Persuasion mean - Logos

Appendix B

Appendix B1.

The results of the second phase coding - brand identity

Category	Category's characteristics	Subcategory	Open codes examples
Vision	Enhancing beauty of Glossier consumers through the brand's products, but without the emphasis on transformation. Showing, that beauty is about happiness and empowerment.	Make people beautiful without transforming them	Freckles, imperfection, making people comfortable with their looks, natural look
	Emphasis on the democratic paradigm in beauty – supporting individual interpretation of beauty.	Fighting the traditional beauty paradigm Empowerment Customer's own interpretation of beauty Beauty is about happiness and positivity	Alternative approach of Glossier towards beauty, traditional beauty paradigm, the world's view on beauty, criticizing the current situation Glossier products are empowering, skincare as a way for empowerment, Glossier is empowering Freedom, supporting customer's own interpretation of beauty Brightening day, beauty and skincare is about happiness, mental health, loving yourself, positivity
Relationship	Positioning on the same level as the consumer is - supporting conversation based on the equality between the consumers and brand. Emphasizing the communities around the brand and supporting the interaction between them. Sharing customers' journey with Glossier.	Two-way appreciation between G and consumers Supporting interaction with crowdculture Sharing consumer's content Glossier's communities Glossier is yours	Customer saying thank you to Glossier, customers loving Glossier, gratefulness for customers Supporting interaction with crowdculture, referring to crowdculture's feelings Reposting customer's content, customer wearing/using product, customer review, customer's journey with Glossier community of dads, community of customers, community of pets & pet owners, community of mothers, Glossier building community Yours Glossier

Presentation	Communicating, that Glossier is a brand for beauty enthusiasts with a certain level of expertise. For people with passion for travelling. For consumers with a sense of humour. Also, for celebrities, influencers and young women.	Glossier for young woman Glossier's customers are funny Customers as experts on beauty Glossier for celebrities Customers are travellers	Young woman Funny consumer, reference to a popular meme by customer Customers as expert on beauty, Tips for usage from customer Celebrity wearing product, celebrity/influencer Travelling lifestyle
Positioning	Focus on emphasizing, that Glossier is for real life needs. Showing what is the quality of the products (incl. products' suitability for professional use) along with showing why is Glossier better than other brands. Connecting Glossier to luxury and art.	Quality of the product Glossier for real life Glossier for professional use Glossier is better than other brands Glossier as partner of luxurious brands Connecting Glossier and art	Clarity, expertise, good performance of a product Easy make-up, fulfilling needs, optimized for practical use Make-up artist Comparison to other brands that are worse than Glossier Glossier as luxury, luxurious brands, Glossier complementing other products Artsy presentation of a product, Glossier cooperating with artists, connecting art and beauty
Personality	Presenting Glossier as a close friend with a sense of humor. Funny while being an expert on the beauty, that is sharing tips with other customers (friends). Animal lover.	Funny Beauty editor giving tips Animal lover Beauty lover friend	Funny, funny graphic, reference to popular meme Tips for usage, Glossier as beauty expert Cute pets, cat holding Glossier's product Addressing followers as friends, behind the scenes, friend like post & reactions
Culture	Communication of the following brand values – inclusiveness (age, for women and men),	Glossier is courageous People powered beauty ecosystem	Courageous Create the best for customer, fulfill customer's needs

curiousness (inspired by the digital culture), devotion to the customer (people powered beauty ecosystem) and courage. Glossier as indie brand and a good employer.	Inspired by the digital environment Inclusive Good employer Glossier is indie brand	Digital culture cooperation, reference to Instagram culture, reposting content from social media Asian women, black women, grandma, men, dad loving Glossier Focus on employees, happy employees, working at Glossier is fun the story of origins, Glossier founders as community
---	--	--

Appendix C

Appendix C1.

The results of the second phase coding - identification types

Category	Category's characteristics	Subcategory	Open codes examples
Mechanical	Customer focused social media brand for beauty lovers, celebrities, beauty editors. Role of an expert on the beauty, around which a community of beauty lovers is gathered. Luxurious and travelling lifestyle. Company, that cares about their employees. Glossier is about positive feelings – G is funny, honest, curious, friendly. It is representing its people - it is for real life people with real life needs and issues, for women at different stages in their life (mothers and grandmothers), families.	Glossier for real life	Easy make-up, fulfilling needs, optimized product for practical use, person wearing Glossier's product
		Travelling lifestyle	Glossier product for travel, travelling lifestyle
		Luxurious lifestyle	Glossier as luxury, luxurious products from other brands
		Glossier loves their employees	Focus on employees, happy employees, praising employees, working at Glossier is fun
		Glossier is honest	Honesty
		Glossier is funny	Funny, funny comment, funny consumer, funny graphic
		Glossier is friendly	Friend like posts and reactions, addressing followers as friends
		Glossier is for celebrities & influencers	Celebrity/influencer, celebrity wearing products
		Glossier is for beauty editors	Beauty editor, reposting beauty editor's review
		Glossier is expert in beauty	Glossier as beauty expert
		Glossier is courageous	Courageous
		Glossier is about happiness and fun	Brightening day, happy customer, mental health, beauty is fun, loving yourself, everyone is beautiful
		Glossier is a community of beauty lovers	Digital culture cooperation, online community, community of consumers, customers as experts on beauty
Glossier for women of all ages	Grandma, motherhood, middle aged women, young woman		

		Glossier for the family	Family, baby, community of babies
		Glossier is better than other brands	Comparison to other brands that are worse than Glossier
		Glossier as social media brand	Glossier discovered on Instagram, reposting content from social media
		Consumer focused	Customer loving G, focus on consumer, not product, customer saying thank you to G, Thankful for being inspired by Glossier consumers
Analogical	Connecting Glossier with animal lovers and art.	Glossier for animal lovers Connecting Glossier with art	Community of pets&pet owners, cute pets, cat holding Glossier's product art, artsy presentation of a product, connecting art and beauty, Glossier cooperating with artists
Ideological	Being inclusive also about gender (beauty for men) and ethnicities. Support of beauty without transformation and supporting the customer's individual interpretation of beauty while doubting the current paradigm.	Inclusive (ethnicities + men) Glossier is empowering Doubting the current beauty paradigm Customers own interpretation of beauty Beauty without transformation of consumers	Asian men, asian women, black men, black women Glossier is empowering, Glossier products are empowering Alternative approach of Glossier towards beauty, criticizing current social situation, traditional beauty paradigm Freedom, supporting customer's own interpretation of beauty Imperfection, freckless, natural look

Appendix D

Appendix D1.

The results of second phase coding - persuasion means

Category	Category's characteristics	Subcategory	Open codes examples
Pathos	Emotional appeals based on positive feelings (cuteness, empowering, amusement, excitement, friendliness, happiness, positivity, specialness). but also using appelas, that are moving, welcoming to all and supporting the feeling of community.	Welcoming to all	Asian women, asian men, family, black men
		Specialness	Focus on consumer, not product
		Moving	Courageous, customer saying thank you to Glossier, thankful for being inspired by Glossier consumers
		Happiness and positivity	Brightening day, happy customer, loving yourself, positivity
		Friendliness	Addressing followers as friends, friend like post and reactions
		Freedom	Freedom, supporting customer's own interpretation of beauty
		Feeling of community	Community of customers, community of dads, community of mothers
		Excitement	Customer loving Glossier
		Amusement	Funny graphic, funny consumer, funny comment
		Empowering	Glossier is empowering, skincare as a way of empowerment
		Cuteness	Cute pets, cat holding Glossier's product
Logos	Logical argument emphasizing, that Glossier is better than other brands, corresponds with real life needs, doubts the social beauty paradigm, good qualities of a product (incl. ingredients), makes consumers look good,	Quality of the product&services	Benefits of a product, benefits of an ingredient
		Products enhancing natural beauty	natural look, subtle finish of a product
		Glossier product will make customers look good	improving looks, making consumers look good
		Glossier is a good company because	Focus on employees, happy employees, men employees, working at Glossier is fun

enhances natural beauty, cares about employees.	it cares about employees Doubting the social beauty paradigm Corresponding with real life needs Better than other brands	alternative approach of Glossier towards beauty, traditional beauty paradigm Easy make-up, real life problem, fulfilling needs Comparison to other brands that are worse than Glossier
---	---	--

Ethos	Beauty expert – educating about the ingredients, inspired by social media, good partner of other luxurious products, brand good enough for celebrities	Good partner of other products Glossier inspired by social media Glossier is good enough for celebrities Beauty expert	Glossier complementing other products, luxurious brands Reference to Instagram culture, reposting content from social media, Glossier inspired by social media content, digital culture cooperation Celebrity wearing product, celebrity/influencer Glossier as beauty expert
-------	--	---	--

Appendix E

Appendix E1.

The five patterns of brand identity

Pattern	Category of brand identity	Subcategory	Open code
#communitiesofGlossier	Culture	Inspired by the digital environment (curious)	Digital culture cooperation, reference to Instagram culture, reposting content from social media
		Relationship	Glossier's communities
	Relationship	Sharing consumer's content	Customer review, Customer wearing/using product, reposting customer's content
		Supporting interaction with crowdculture	Supporting interaction with crowdculture, referring to crowdculture's feeling about products
Living like Glossier	Positioning	Two-way appreciation between G and consumers	Customer loving Glossier, Glossier saying thank you for visit, gratefulness for customers
		Positioning	Glossier as a partner of luxurious brand
	Presentation	G for real life	Easy make-up, fulfilling needs, optimized product for practical use
		Presentation	Customers are travellers
Presentation	Presentation	Customers as experts on beauty	Customers as experts on beauty, tips for usage from customers

		Glossier for celebrities	Celebrity wearing product, reposting celebrity & influencers
Glossier is a funny beauty expert and animal lover	Personality	Beauty lover's friend	Addressing followers as friends, friend like posts and reactions
	Presentation	Animal lover	Cute pets, cat holding Glossier's product
		Funny	funny comment, funny graphic
		Glossier's customers are funny	Funny consumer, reference to popular meme by consumer
New beauty paradigm	Vision	Beauty is about happiness and positivity	Brightening day, everyone is beautiful, loving yourself, positivity
		Customer's own interpretation of beauty	Freedom, supporting customers own interpretation of beauty
		Empowering	Glossier is empowering, Glossier products are empowering
		Fighting the traditional beauty paradigm	Alternative approach of Glossier towards beauty, the world's vies on beauty
		Make people beautiful without transforming them	Making consumers look good, natural make-up, making people comfortable with how they look
Glossier is welcoming to all	Culture	Inclusive	Young woman, grandma, motherhood, Asian men

Appendix F

The pattern called Glossier is welcoming to all consists of the interconnected rhetorical processes of identification, persuasion means, and brand identity. This table shows the specific connections between the three concepts, which were analysed through the three code frames as described in the methodological chapter. The examples of the open codes represent the groups of codes, that were assigned to at least two pre-defined code frames. These relationships are based on the co-occurrence of open codes in the different code frames. This means, that if an open code appeared in the code frame of brand identity, persuasion means, and types of identification, a relationship was identified and described. Lastly, the characteristic of the pattern represents the different aspects, from which the pattern consists. These aspects are the results of the rhetorical process in the communication of the brand.

Appendix F1.

Rhetorical processes of Glossier's inclusivity

Examples of open codes	Brand identity element	Type of identification	Rhetorical mean	Relationship	Characteristic of the pattern
Grandma, motherhood	Culture - inclusive	Mechanical - Glossier for women of all ages	Pathos- welcoming to all	Brand identity element of culture supports mechanical identification and is linked to emotional arguments	Inclusive towards women of all ages
Asian men, Asian women, black men, black woman, dad loving Glossier, Glossier for men	Culture - inclusive	Ideological – inclusive (ethnicities + men)	Pathos- welcoming to all	Brand identity element of culture supports ideological identification and is linked to emotional arguments	Inclusive towards different ethnicities and genders

Appendix G

The pattern called the Activist for the new beauty paradigm consists of the interconnected rhetorical processes of identification, persuasion means, and brand identity. This table shows the specific connections between the three concepts, which were analysed through the three code frames as described in the methodological chapter. The examples of open codes represent groups of codes, that were assigned to at least two pre-defined coding frames. These relationships are based on the co-occurrence of open codes in the different code frames. This means, that if an open code appeared in the code frame of the brand identity, persuasion means, and types of identification, a relationship was identified and described. Lastly, the characteristic of the pattern represents different aspects, from which the activist for new beauty paradigm pattern consists. These aspects are the results of the rhetorical process in the communication of the brand.

Appendix G1.

Rhetorical processes related to the beauty paradigm

Examples of open codes	Brand identity element	Type of identification	Rhetorical mean	Relationship	Characteristic of the pattern
Making people comfortable with how they look, natural look, subtle finish of a product	Vision – make people beautiful without transforming them	Ideological – beauty without transformation of consumers	Logos – products enhancing natural beauty	Brand identity element of vision supports the ideological identification and is linked to logical arguments	Glossier is making its consumers beautiful without transforming them
Making consumers look good, improving looks	Vision – make people beautiful without transforming them	Ideological – beauty without transformation of consumers	Logos – products will make customers look good	Brand identity element of vision supports the ideological identification and is linked to logical arguments	Glossier is making its consumers beautiful without transforming them
Criticizing current social situation, alternative approach towards beauty, traditional beauty paradigm	Vision – fighting the traditional beauty paradigm	Ideological – doubting the current beauty paradigm	Logos – doubting the social beauty paradigm	Brand identity element of vision supports the ideological identification and is linked to logical arguments	Glossier is against the traditional approach towards beauty

Freedom, supporting customers own interpretation of beauty	Vision – customers own interpretation of beauty	Ideological – customer’s own interpretation of beauty	Pathos - freedom	Brand identity element of vision supports the ideological identification and is linked to emotional arguments	Glossier supports its consumers in the creation of their own beauty narrative
Brightening day, everyone is beautiful, happy customer, loving yourself, beauty and skincare is about happiness	Vision – Beauty is about happiness and positivity	Mechanical – Glossier is about happiness and fun	Pathos – happiness and positivity	Brand identity element of vision supports the mechanical identification and is linked to emotional arguments	Glossier supports the idea of positivity in connection to beauty
Glossier is empowering, Glossier’s products are empowering, skincare as a way for empowerment	Vision - empowerment	Ideological – Glossier is empowering	Pathos - empowering	Brand identity element of vision supports the ideological identification and is linked to emotional arguments	Glossier as a tool for empowerment of its consumers

Appendix H

The pattern called Living like Glossier consists of the interconnected rhetorical processes of identification, persuasion means, and brand identity. This table shows the specific connections between the three concepts, which were analysed through the three code frames as described in the methodological chapter. The examples of open codes represent groups of codes, which were assigned to each of the three pre-defined code frames. The results section then describes the relationship between the three theoretical frameworks. These relationships are based on the co-occurrence of open codes in the different code frames. This means, that if an open code appeared in at least two code frames exploring brand identity, persuasion means, or types of identification, a relationship was identified and described. Lastly, the characteristic of the pattern represents the different elements, from which pattern about Glossier lifestyle consists. These elements are the results of the rhetorical process in the communication of the brand.

Appendix H1.

Rhetorical processes of Glossier lifestyle

Examples of open codes	Brand identity element	Type of identification	Rhetorical mean	Relationship	Characteristic of the pattern
Easy make-up, fulfilling needs, optimized products for practical use	Positioning – Glossier for real life	Mechanical – Glossier for real life	Logos – Corresponding with real life needs	Brand identity element of positioning supports mechanical identification and is linked to logical arguments	Glossier is suitable for everyday lifestyle
Glossier as luxury, Glossier complementing other products, luxurious products from other brands	Positioning – Glossier as a partner of luxurious brands	Mechanical – luxurious lifestyle	Ethos – good partner of other products	Brand identity element of positioning supports mechanical identification and is linked to ethos	Glossier fits into luxury lifestyle
Celebrity wearing product, celebrity/influencer, reposting celebrity & influencers	Presentation - Glossier for celebrities	Mechanical – Glossier is for celebrities & influencers	Ethos – Glossier is good enough for celebrities	Brand identity element of presentation supports mechanical identification and is linked to ethos	Lifestyle of celebrities

Customers as experts on beauty, tips for usage from customers	Presentation – customers as experts on beauty	Mechanical – Glossier is a community of beauty lovers	Logos – quality of the products & services	Brand identity element of presentation supports mechanical identification and is linked to logical appeals	Fit lifestyle of customers, who are experts on beauty
Travelling lifestyle	Presentation – customers are travellers	Mechanical – travelling lifestyle	x	Brand identity element of presentation supports mechanical identification	Fits travelling lifestyle

Appendix I

The pattern called Glossier is a beauty expert and an animal-loving friend consists of the interconnected rhetorical processes of identification, persuasion means, and brand identity. This table shows the specific connections between the three concepts, that were analysed through the three code frames as described in the methodological chapter. These relationships are based on the co-occurrence of the open codes in the different code frames. This means, that if an open code appeared in the code frames exploring the brand identity, persuasion means, and types of identification, a relationship was identified and described. Lastly, the characteristic of the pattern represents the different elements, from which the pattern about Glossier’s personality consists. These elements are the results of the rhetorical process in the communication of the brand.

Appendix I1.

Rhetorical processes of Glossier’s personality

Examples of open codes	Brand identity element	Type of identification	Persuasion mean	Relationship	Characteristic of the pattern
Friend like post & reactions, addressing followers as friend	Personality - beauty lovers’ friend	Mechanical – Glossier is friendly	Pathos - friendliness	Brand identity element of personality supports mechanical identification and is linked to emotional appeals	Glossier is a beauty lover’s friend
Glossier as beauty expert, tips for usage	Personality – beauty editor giving tips	Mechanical – Glossier is an expert on beauty	Ethos – beauty expert	Brand identity element of personality supports mechanical identification and is linked to ethos	Glossier is an expert on beauty
Funny consumer, reference to popular meme by consumer	Presentation – Glossier customers are funny	Mechanical – Glossier is funny	Pathos - amusing	Brand identity element of presentation supports mechanical identification and is linked to emotional appeals	Glossier is funny

funny, funny comment, funny graphic, reference to popular meme	Personality – funny	Mechanical – Glossier is funny	Pathos - amusing	Brand identity element of personality supports mechanical identification and is linked to emotional appeals	
Cute pets, cat holding Glossier’s product	Personality – animal lover	Analogical – Glossier for animal lovers	Pathos - cuteness	Brand identity element of personality supports analogical identification and is linked to emotional appeals	Glossier is an animal lover

Appendix J

The pattern called #communitiesofGlossier consists of the interconnected rhetorical processes of identification, persuasion means, and brand identity. This table shows the specific connections between the three concepts, which were analysed through the three code frames as described in the methodological chapter. These relationships are based on the co-occurrence of the open codes in the different code frames. This means, that if an open code appeared in the code frame of brand identity, persuasion means and types of identification, a relationship was identified and described. Lastly, the characteristic of the pattern represents different elements, from which the pattern about Glossier communities consists. These elements are the results of the rhetorical process in the communication of the brand.

Appendix J1.

Rhetorical processes of Glossier's interactions with the crowdculture

Examples of open codes	Brand identity element	Type of identification	Persuasion mean	Relationship	Characteristic of the pattern
Glossier inspired by social media, reference to Instagram culture, reposting content from social media	Culture – Inspired by digital environment	Mechanical – Glossier as social media brand	Ethos – Glossier inspired by social media	Brand identity element of culture supports mechanical identification and is linked to ethos	Glossier as a brand inspired by the digital cultures
Digital culture cooperation	Culture – Inspired by digital environment	Mechanical – Glossier is a community of beauty lovers	Ethos – Glossier inspired by social media	Brand identity element of culture supports mechanical identification and is linked to ethos	
Customers saying thank you, Thankful for being inspired by Glossier consumers	Relationship – Two-way appreciation between Glossier and consumers	Mechanical – consumer focused	Pathos - moving	Brand identity element of relationship supports mechanical identification and is linked to pathos	Glossier actively builds a loving relationship with digital culture
Customers loving Glossier	Relationship – Two-way appreciation between Glossier and consumers	Mechanical – consumer focused	Pathos - excitement	Brand identity element of relationship supports mechanical identification and is linked to pathos	

Customer review	Relationship – sharing consumer’s content	Mechanical – Glossier is a community of beauty lovers	Logos – quality of the product & service	Brand identity element of relationship supports mechanical identification and is linked to logical appeals	Giving recognition to the audience
Reposting customer’s content	Relationship – sharing consumer’s content	Mechanical – Glossier is a community of beauty lovers	Pathos – feeling of community	Brand identity element of relationship supports mechanical identification and is linked to of emotional appeals	
Supporting interaction with crowdculture, referring to crowdculture’s feelings	Relationship – supporting interaction with crowdculture	Mechanical – Glossier is a community of beauty lovers	Pathos – feeling of community	Brand identity element of relationship supports mechanical identification and is linked to emotional appeals	Interaction with digital culture
Community of pets & pet owners	Relationship – Glossier communities	Analogical – Glossier for animal lovers	Pathos – feeling of community	Brand identity element of relationship supports analogical identification and is linked to emotional appeals	Building the feeling of Glossier community
Community of dads	Relationship – Glossier communities	Ideological – Inclusive (ethnicities + gender)	Pathos – feeling of community	Brand identity element of relationship supports ideological identification and is linked to emotional appeals	

Community of mothers	Relationship – Glossier communities	Mechanical – Glossier for women of all ages	Pathos – feeling of community	Brand identity element of relationship supports mechanical identification and is linked to emotional appeals
Community of babies	Relationship – Glossier communities	Mechanical – Glossier is for the family	Pathos – feeling of community	Brand identity element of relationship supports mechanical identification and is linked to emotional appeals
Community of customers, Glossier building community, online community, tagging consumers	Relationship – Glossier communities	Mechanical – Glossier is a community of beauty lovers	Pathos – Feeling of community	Brand identity element of relationship supports mechanical identification and is linked to emotional appeals
