

Did you feel that? A qualitative thematic analysis on emotional advertising for male and female personal care products

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1. Introduction

1.1 Emotional Advertising

Emotional advertising refers to the use of emotional appeals that evoke either negative or positive feelings within the consumer (Albers-Miller & Stafford, 1999). Emotional advertisements pay attention to interpersonal relationships, social interactions and feelings (Poels & Dewitte, 2006). This form of advertising involves the use of a storyline which creates the connection between emotions and brand memory (Young, Gillespie & Otto, 2019). The other form of advertising that exists is rational advertising. Rational advertisements are advertisements that provide a factual account of the product or services and the features it has to offer the consumer (Leonidou & Leonidou, 2009). Emotions increase brand recall in comparison to rational thinking (Poels & Dewitte, 2006). This is based on neuroscience that claims that emotional processing in comparison to rational thinking is more likely to lead to strong long term memory recall (Young et al., 2019). Brands have thus begun to put a stronger emphasis on using emotional advertising as opposed to rational appeals (Kim & Sullivan, 2019). The popularization and need for emotional advertising by companies has been due to the consumers' interests shifting especially in the digital age (Kim & Sullivan, 2019). The shift in interests can be explained through the use of Maslow's hierarchy of human needs (Kim & Sullivan, 2019). Maslow's hierarchy of human needs is a theory that human behavior is determined by five needs; these include biological and physiological needs, safety, love, self-esteem and self-actualization (in order of level 1-5) (Maslow, 1970). Consumers have gone past the first four levels in regard to purchase intentions. They now seek self-actualization from the products they purchase. Self-actualization is the final stage in which people want to achieve their potential and ideal self (Maslow, 1970). Thus, the advertisements need to be created in a way that appeals to the need for this potential and ideal self.

1.2 Existing gap

The articles by Fischer & Dube (2005), Majeed, Lu, & Usman (2017), Borawska, Oleksy & Maison (2020), Kasper (2020) and Poels & Dewitte (2019) explore this concept of emotional advertising. Fischer & Dube (2005) explore how male, and females respond to emotional advertisement. Their research was conducted with the aim of exploring gender and emotional advertisement from a social desirability perspective. Fischer & Dube (2005)

explored the difference in emotional response between the two genders as they claimed that male and females have different emotional responses. Poels & Dewitte (2019) explore emotional advertising in the digital age. They conducted an experiment to see what emotions are evoked in the consumer by advertising. Kasper (2020) looked at how advertising impacts the trust and attitude towards the brand between male and females. Borawska, Oleksy & Maison (2020) explored the effectiveness of specifically negative emotions on social advertising. There has been previous research on gender and emotional advertising. However, the consumers desires, and the landscape of advertising has been rapidly changing. There is a broader desire by consumers for brands to be gender neutral or to not rely on stereotypical assumptions about both genders (Powers, 2019; Canadean, 2015; Drake, 2017).. In addition to this, personal care products in the recent past (last five years) have been increasingly targeted towards both gender as opposed to just women (Hsu & Chanthapratheep, 2018). Thus, this paper based on identifying the past research done on emotional advertising and the new demand for consumers will look at emotional advertising of personal care products between male and female. This research will further explore the relationship between gender and emotional advertising by looking at the way brands have used emotional advertising to market products target at a specific gender. In addition to this the paper will help inform our understanding of the use of emotional advertising for personal care products as they relate to both gender and emotions in current times. The paper will provide a critical look at previous research specifically looking emotional advertising from the brands perspective as opposed to the consumers perspective which has been commonly explored in literature such as the ones stated above.

1.3 Research Question

Therefore, on the basis of the existing gap in emotional advertising literature this paper will investigate “What emotional advertising appeals and techniques do brands use to market personal care products to male and females?” This research aims to provide a better understanding of how gender is communicated by brands within advertisements. This research also aims to contribute insights into the techniques used by brands to communicate their product to the consumer. The research also looks at whether there is a difference in emotions used to market their products to different genders. The exploration of gender within this research is based on previous findings by (Fischer & Dube (2005), Kasper (2020) and Majeed et al (2017) that look at the relationship between gender as it relates to both emotions

and advertising. Video ads are the focus due to the fact the emotional advertising requires the creation of a storyline and video allows for an elaborate creation of a storyline (Young et al., 2019).. The ad type that will be explored is personal care products. Personal care products are products used to maintain and enhance one's physical appearance (Shaaban & Alhajri, 2020). Personal care product ads will be explored because having an investigation on specific products allows for focused research. In addition, Kim & Sullivan (2019) explored how emotional advertising fulfills self-actualization on the basis of Maslow's hierarchy of human needs. The main function of personal care products is the promotion of the best and ideal physical form that a consumer should desire to acquire (Akbari 2015; Trampe, 2011). Thus, based on Maslow's hierarchy of human needs this product's main purpose is self-actualization. Lastly, personal care products are typically gendered (*Future Market Insights (FMI)*, 2019). Making it easy to identify whether the product is targeted towards male or females.

The research question is accompanied by three sub questions that will guide the research and give the research a focus.

Sub question 1: What emotions are used to market products to males?

The research looks at gender thus this sub question is aimed at looking at the relationship between males, gender and emotion. The answers to this question will be used to compare emotions between gender and thus provide answers to the main question.

Sub question 2: What emotions are used to market products to females

The research looks at gender thus this sub question is aimed at looking at the relationship between females, gender and emotion. The answers to this question will be used to compare emotions between gender and thus provide answers to the main question.

Sub question 3: What are common elements and techniques present in brand advertisements?

The question is used to identify the general nature and structure of advertisement. This will help to provide a general informed understanding of advertisements which will allow for easier interpretation of emotions in advertising between the two genders.

1.4 Societal relevance and scientific relevance

The research aims to fill the gap in literature regarding the current landscape of the marketing and advertising field, specifically the concepts of emotions, advertising and gender. The research aims to provide an understanding of how gender is communicated within current digital media.

Companies that seek to venture into emotional advertising for their product are able to use these findings to understand the current position of the market. Brands may thus have better guidance on how to approach marketing in regard to the two genders. Secondly, the messages that are embedded in the media influences the way we perceive gender and our identity (Currie, 1997; Phakdeephassook, 2009). Thus, a look at ads as they relate to gender will help create further clarity and transparency in regard to the manner in which people are influenced by ads. Thirdly consumers have pushing for gender neutrality and equality of the portrayal of both genders and thus this research provides an understanding of the current landscape of gender as it relates to emotional advertising.

1.5 Method of Research

There are various platforms where brands can go about advertising their products. Brands can advertise their products on different platforms. However, the research will focus on the platform YouTube. This is due to the fact that YouTube allows for long form video advertisement (Febriyanto, 2020). When looking at emotional advertising this is ideal as videos allow for the creation of detail and well-orchestrated storylines (Young et al., 2019). YouTube provides a space for the advertiser to be in control of their content, create a community and have their content circulate (Young et al., 2019). The qualitative research method of thematic analysis will be used to answer the research question. The data will be gathered from the brand's official YouTube channels and a thematic analysis will be conducted from the videos. The videos will be gathered from the years 2016 -2021. This time frame was selected as it will provide a current account of emotional advertisement as media is ever changing (Idrysheva et al, 2019).

1.6 Thesis outline

This thesis in addition to the introduction will contain a literature review that will detail the relevant concepts needed to understand emotional advertising. The thesis will then detail the methodological steps involved in analyzing the data. The methodology used is qualitative methods, specifically thematic analysis. The paper then explores the results that emerged from the analysis. Lastly the paper will contain a discussion and then the conclusion of the thesis whereby the research question is answered, and the limitations and further research is provided.

2. Literature review

The literature review provides a deeper look into the concepts of emotional advertising, gender and personal care products. Section 2.1 explores personal care and advertising; Section 2.2 explores emotional advertising and section 2.3 explores gender and advertising.

2.1 The marketing of personal care products

This section explores the general advertising of the products and celebrity endorsement in personal care products. The ads will all be for personal care products thus this section provides a deeper understanding into the existing literature pertaining to personal care products and how they are advertised in general. The information will help provide an understanding of what constitutes a personal care product and the relationship between personal care products and advertising. The section will explore celebrity endorsements as this is a common technique used by brands to market personal care products due to the emotional connection that consumers have with a celebrity.

2.1.1 Advertising of personal care products

Personal care products refer to any products that are used to take care of one's physical appearance; the products include moisturizers, makeup, shavers, cream, etc. (Shaaban & Alhajri, 2020). Historically there has been a larger emphasis made towards women and their physical appearance. The female body is often represented as a site for constant improvement and as a commodity (Gill, 2007). The cosmetic industry had a heavy focus on women and constructing femininity (Gill, 2007). The personal care products that were available for men were limited in the past as personal care products have typically been a female dominated industry. There have been certain products that are more marketed towards one gender than the other. Shaving products and gels have typically been marketed towards men whereas makeup and skincare products have mostly been marketed towards women (Future Market Insights (FMI), 2019). Products that are catered towards women are typically more expensive than the products catered to men (Duesterhaus, Grauerholz, Weichsel & Guitar, 2011).

In the year 2010, L'Oréal reported a change in the perception of appearance in the 18-25 demographic (Hsu & Chanthapratheep, 2018). Men wanted to pay more attention to grooming and taking care of themselves. This change in perception in regard to keeping up

appearances by men has been attributed to a few factors. Firstly, the media has been a contributor to the way men perceive themselves and the standard that they are expected to meet in terms of physical appearances (Hsu & Chanthapratheep, 2018). In the last few years, men in the media have also been subjected to more expectations in regard to keeping up physical appearance and grooming (Akbari, 2015). Secondly, there has been a larger selection of personal care products that are also marketed towards men. Lastly, the ideas behind what constitutes a man or masculinity, and the increasing acceptance of homosexual men has led to the creation and expansion of cosmetic and the skin care market to men (Moungkhem & Surakiatpinyo, 2010).

The media has a responsibility in regard to how we perceive femininity and masculinity and the standard of beauty expected from both genders (Akbari, 2015). Personal care attempts to sell a remedy for the consumers' insecurities. The ads, especially for makeup, typically showcase an ideal body type or look that the consumer is expected to aspire to have (Trampe, 2011). This is done to convince the consumer that the purchase of the product will help the consumer achieve this desired look (Trampe, 2011). The advertisements contain emotional appeal elements to fully sell the story and connect with the consumer (Akbari, 2015). Consumers may believe that purchasing this product will help them fit the standard of beauty that is displayed in the advertisement. The marketing for personal care products in different parts of the world still centers on the western beauty standard (O'Garro et al., 2019). Most advertisements tell the consumer how they can achieve a look that is based on western beauty standards (Barnes & Yamamoto, 2008; Phakdeephassook, 2009).

Advertisements have had a negative effect on people's self-perception and mental health (O'Garro et al., 2019). Some Western countries have implemented regulations to prevent advertisements from deceiving and creating unrealistic standards for consumers (Ringrow, 2016). Cosmetics brands are allowed to continue to showcase what they perceive as the ideal beauty, but this should be grounded in reality (Ringrow, 2016). Thus, companies are not permitted to exaggerate the extent of how effective a product is. The companies aren't permitted to over edit images and videos through photoshop (Ringrow, 2016). Consumers have also been criticizing brands for promoting unrealistic beauty standards and creating ads that lack diversity (Antioco, Smeesters & Boedec, 2012). The combination of the laws passed and the consumer shift in demand has led to brands trying to diversify their models and messages (Antioco et al., 2012; Ringrow, 2016).

2.1.2 Celebrity endorsements

Personal care products often employ the help of celebrity endorsements. Celebrity endorsement refers to a public figure approving or representing a product or service (McCracken, 1989). The use of celebrities in personal care products in specific is done with the aim of communicating the beauty, talent, lifestyle and perfection that is associated with celebrities (Bafna et al, 2016). Advertisers may promote a product that the consumer does not need through the capitalization of consumers emotions, hopes and dreams that are often reflected within celebrities (Bafna et al, 2016). Celebrities are used in advertisement because consumers tend to have an emotional connection with the celebrity and thus are more receptive to the messages that are present in the ad (Bafna et al, 2016). Thus, this form of advertising serves as a way to appeal to the consumers emotions especially when marketing personal care products. The use of celebrities in advertisements is effective because celebrities are talked about and a lot of people seek to imitate the lifestyle choices of celebrities (Bafna et al., 2016). Thus, the use of celebrities can be used to evoke happiness as celebrities are representative of the ideal lifestyle consumers may seek (Kamran & Siddiqui 2019). Celebrities are also perceived as the ideal person and often used for comparison purposes thus celebrities may be used to highlight to the consumer what they lack and how they can make up for what they lack through the product (Bafna et al., 2016; Kim & Sullivan, 2019).

2.2 Emotional Advertising

This section will explore the concept of emotional advertising. The topics include the types of emotional advertising, visuals, music and rational appeals. Understanding the type of emotional advertising, visuals, music and emotional appeal will help provide a guideline as to what elements to look for from the data. The rational appeals will help to provide a distinction between what constitutes emotional appeals and what constitutes rational appeals as these are the two types of appeals in advertising.

2.2.1 Types of emotional advertisings

Emotions are a physiological and behavioral change that arises through the appraisal of an event or individuals' thoughts (Bagozzi, Gobinath & Nyer, 1999). James-Lange was a pioneer in the theory of emotions (Coleman & Snarey, 2011). He stated that emotions are first and foremost physical. The physiological and bodily changes occur because of emotional

stimuli which lead to feelings evoked in the conscious mind. Emotions are thus bodily sensations and processes. Brands can use positive or negative emotions in emotional advertising to evoke an emotional response (Bulbul & Menon, 2010)

The attempt to evoke either a negative or positive emotional response in the consumer through an advertisement is known as emotional appeal (Keshari & Jain, 2014). Emotional appeals are most common in advertisements where the brand is selling a product that is perceived to not be a necessity or where rational thinking would not work (Grigaliunaite & Pileliene, 2016). This would be ideal for cosmetic products, luxury products, fashion, etc. (Grigaliunaite & Pileliene, 2016). Emotional appeals simplified is a reward or punishment system whereby the brand through the use of certain techniques attempts to make the consumer feel rewarded by acquiring the product and punished if they don't acquire the product (Grigaliunaite & Pileliene, 2016). Emotional appeal can be communicated through the colors, design, techniques, music or tone (Keshari & Jain, 2014). Advertisements may involve the use of appeals such as guilt appeal, fear appeal, and empowerment appeal to evoke negative emotions (Spence & Moinpour, 1972; Huhman & Brotherton, 1997). When attempting to evoke positive emotions advertisers often use warmth appeal, happiness appeal and humor appeal (Kamran & Siddiqui 2019; Kim & Sullivan, 2019; Khanna, 2016; Srivastava, 2015; Aaker, Stayman & Hagerty, 1986).

2.2.2.1. Fear appeal

Fear appeal or fear is when the advertisers use content that showcases a possible threat to the individual, society, or their surroundings (Spence & Moinpour, 1972). Fear appeal aims to evoke feelings of threat, stress, and anxiety. This appeal is used to convince the audience member purchasing the product or service will elevate the feelings of fear. There are three parts that advertisers use when attempting to create fear appeal (LaTour & Zahra, 1988). The first step taken by advertisers is the creation of dangerous situations that make the person feel vulnerable or at risk. The dangerous situation could involve a threat to one's wellbeing (Hyman and Tansey, 1990). Wellbeing is defined as access to health, job opportunities, safety and a good environment (Velázquez & Pulido, 2020; Neve & Ward, 2017). The risk could also be verbally mentioned or portrayed by a visual image in the ads, the message sent is along the lines of “if you don't perform y (y=buy, vote, learn, believe, support, etc.) you will suffer x consequence” (Witte & Allen, 2000). Fear in ads is typically used in an overt manner as opposed to a covert manner because different things may trigger

one's fear response (Bartikowski, Laroche & Richard, 2019). Thus, the ads create a detailed storyline to make it easy for the consumer to interpret fear (Bartikowski et al., 2019). The second part of advertisers attempting to create fear appeal is the creation of perceived danger so serious to try and make the consumer believe it warrants attention. Lastly, is the provision by the advertisers to a remedy of that fear.

2.2.2.2 Guilt appeal

Guilt appeal or guilt is acted in many ways by advertisers, but the main aim is to make people feel as though they have acted morally wrong or selfish (Huhmann & Botherton, 1997; Lwin & Phau, 2014). Cause branding is a type of guilt appeal that is commonly used in advertising. Whereby the consumer is given a sense of responsibility by being positioned as a fortunate or resourceful individual of society (Lwin & Phau, 2014). The advertiser attempts to convince the consumer that by purchasing the product they can help better a societal issue (Lwin & Phau, 2014). This form of advertising is commonly used by charities or non-governmental organizations (NGO). Anticipatory guilt appeal is when ads highlight how one's inaction has resulted in a negative outcome (Singh, Crisafulli & Quamina, 2019). Existential guilt appeal in ads highlights how there is social inequality between the consumer and others (Singh et al., 2019). Reactive guilt in ads involves advertisers attempting to create the belief in the consumer that failure to take a course of action would violate their moral compass thus creating cognitive dissonance (Huhmann & Brotherton, 1997). When employing guilt appeal the ad may also highlight that failure to complete an action will lead to social embarrassment (Huhmann & Brotherton, 1997). When using visuals to evoke guilt, ads contain people in pitiful positions or sad positions such as a crying baby, overworked mother, etc (Huhmann & Brotherton, 1997).

2.2.2.3 Empowerment Appeal

Empowerment appeal or empowerment is a form of negative emotional advertising (Kim & Sullivan, 2019). Marketers are aware of the possible insecurities and anxieties that their audience are faced with (Kim & Sullivan, 2019). They use this knowledge of the consumer's insecurities to create a feeling of uneasiness or discomfort with one's body or lifestyle in their ads. The brands then try to convince the consumer that purchasing their product would grant them the power to elevate the feelings of insecurity and anxiety.

The ad portrays insecurities by showing the ideal beauty standard to make consumers who do not meet the beauty standard feel as though they are lacking or by directly presenting what should be a source of insecurity for the consumer e.g., “acne is bad” “get rid of your acne” (Jung, 2011). These ideal beauty standards set in advertisements differ between countries (Zayer, McGrath, & Castro-González, 2019). The beauty standards listed in this section are based on the western perception of beauty. The western ideal beauty standards for women include being thin, perfect s curve proportions, smooth skin, light skin, sharp nose, plump , luscious hair (Levine, 2017; Pounders, 2018; Rajendrah, Rashid, & Mohamed, 2017). The ideal in mainstream media is typically defined as Eurocentric or white women (Rajendrah et al., 2017). The focus for men in advertisements, however, is usually on their skills and characteristics (Rohlinger, 2002). The characteristics shown in the ads include being tough, breadwinner, being a hero, the man at work and being strong (Rohlinger, 2002). The intent by advertisers is to communicate that a failure to adhere to these characteristics should be a source of insecurity for the men (Jung, 2011).

The ads may after portraying insecurities or anxieties may employ some tactics that intend to empower the consumer. The ads attempt to empower people through depicting the elevation of one’s skill or physical appearance by determination, self-validation through statements like “you are worth it” and “you are beautiful”, self-indulgence such as “try it for yourself” and confidence (the belief and self-efficacy in oneself) i.e., “you can do it” (Tsai, Shata & Tian, 2019). Confidence in ads can also be communicated through body language such as showing the model looking up or directly at the person or camera, upright posture, eye contact, walking tall, etc (Atkin, 2012)

2.2.2.4 Happiness appeal

The use of happiness appeal or happiness is done through the creation of a perceived ideal lifestyle that the consumer should aspire to have and the benefits of the lifestyle in ads (Kamran & Siddiqui 2019). This marketing is often used for products that are meant to give the consumer a positive benefit to their life. The perceived ideal lifestyle portrayed in advertising refers to a lifestyle that maximizes wellbeing (Velázquez & Pulido, 2020; Neve & Ward, 2017). The indicators of high wellbeing in ads include health, job opportunities, good environment, safety and politics (Voukelatou et al., 2020). Happiness in ads can be shown through the depiction of positive consumption-based experiences such as vacations, going to the movies, spa, concerts, etc (Velázquez & Pulido, 2020). Happiness appeal is depicted by

showing models in the ad that are laughing, smiling or look visibly at peace. In addition to positive facial features the advertisements may contain some form of celebration (Houle & Feldman, 1991; Shaver, Schwartz, Kirson & O'Connor, 1987). The advertisements that aim to evoke happiness will do so by cultivating peaceful and aesthetically pleasing visuals (Kamran & Siddiqui 2019). Aesthetically pleasing visuals refers to art, nature and culture that are defined as beautiful, repose, lively and/or expressive (Negm & Tantawi, 2015; Budd, 2002). Aesthetics is generally a subjective look at an object, but the object typically meets the criteria of clear, clean, classic and symmetrical (Negm & Tantawi, 2015; Moshagen & Thielsch, 2010). The use of visuals and aesthetics to evoke emotions is explored further in section 2.3.

2.2.2.5 Humor appeal

Humor appeal or humor refers to the use of puns, jokes, satire, exaggeration, ludicrous situations, and irony in advertisements (Srivastava, 2015; Gulas & Weinberger, 2006). Puns refer to word play or phrases that suggest two interpretations. Jokes are stories or punchlines that are found to be amusing or interesting (Speck, 1991). Satire is the positioning of a product as superior to other products and better than the rest. This is done by the subtle highlighting of the ridiculousness of other products within the ads (Speck, 1991). Exaggeration refers to the overstatement of a person, product, situation or experience within the ads (Buijzen & Valkenburg, 2004; Catanescu & Gail, 2001). Ludicrous situations are the use of over-the-top situations and experiences as way to evoke the feeling of surprise and shock in the consumer (Gulas & Weinberger, 2006). Irony is the contradictory representation of a statement or situation to its appearance and presentation (Alrasheedi, 2014). An example of irony would be the showcasing of already beautiful girls in pimples and beauty ads for teens and then posing the question of “what would the teen look like without these products”. The question is ironical because the model in the ad would still look beautiful regardless of the pimples (Alrasheedi, 2014)

Humor aims to create arousal relieving or arousal raising situation. Thus, it is common for humorous ads to contain themes such as sex, freedom and aggression (Cho, 1995). Humor can be used as a means of problem solving. In ads the problems proposed are solved within a playful context and indicate that the solution should not be taken too seriously (Alden, Hoyer, & Lee, 1993; Suls, 1983).

2.2.2.6 Warmth Appeal

Warmth appeal is a positive emotion that is evoked as a result of vicariously experiencing family, friends and romantic relationships or any form of love within the ads (Aaker et al.,1986). Warmth in ads can be created from an empathetic experience towards elements of an ad such as music and familiar settings (Aaker et al., 1986). Warmth in ads can also be created by feel good about yourself, narratives and soothing and tender storylines (Aaker and Bruzzone,1981; Wells, Leavitt, & McConville,1971).Warmth in ads can also be created by the depiction of a positive experience that one has already lived through (Clynes, 1980). The emotion of warmth is characterized by arousal and a positive experience. Thus, warmth cannot be evoked by the representation of a negative experience. Warmth cannot be evoked by feelings or arousal that was too high.

Romance in ads is used to evoke the feeling of warmth as the physical response created by experiencing love such as sweaty palms, accelerated breath, flushing and heart palpitations create a feeling of warmth (Hong & Sun, 2012). The warmth from romance and any loving relationships can also be shown in ads by depicting proximity and physical affection (hugging, kissing, touching, hand holding) between the individuals involved (Hong & Sun, 2012).

Regarding portraying a family to evoke warmth, the media often provides what is perceived to be the structure and dynamic of a family. The two-family structures that are shown include nontraditional and traditional families. The traditional families depict children and two parents (Zurcher, Webb & Robinson,2018). The other types of families are extended families, guardians, blended families or single parents. There is diversity in the portrayal of the way that family members interact within media, families may be depicted bonding or partaking in activities together or they may be depicted fighting and disagreeing. Single parents tend to be overly represented in media storylines often to serve the purpose of providing a positive perception and representation of single parents as they are often perceived negatively in the real world. Warmth especially between family members in the media is typically classified as having a loving, kind, supportive and positive interactions (Zurcher et al., 2018). The storylines also often typically lack the representation of siblings and focus on single children.

2.2.3 *Visual elements in emotional advertising*

Visuals are a universal form of communication thus making them great for communicating with consumers (Negm & Tantawi, 2015). When it comes to visual advertisements the consumers have the possibility to derive their own meaning and interpretation from the advertisement (Poels & Dewitte, 2019). There is a difference in complexity between ads that have visuals and ads that provide text or a voiceover (Bulmer & Buchanan-Oliver, 2006).

When creating an advertisement, a brand needs to pay attention to the visual elements of color, saturation, shade, depth and motion (Ebenezer & Odji, 2018; Poels & Dewitte, 2019). Advertisements use visual elements to create and tell a storyline. Color is an important aspect to the creation of the visuals in advertising (Ebenezer & Odji, 2018). Brighter colors and warm tones (yellow, white and red shades) represent a happy and inviting atmosphere and mood. Whereas dark colors and cold tones (black, green and blue shades) represent a hostile, eerie or sad atmosphere (Ebenezer & Odji, 2018). Color triggers the right side of the brain which is responsible for creativity (Poels & Dewitte, 2019). Advertisements may use visual metaphor to promote their product. Visual metaphors refer to the comparison of the product to an object that is not similar to the brand's product (Sopory and Dillard, 2002).

Visuals are effective and important in evoking emotional responses (Poels & Dewitte, 2019). Oftentimes advertisements with images are the ones with the most emotional appeal (Poels & Dewitte, 2019). Brands can evoke emotions within the customer with visual design in three ways. Firstly, they can link the product to another symbol or image, they may use it to show proof of the product and lastly, they can showcase real objects or people (Negm & Tantawi, 2015). Visuals allow for the development of a symbolic meaning of a product in the consumer's life. The consumer through visual design can link unrelated images to the product being sold (Negm & Tantawi, 2015). The linkage formation allows the advertiser to create a narrative around the product and helps the consumer better visualize the position of the product within the consumer's life (Negm & Tantawi, 2015). Advertisers may use people within the advertisement and the ability of a consumer to identify with the people within an advertisement increases the attractiveness of the product to the consumer (Poels & Dewitte, 2019).

The level of attention placed on visuals differs between women and men. Women are overall much more attentive to visuals than men are (Boscolo, Oliveira, Maheshwari, &

Giraldi (2020). However, the content of the ad can affect the attention placed to the visuals between each gender. When Goodrich (2014) carried out a study exploring aesthetics on websites it was found that men paid more attention to the graphic design and layout of the website as opposed to women. If the ad has content that is perceived to be masculine men are more likely to pay attention to the product as opposed to if the ad had feminine visuals. In a study conducted by Belinskaya (2015) it was found that women have a more positive attitude towards animals, celebrities, abstract figures and women. Whereas men had a more positive attitude towards images linked to technology and mechanical features.

2.2.4 Music in emotional advertising

Music is added to advertisements to help convey the storyline better and create a mood and atmosphere. The use of sound effects such as the sound of a can opening in a soda ad or the sound of feet running in a sports shoe ad can help the audience create a better association of sound to a brand and visualize the product better (Lewis, Fretwell & Ryan, 2012). Music in visual advertisements will create a seamless flow between each scene and the content of the advertisement (Majeed, Lu & Usman, 2017). Music can sometimes be more effective in communicating a message than through the use of verbal communication in ads (Majeed, Lu & Usman, 2017).

The music used in ads does not only affect the perception of the product. Music that is well fitting to an advertisement can also result in creating a positive attitude within consumers towards the brand (Morris & Boone, 1998). Whereas music that is ill fitting to the advertisement can lead to little to no emotional response (Morris & Boone, 1998). Music that is happy (having an upbeat tempo) elicits a much more positive attitude than music that is sad (slow tempo) (Oakes, 2007). Take in the instance of trying to sell a greeting card for a sick friend, the music that would best accompany an ad of this nature is sad music (Oakes, 2007). If music evokes emotions with the consumer, it is possible that the consumer would associate the music to the brand (Blair and Shimp, 1992).

2.2.5 Rational appeal

Advertisements are often classified under two umbrella types either rational or emotional (Zhang, Mu, Wang & Hu, 2020). Rational advertisements aim to target the consumers' rational thinking processes through the provision of factual information (Zhang et al., 2020). The consumers do not have to identify with the product on a personal and

sentimental level as rational appeal advertisements tend to make the product the main focus of the advertisement; there is no real attempt to create a storyline (Mishra, 2009). Rational advertisements often consist of listing the product features or benefits of the product to the consumer (Mishra, 2009). The product's benefits to the consumer are typically highlighted through the mention of its economic benefits, value for money, quality and efficiency of the product (Mishra, 2009).

Women and men respond differently to advertisement appeals due to social and cognitive differences. Rational appeals are said to work more towards males than females. This is due to the difference in information processing of both genders. Women are able to subjectively conceptualize information and men typically focus more on objective information (Oakes, 2007). Men focusing on objective information more than subjective men allow them to better process and appreciate rational appeals than women (Oakes, 2007). Men pay more attention to the visual aspects of rational appeal advertisements in comparison to women. Thus, it is more likely that ads for men focus on rational appeals as opposed to emotional appeals.

2.3. Gender and Advertising

This section provides a deeper understanding in regard to some of the relevant concepts and information in regard to gender and advertising. The concepts that will be explored are the communication of gender by brands and femvertising. The communication of gender by brands will explore the different design and marketing techniques that are used by brands to target their ads to specific genders. In addition to this the section will explore how brands communicate masculine traits to communicate to men and feminine traits to communicate to women. This can will help understand the nuances that can be present in ads when communicating with either gender. Femvertising will provide information on how gender is perceived and communicated in modern times as advertising is continuously changing. The topic of femvertising is relevant as this paper aims to provide insights into a current account of the landscape of gender based advertisements. Gender based advertisements have been employing femvertising to meet the demands of consumers (Drake, 2017)

2.3.1 The communication of gender by brands

Brands when marketing towards men adhere to more masculine traits or masculinity and when marketing to women adhere to feminine traits of femininity. Constructing femininity and masculinity in media is done through the use of images, representation of behaviors, roles and showcasing of ideals (Connell, 2005; Heathy, 2020). The representation of femininity to market towards women is done through showcasing stereotypes of roles and behavior expected of women. The common stereotypes are women as housewives and models (Heathy, 2020). Women in terms of stereotypical behavior are portrayed in ads as being nurturing, weak emotional and subordinate (Heathy, 2020). Visuals of a women laying down or leaning and gently tracing objects are way to portray women as subordinate in ad (Heathy, 2020). When looking at women as models in ads there is a focus on portraying the ideal women (Tehseem & Kalsoom, 2015). The ideal woman is portrayed as sensual, youthful, flawless skin, full lips, wide eyes and high cheekbones (Tartaglia & Rollero, 2015).

The stereotypical portrayal of men has involved portraying men as the role breadwinners. Men are also positioned in roles that showcase them as dominant or assertive within the ads (Steven & Ostberg, 2020). Male behavior in ads is characterized as uncleanliness and poor household skills (Steven & Ostberg, 2020). When it comes to visuals in ads men are often positioned to be standing tall or above women, hands on hips or in position that indicate dominance (Goffman, 1979). The other element used by brands to market products to men is the showcasing of the ideal body within ads (Jung, 2011). This ideal body is often not easy to achieve or sometimes impossible to achieve. The ideal body is portrayed as flawless skin, white and muscular (Akbari, 2015). Through portrayal of stereotypes and the ideal men or women the consumer is sold the idea that the product will be able to help them achieve the desired femininity or masculinity (Ricciardelli, Clow & White, 2010).

Brands create a gender identity through the use of visuals, texts, logos, brand name, music, etc (Boeuf, 2020). Brands when creating their personality also adhere to gendered traits or targeting a specific gender. The gender imagery of brands is divided into masculine traits and feminine traits (Boeuf, 2020). When it comes to text, the use of angular and bold fonts is associated with masculine traits whereas slender and round fonts are associated with feminine traits (Lieven et al. 2015). A masculine brand is associated with the masculinity personality traits and emotions of being aggressive, brave, adventurous, daring, dominant and

sturdy. A feminine brand is associated with the personality traits and emotions of being sensitive, graceful, sweet, fragile and tender (Grohman, 2009, pp 105-119).

When masculine brands adopt feminine features the purchase intentions of men may decrease (Parent & Cooper, 2019). This is the case especially for men who are in touch with the traditional sense of masculinity. Men enjoy sticking to the stereotypes about masculinity (Parent & Cooper, 2019). Whereas with feminine brands that adopt masculine features the purchase intentions of women does not decrease (Boeuf, 2020). The reasoning behind this is that men strongly identify with their masculinity and feel threatened by the introduction of feminine features (Parent & Cooper, 2019). Some men perceive masculinity to be superior to femininity. Men do not feel threatened or less likely to buy a product if females purchase it too as long as the brand is not changing their identity to accommodate women (Sandhu, 2017). In addition, men are okay with purchasing products that are gender neutral; the issue mainly lies when products are adopting feminine traits. There are some men, especially Gen Z and Millennials that are beginning to redefine what it means to be a man (Sandhu, 2017). There is much more gender fluidity within these two generations and as a result there is an encouragement of men to connect with their feminine side (Sandhu, 2017). Men are allowed and encouraged to break down the gender consumption practices that have been set for years prior.

These standard ideals on how brands have been marketing their products to both genders has been changing in the recent years as consumers have begun to demand neutrality and a well rounded representation of both genders (Powers, 2019; Canadean, 2015; Drake, 2017). This can be seen through the rise of femvertising a concept explored in section 2.3.1.

2.3.2 Femvertising

Femvertising refers to the advertisements that are aimed at empowering women, display a positive and diverse representation of women and promoting equality (Drake, 2017; Lima & Caisas, 2021; AswiniChithra, 2021). Femvertising has emerged from third wave or modern feminism (Deest & van der Stelt, 2019). Third wave feminism or modern feminism refers to the fight for equality on the basis that race, gender, class, disability, sexual orientation, etc all intersect (Snyder, 2008) . When using femvertising the advertisement portrays that the product would help the consumer feel empowered because of using the product (Snyder, 2008). Femvertising has the themes of inspiration, positivity and motivation which can evoke positive emotions within the consumer and create a favorable brand

perception (Drake, 2017). This form of advertising follows five pillars, the pillars are as follows: challenging stereotypes, diverse female models, pro-female messaging, authentic portrayal of women and downplaying sexuality (Deest & van der Stelt, 2019).

Femvertising has become increasingly popular in the last five years due to consumers' demand that brands align themselves with socio political causes (Elhajjar, 2021). Failure of a brand to do so may lead to less purchase intention (Elhajjar, 2021). Femvertising is one of the attempts to fulfill the demand by consumers to support socio-political causes. Femvertising also capitalizes on the fact that Millennials and Gen Z strive for aspirational media (Drake, 2017). Aspirational media refers to media that empowers and motivates the audience to take a course of action or to believe in themselves (Drake, 2017). Lastly, femvertising has emerged as a result of the demand from consumers to provide a more gender-neutral approach or less bias representation of both genders (Powers, 2019; Canadean, 2015; Drake, 2017).

Femvertising at its core is about ensuring equality of the media portrayal of both genders and thus it is also used in marketing products towards men (Agudelo, 2020, Hsu, 2018). Thus femvertising is used to market product to men. The use of femvertising in ads for brands that sell products targeted to men leads to masculine brands being perceived as neutral (Van Deest & Van der stelt, 2019). Studies show that women pay attention to femvertising and are more likely to purchase a product from a brand that uses femvertising (Kappor & Manjal, 2019; Elhajjar, 2021). Femvertising is most effective when targeting women, but it is said to also impact men (Kapoor and Munjal, 2019). Men similarly to women are more inclined to purchase from brands that use femvertising (Elhajjar, 2021; Kapoor and Munjal, 2019). Men resonate with femvertising as it promotes gender equality, shows that the brand is progressive and cares for socio political causes (Elhajjar, 2021). The content in femvertising aims to inspire both genders to push for equality.

Thus, from this it can be concluded that femvertising in relation to gender and advertising, informs us of the ways in which gender and advertising are perceived and communicated in modern times. The advertisement shows that the idea of femininity and masculinity are being shaped by femvertising. Femvertising showcases the impact of the digital media and how that has shaped advertising. In addition to this, femvertising has been a technique that is used for personal care brands (Drake, 2017).

3. Methodology

This chapter will detail the chosen research methodology and the reason behind the choice of methodology for the research question and sub questions. The section 3.1 is the research design and the justification of the research design. Section 3.2 accounts for the sample and sampling, section 3.3 is the operationalization, section 3.4 accounts for the research steps and the limitations of the research and lastly, section 3.5 is a reflection of the validity and reliability of the methodology.

3.1. Research design

The research question of this paper was explored and answered with the use of qualitative research. Qualitative research refers to the non-statistical exploration of data that is concerned with human behavior, phenomena and/or experiences (Brennen, 2017). This research question aims to look at the social phenomena of emotional advertising. Qualitative research allows for a subjective and systematic approach to a social phenomena such as emotional advertising (Boeije, 2012). Through the subjective and systematic approach interpretation and meaning making of the data can be derived (Brennen, 2017). In addition to this, qualitative research allows the exploration of social constructs such as gender in this case (Brennen, 2017). Qualitative research can be conducted using various methods such as interviews, case studies, content analysis, thematic analysis, etc. The qualitative research method of thematic analysis will be used to analyze the data. (clarification of the argument of why meaning making)

3.2. Sampling

The unit of analysis for this research are YouTube videos. The YouTube videos are advertisements of personal care products derived from official brand YouTube channels. YouTube videos were selected as they allow for the development of a storyline (Young et al., 2019). Emotional advertisement involves the creation of a storyline by the brand (Appel et al., 2019). YouTube videos is where brands typically post their official campaign videos and is the most accessible way to obtain video advertisements. As the YouTube videos will be derived from the official brand page this ensures that the videos are publicized with the desired year range of 2016- 2021. There is a possibility that the official brand pages have uploaded an old commercial ad. However, this would mean that the brand is still standing by their message and the content and perceive the video to still be relevant in current times.

Furthermore, through a video the brand can communicate themselves better in comparison to images and text. There was a total of 60 advertisement videos from various brands that were selected. The brand and the videos were selected through purposive sampling. Purposive sampling is a sampling technique whereby the researcher assesses which data would be ideal for the research at hand (Lavrakas, 2008). This sampling technique was employed as it is not possible to obtain a list of all the personal care brands that have campaign videos on their official YouTube channel.

Purposive sampling if not done right can result in a biased collection of data (Lavkras, 2008). To minimize the bias from the use of this sample there were a few standard requirements in selecting the brands. The company's main target audience should be consumer's residing in Western countries, the videos should be in English, and the video should be derived from the brands official YouTube channel. The choice of Western videos is due to the fact that western media plays a significant role in media worldwide (Darling-Wolf, 2014). The way that emotions and advertisement at large is communicated differs in different parts of the world (Darling-Wolf, 2014). Thus, it was ideal to select ads from one culture. In addition to this, translating ads not intended for an English audience may result in information being lost in translation. The videos were selected from the period of 2016- 2021. Brands are constantly being challenged to meet the ever-changing times and to change the way they communicate gender (Grau & Zotos, 2016). Therefore, data from the last five years ensured that the most relevant and recent insights are provided from this research. The final sample consisted of 60 videos, 30 videos targeted at women and 30 targeted at men. A sampling of more than one ad each was collected to ensure that there is room for patterns to emerge as only comparing two ads leaves room for the possibility of the difference being a result of due differing storylines between the ads. The list of brands is provide on the table below. The reason behind selecting the brands listing below was due to them strictly meeting the criterions said above. The brands were the most accessible brands after researching from the articles (from Forbes,2021; Glamour, 2021; Byrdie 2021; Trendspotter,2021)and looking through the Youtube recommendations that came as a result of searching the some of the brand . There was no further reasoning beyond them meeting the criterion and being easily accessible on YouTube. The list of brands used is available in Appendix I and II.

3.3 Operationalization

The three main concepts of the research are gender, personal care products and emotional advertising. Gender in advertising has historically been binary as it often adheres to the traditional concepts of male and female (Grau & Zotos, 2016). Gender over the years has been deemed to not be binary but instead it is viewed as a spectrum. The nature of advertisements in regard to gender have been shifting. However, most personal care products are still either tailored to males or female audiences. The advertisements that were selected were explicitly mentioned as being for male or female. Personal care products refer to products that are used to amplify, change, or cleanse the appearance of the body (Law insider, 2020). Personal care products vary in nature, cosmetics such as lipsticks, mascara, blush may be considered personal care products as well as grooming products such as shaver, masks, oils, cleanser, etc. Therefore, the selection criterion for what is considered personal care was based on whether the product advertised can be used to either amplify, cleanse, or change the appearance of the body. Emotional advertising was explored through identification of emotional appeal techniques used by brands. Based on the literature reviewed the research will look at the emotional appeal techniques of guilt, fear, warmth, happiness, humor and empowerment.

3.4 Method of analysis: Thematic analysis

The concepts were explored using thematic analysis as a method of analysis. This method of analysis has been used for years by researchers in many research areas making it a trusted method of analysis (Braun & Clarke, 2006). Thematic analysis involves analyzing and reporting patterns which result in the emergence of themes (Braun & Clarke, 2016). Themes refer to important data that is related to the research question and is represented by patterns. Thematic analysis was ideal for the research at hand as it allows for the analysis of textual or visual material such as the advertisement videos in this case (Braun & Clarke, 2016). Through the use of thematic analysis one can derive patterns, themes or meaning from the data (Braun & Clarke, 2016).

Thematic analysis can be inductive or deductive. Inductive refers to when the researcher analyses the data without the use of a pre-existing coding frame or theory (Saunders, 2009). The researcher allows the data to form the themes. Deductive refers to when the researcher analyses the data using a pre-existing theory or concept (Saunders,

2009). The deductive approach was used for this research as the research intended to explore the pre-existing concept of emotions within advertisements. Saunders (2009) states that the interpretation of data using thematic analysis can be done by either semantic or latent themes. The themes formed from the latent approach are based on the surface level and explicit meanings that emerge from the data. The themes formed from the semantic approach are based on the underlying meanings, assumptions, concepts, or theories that emerge from the data. The concept of emotions in advertising is a complex one, the attempt of an advertisement to evoke an emotional response goes beyond surface level as brands do not want the fact that they are trying to evoke emotions to be known (Moore, 2007). Therefore, the themes were created based on the semantic approach.

Thematic analysis is an iterative process that mainly involves five phases (Braun & Clarke, 2006). The first phase was getting familiarized with the data; this was done by watching the videos that were selected a few times before the coding process. The second phase involved formulating initial codes, these codes were formulated using a deductive and semiotic approach. The initial codes were based on reviewing the videos visuals, sound, text. These elements were all coded based on just describing the content except for music which was largely guided by the literature review definitions of musical genres or type of music. In regard to visuals the colors, the tones (warm tones or cool tones), the body language, camera angles and camera settings were all coded. When it came to sound the music, voiceovers (if any), conversations or sound effects were all coded. There was no transcript as voiceovers and conversations was mostly complementary to the video and was not present in all videos or in the entire video. Thus, it was impossible to understand the voiceovers without the presence of the visuals as visuals made up majority of the ad and everything else was not as prominent in the ad. The text, the font, the placement of the font and the kind of font were also coded. After the initial codes were coded they were reviewed a few times to get an understanding of what was present in the data.

Third comes the axial codes whereby the data was placed into larger categories based on the initial codes. These larger categories were formulated on the basis of the operationalization in section 3.3 and the literature review. In this stage there was more subjectivity as the coding wasn't done solely based on the face value ads but a deeper meaning was assigned to each initial code. The axial codes looked at the techniques and elements used for each emotional appeal that was detailed in the literature. The axial codes also made use of the other sections to better understand the meaning of codes such as e.g

when looking at the initial codes “upright posture” “looking into the camera” “eye contact” the literature was reviewed to find that these initial codes all communicated confidence. Thus they were all placed under the same axial codes. Not all initial codes were selected into axial codes as they did not all represent any element of the emotional appeals.

The themes were made by looking at patterns within the axial codes and how they related back to the techniques and elements mentioned in the literature. The use of deductive coding came in play here as well as all the themes found were based on the operationalization of emotions in section 3.3 and the literature. In addition to the semantic approach was used through reviewing the literature to see how the axial codes connect to form themes. Fifth phase the themes were reviewed, defined, and named. In this stage the code of Career in male ads was shifted from empowerment to happiness. This is due to the nature of the open codes quantifiably describing happiness as opposed to empowerment. This showed the complexity of emotions and how there is a possibility of overlap. However, thematic analysis allows for the quantification of data and thus this overlap was solved by counting the open codes that represented happiness and the open codes that quantified empowerment.

The limitation to this form of analysis is that there is a large room for the researcher to misinterpret data if they are not well knowledgeable about the topic and define the concepts well. Therefore, the concepts of the research were well defined and based on relevant literature. When conducting thematic analysis, the researcher must ensure that there are no overlaps between themes (Braun and Clarke, 2006). This was done by quantifying the open codes of an axial code that had an overlap to see what theme was best fitted for the data.

3.5 Validity & Reliability

Trustworthiness is proposed by Guba & Lincoln (1994) to assess qualitative research. There are four criteria used to evaluate trustworthiness and these are dependability, credibility, transferability, and confirmability (Lincoln & Guba, 1985). The dependability of the study was ensured through documenting the steps taken for the method of analysis, a table containing the data and its origins was provided and the sampling criterion was well documented. Furthermore, images of the data analyzed are included in the result section to illustrate the findings. The transferability of the research was done by ensuring that the sample criteria is well defined and precise, ensuring that there was some commonality between the brands selected. Credibility refers to how trustworthy the interpretations are. The study followed the guidelines of a qualitative research method and allowed the interpretations

to emerge from the data. Confirmability refers to the degree to which the data is not affected by research bias. The potential biases and assumptions that the researcher may hold will be made known.

4. Thesis results

This section will discuss the results found from the thematic analysis on the video ads. The open codes were a total of 1488 codes (711 from ads for women and 799 from ads for males). There was a total of 26 axial codes and a total of 7 themes or categories. From this total 12 axial codes and 3 themes were derived from the ads for women. For the ads for men 14 axial codes and 4 themes were derived.

Result Section on Women's Ads

4.1 Warmth

This theme represents elements that are present within the women's ads, that aim to evoke the feeling of warmth. These elements are represented by the axial codes "Companionship", "Self-Care" and "Family". The theme of Warmth was used in almost half of the women's ads, seeing as 14 out of the 30 videos had at least one of the three axial codes derived.

4.1.1 Companionship

The axial code "Companionship" is represented by 26.7 % of the women's ad data. The showcasing of companionship is intended to evoke the feeling of warmth or comfort that results from everyday loving interactions between people. The code represents the presence of friends or romantic partners within the advertisements. The companions are seen interacting with each other or showing physical affection. Romantic relationships are represented by open codes such as "spiderman kiss", "kissing" and "partners hand holding". These codes showcase that there is emphasis placed on the physical interaction between partners to communicate romantic love. The physical interaction shown between the couples was accompanied with a positive atmosphere or positive features which communicated the message of the physical interactions being pleasurable. The shots of physical interaction took place when no one else was around which allowed for the display of intimacy, or a private moment shared by the two.

The other codes that represent both platonic and romantic companionship include "cuddling", "group of friends" and "conversing". The companions were sometimes seen conversing in a positive manner which showed that they were familiar with each other and comfortable in each other's presences. The comfortable way in which the companions conversed in addition to the physical interaction is what indicated that they were more than just acquaintances. In line with the findings of Hong & Sun (2012), the ads showcase

physical affection to depict relationships and the warmth that is felt by the individuals in the ad. This research also added on to these findings by seeing that the interactions went beyond just display of physical affection but also showed a positive depiction of the companions interaction with each other. The aim with the display of companionship is that the audience members will be placed in a good mood. The consumer may take the vicarious experience they are having from the ad and associate to the idea of product being able to create a positive bond between them and the companions in their life.

The Dior ad depicts a couples interacting with each other going to Paris together, holding each other's hands, hugging, and playing around with each other. Thus, the ad plays into the technique of using physical affection to create a feeling of warmth and they do this by showing different form of physical affection. They also show a general positive experience between the couple. The ad used colors that can be considered positive such as bright pink and purple which further added to depicting the positive experience felt by the couple within the ad. This warmth inducing experience that the consumer gets to live through may prompt the consumer to believe that using Dior's product will also allow them such an experiences and a similar feeling of warmth.

Figure 4.1 Companionship



4.1.2 Family

“Family” is an axial code that appears in 20% of the women’s ads data. “Family” as an axial code looks at the inclusion of family interaction or settings that involve family within the ads. The use of family creates a feeling of warmth and familiarity as most consumers can relate to having a family. The ads did not depict the traditional family with the exception of the Pattern ad. The ads mainly showed a single parent or extended family. This research is in line with Zurcher et al., (2018) findings as they stated that single parents and a single child

are often portrayed, and this is seen by the open codes “mother and son”, “father and daughter”, “mother and daughter”. They state that the portrayal of single parents in media is intentionally done as a way to also include people who do not have a traditional family. Someone who has traditional family on the other will still be able to identify with having interactions with one parent at a time. This allows for a large portion of the audience to be able to vicariously live through the relationships of the families in the ad thus creating warmth (Aaker et al., 1986).

There is not much physical intimacy between family members that is portrayed within the advertisement. The explicit mentions of family, the young child and adult and/or the setting of a home within the ads is what indicates that they are a family. Zurcher et al. (2018) mentioned that families are depicted partaking in activities together or communicating with each other. Warmth in these ads has been created by the depiction of positive interactions between family members such as them “talking”, “playing with hair” and “smiling” (open code examples). So, based on Zurcher et al.(2018) findings it is not a surprise that families are not shown displaying physical intimacy. However, based on Hong & Sun (2012) physical affection is a way to communicate warmth. From this research it can be seen that in line with Zurcher et al (2018) it is not necessary to display physical affection as a way to communicate warmth in regards to the depiction of family.

The Pattern ad included a voiceover explaining how taking care of hair is a family ritual and the ad also showcased families in living rooms doing each other’s hair. The ad focused on positive interactions such as them talking to each other and laughing with each other. The setting of family was created around the family members playing with each other’s hair. The hair play was the only form of physical interaction that was shown within the ad. The ad was about hair products thus showcasing the positive interaction between family members as they played with each other’s hair conveyed to the audience how intimate and comforting the experience of taking care of ones hair can be. The ads create the feeling of warmth surrounding taking care of ones hair and it being a family ritual. The Pattern ad shows how the product itself can create the feeling of warmth and as a result there is a possibility to form a closer bond with family members.

Figure 4.2 Patten ad



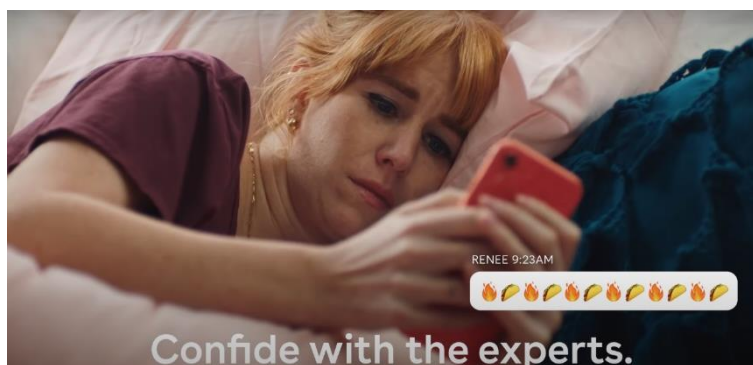
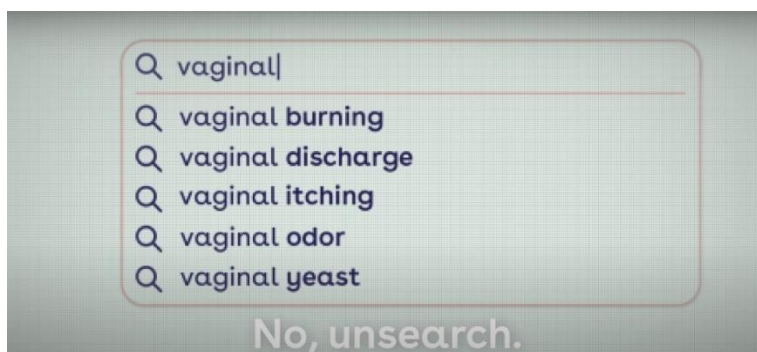
4.1.3 Self-care

The axial code “Self-care” is present in 50% of the women’s ad data. This axial code is present in half of the ads. The ads are attempting to advertise personal care products; thus, self-care is an important aspect that contributes to the desire to purchase personal care products (Shaaban & Alhajri, 2020). The code “Self-care” consists of different ways and habits of taking care of oneself that are portrayed in the ads. Taking care of oneself is viewed as a form of loving yourself (Aaker and Bruzzone, 1981). The message in the ads is that self-care will lead to the audience being able to love themselves and be comfortable with who they are. In this regard the ads are promoting the consumers to cultivate a relationship with themselves (Aaker et al., 1986). Thus, the principles of warmth appeal can be applied to this axial code. Codes that represent the visual elements of self-care include “makeover assistance”, “therapy office” and “applying lipstick”. The visual elements used to communicate self care was often accompanied with a verbal explanation. When it comes to communicating self care in addition to visuals, the advertisements take a more explicit approach as they capitalize on using voice overs and texts to get across the message of consumers creating a loving and supporting relationship with themselves. This was perhaps done so explicitly as the consumer may be unaware that they need to practice self care and thus the brands through the ads are trying to create a feeling of necessity for self care. The codes “be ambitious”, “be passionate” and “demand better for yourself” are message expressed verbally or through texts to showcase how one can go about creating a loving and supportive relationship with themselves thus leading to the feeling of warmth (Zurcher et al.,

2018). The ads communicated that the lack of self-love or inability to want better for yourself is what creates a lack of warmth within the consumer. Thus, by purchasing the product the consumer may feel the feelings of warmth created by self love.

The Love Wellness ad shows women trying to better understand their bodies and they do this by visiting doctors or searching more about their bodies. The ad ends with the message of demanding better for yourself. The ad gives an explicit visual and vocal account of how the consumer can go about taking care of themselves. The ad show that the product can help one take care of themselves. Thus, showing how the theme of self care although not present used in all ads is still the essence of a personal care product (Shaaban & Alhajri, 2020).

Figure 4.3 and Figure 4.4 Love Wellness



4.2 Happiness

This theme represents elements that are present within the advertisement that aim to evoke the feeling of happiness within the consumer. The elements axial codes "Vibrant Aesthetic", "Aesthetically pleasing scenery", "Positive Features" and "Fun Activities". The theme of Happiness was moderately prominent in the data, seeing as the majority of the ads (over $\frac{2}{3}$) had one of the four axial codes derived.

4.2.1 Beautiful scenery

The code of beautiful scenery appears in 53.3% of the women's ad data. The code is present in over half of the videos showcasing that this is an element that is commonly used in advertisements to evoke the emotion of happiness. The code mainly encompasses scenery that is aesthetically pleasing such as nature, cities and buildings. This code was based on the literature that claims that what is deemed aesthetically pleasing is subjective (Moshagen & Thielsch, 2010). However, aesthetics at large was proposed on the criteria of clean, clear, symmetrical and classic. These places shown all met the four proposed criteria of clean, clear, symmetrical and classic (Negm & Tantawi, 2015; Moshagen & Thielsch, 2010). The ads showcased for instance panoramic shots of big cities like New York, Japan and Paris. These cities are well known classic cities, the cities were presented as clean, clear and each of the buildings had symmetry to them. The use of cities that are well known especially to the western target audience allowed for the possibility of the consumers having visited these places and recalling happy moments. The use of big cities also created an association between the product and the feeling of being in a metropolitan city. The open codes "beach", "flowers" and "sunny day" represent how the ads showed beautiful beaches on sunny days or rooms with flowers in them. The nature showcased in the ads were all beautiful and had a form of liveliness to it and there was good use of well-lit environments (Budd, 2003). The use of these elements that are unrelated to the product may serve as symbols that represent the product (Negm & Tantawi, 2015). Thus for instance when the consumer views the beautiful scenery they may associate it with the happiness that nature or cities bring leading to purchase intent (Negm & Tantawi, 2015).

The Gucci advertisement makes use of beautiful places that are lively such as the room filled with flowers, gardens and lakes on sunny days. The intent of the ads like that of Gucci is that upon viewing the aesthetics of the places the consumer will feel happiness and the desire to visit those places. The aesthetics managed to grab the consumers attention and allow for the consumer to be immersed into the advertisement and develop curiosity for the product. The ad in a way creates this feeling of the product being a dream or something that one would want to have in their ideal lifestyle.

Figure 4.5 Gucci



4.2.2 Fun Activities

The axial code “Fun Activities” is present in 43.3% of the women’s ad data. The axial code represents the depiction of fun activities such as playing sports, a hobby, going out clubbing and donut driving, etc. These fun activities include open codes “clubbing” “swimming” and “painting. The intent of including fun activities in the ads is to showcase a lifestyle that is desirable to the consumer and the consumer therefore associates the product to the lifestyle (Kamran & Siddiqui 2019). The fun activities shown in the ads are examples of positive consumption-based experiences and experiences in general (Velázquez & Pulido, 2020). The use of fun activities also allowed the brand to showcase how the product fits and elevates the positive aspects of everyday life. The use of ballerinas was quite prominent as it appeared in 5 out of the 30 videos. This could have also helped in depicting an ethereal and calming aesthetic within the videos. The Foreo Luna ad depicts people doing different positive activities which include clubbing, running and working out. These experiences depict a good quality of life and joyful events. In the ad the ad shows one of the models using the product thus they want to show how the product can be used to be incorporated within the consumers fun everyday life and activities.

Figure 4.6 Foreo Luna



4.2.3 Positive Features

The axial code “Positive Features” is present in 63.3% of the women’s ad data. The data indicates that more than half of the ad’s depict positive features. Positive features encompass the depiction of joy and celebration within the advertisements (Houle & Feldman, 1991; Shaver et al., 1987). This research adds on to the findings by Houle & Feldman, (1991) and Shaver et al., (1987) by detailing the specific positive features of the models and when positive features are included in the ads. The positive features include the model or celebrity smiling and laughing, the open codes are “laughing” and “women smiling”. The use of models with these positive facial features is a really prominent and direct way to convey joy to the audience. The ads typically do not show the model using the product thus it can be assumed that the brands indirectly show that the product can result in happiness or at the very least happy people use the product. Adding on to Houle & Feldman, (1991) and Shaver et al., (1987) claim on happiness being depicted through celebration, these ads showcase the possible ways in which this is done. Take the open codes “joyful dancing” or “crowd cheering”, which is intended to showcase the models celebrating the product or the lifestyle they have within these ads (Houle & Feldman, 1991; Shaver et al., 1987). These open codes and other similar codes create a feeling of positivity such that, when the consumer views the ad, they view the product as having the ability to create a joyful and happy atmosphere or feeling. The Michael Kors ad showed a model smiling and laughing directly into the camera in multiple shots as she walks down the street, and all the models are in admiration of that. The model is not seen directly using the product but as everyone is staring at her as she

smiles and laughs it becomes clear that Michael Kors is trying to tell the audience that using the product is a source of happiness that can even draw in people's attention.

Figure 4.7 Michael Kors



4.2.4 Vibrant Aesthetic

The ads showcase a vibrant aesthetic which refers to the use of bright colors, upbeat music and well-lit environments. The axial code representing this is called the “Vibrant Aesthetic” and it is present in 66.7% of the women's ads. This theme is present in over 2/3 of the women ad videos showing that creating the right aesthetic for the campaign is important. This axial code is about the detailed elements within the ads that created an aesthetic that is vibrant. These campaign videos do not simply rely on visuals but use music to aid in creating an aesthetic. The videos use upbeat music, soul music or pop music to convey a vibrant aesthetic (Oakes, 2007). Music creates a mood around the product and can translate the emotions that the brand is trying to convey. In this case the use of upbeat music conveys happiness. There are some advertisements such as the Louis Vuitton and the Dior in which the main sound is from the music. Which means that when it comes to sound the brand makes the consumer rely solely on music to understand the emotions that the brand is trying to convey. In the Louis vuitton, Olay, Larniege, and Foreo Luna ads upbeat music is used in scenes where the models are dancing or celebrating something. Thus based on the ads, upbeat music also permeates the feeling of wanting to dance, be joyful or celebrate something. As stated by Houle & Feldman, (1991) and Shaver et al., (1987) celebration is a way to create

happiness. Thus, in addition to Oakes (2007) findings and the results there can be a link seen between upbeat music being used for celebrations and thus creating happiness.

The use of bright colors such as pink, red or warm tones and the animation of hair and clothing helps to make the advertisement lively and represents a happy atmosphere (Ebenezer & Odji, 2018). Bright colors also symbolize happiness because they represent well-lit and eye-catching visuals. According to Budd (2003) well-lit and eye-catching visuals are aesthetically pleasing which in turns aids in creating happiness. When it comes to hair and clothing moving this feels vibrant as we are seeing something that typically is still or barely moves suddenly animated and in motion.

The Louis Vuitton ad is shot in the daytime and some scenes consist of the use of purple and pink backgrounds in the video and upbeat music playing in the background. The ad uses bright colors or white which makes for well-lit and eye catching visuals. The use of colors in this ad makes everything feel alive such as the flowers and the sky. In addition to this in the ad we see the models hair being blown by the wind as she cruises in the ocean. The model is also dancing to upbeat music which indicates that she is celebrating something and is in a happy mood. This also communicates to the audience that upbeat music is something to celebrate and joyful dance. The ad presents itself rather ethereal as everything feels very dreaming and alive. The ad attempts to convince the consume that the product will provide them the same vibrant aesthetic which will make them happy. The use of a celebrity Emma Stone furthers this creation of wanting to acquire a similar aesthetic or lifestyle to the one portrayed in the ad (Bafna et al, 2016)..

Figure 4.8 and Figure 4.9 Louis Vuitton





4.2.5 Career

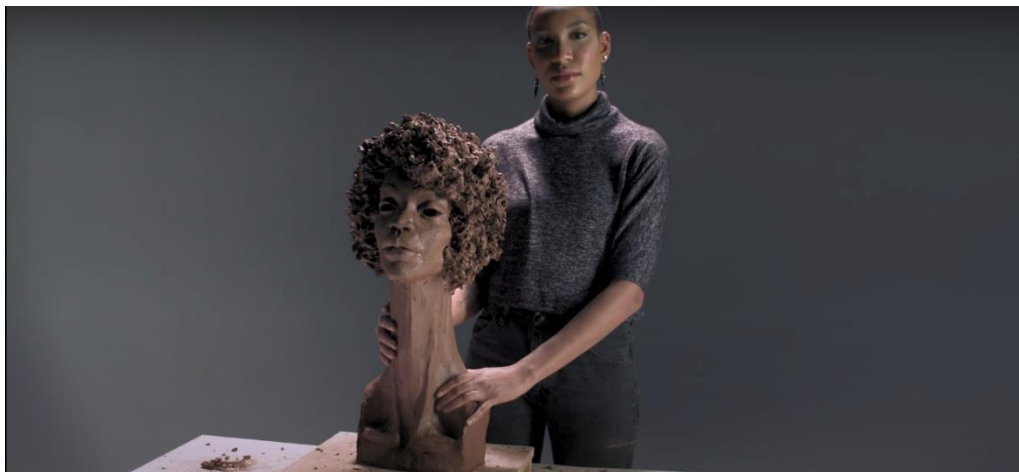
The axial code “Career” is present within 23.3% of the women ads. This aspect looks at different career fields that the models or celebrities are pursuing within these advertisements. One of the indicators of wellbeing which then leads to happiness is having job opportunities, thus the positive depiction of career is an element of the ideal lifestyle (Voukelatou et al., 2020). The storylines in each ad regarding career differ, there are women commanding the room, ads involving women pursuing boxing or speaking about their career. The open codes representing career include “girl boxing”, “female chef”, “woman directing men” and “enjoying work”. The showing of different careers in a single ad increases the chances of a consumer seeing their career path reflected within the advertisement and better resonate with the message (Voukelatou et al., 2020). The different careers are also a depiction of the different job opportunities possible (Voukelatou et al., 2020). The portrayal of careers showcases how the product can be incorporated in an everyday setting.

In addition to this the women are positioned taking command of their job which links to the three of the five pillars of femvertising. Namely challenging stereotypes, pro-female messaging and authentic portrayal of women (Deest & van der Stelt, 2019). Boxing is perceived to be a masculine activity however, here we see a woman pursuing boxing in the Bobbi brown, Lavanila, Dove, Mac and Makeup forever ads. Thus, this defies the stereotypes of women simply being nurturing and weak (Heathy, 2020). The pro female messaging of women being capable of professional success. Which generally career women are not really portrayed in stereotypical media and if they are portrayed they are portrayed as submissive and not assertive (Heathy, 2020). This gives out the message that women are capable of

pursuing grander bigger things that just being housewives and models. Lastly this is an authentic portrayal of woman as woman are being shown beyond their one-dimensional role typically seen in media. The use of femvertising messaging helps the ad reach the consumers of today that are demanding a much more progressive messaging and women that find the joy in pursuing their careers (Powers, 2019; Canadean, 2015; Drake, 2017).. The use of career might have not been a way of portraying happiness in past ads despite it being one of the wellbeing indicators (Voukelatou et al., 2020). However, in today's time more women perceive their careers as a source of happiness (Powers, 2019; Canadean, 2015; Drake, 2017).

Crème of Nature ad showcases career women that are pursuing the arts as a job this includes a dancer, DJ and a sculptor. Here the ad makes the directly link between the product and its ability to help the women successfully pursue their desired careers. They also explore how the product can help make it easier for the consumers to pursue their everyday career tasks.

Figure 4.10 Crème of Nature



4.3 Empowerment

Empowerment is a theme that explores brands highlighting insecurities or undesirable circumstances for the consumer and showcasing how the product can help elevate these feelings so that the consumer can achieve a desirable lifestyle and traits. Empowerment is represented by the axial codes “Confidence”, “Defining beauty”, “Insecurity” and “Inspirational message”.

4.3.1 Confidence

Confidence represents women that seem comfortable in themselves, have high self-esteem and self-efficacy. “Confidence” is depicted in 80% of the overall data. This is the

code that is most prominent within all the ads for women. This shows that brands want to sell the idea that their product will increase the consumers' confidence within themselves. This would be ideal with personal care products as these products are aimed at enhancing one's appearance and presenting the best physical form of a person (Gill, 2007). This also goes in line with the rise of femvertising in recent times (Drake, 2017). A common way in which the ads depicted confidence was through the way the models or celebrities walked (Atkin, 2012). The models or celebrities would either be strutting or have a powerful walk. The codes that depict this are "strutting", "powerful walk" and "confident walk". The use of celebrities here allowed potential for the consumer to see themselves within the celebrity and in turn within the product (Bafna et al., 2016).

The models would often deliberately look directly into the lens of the camera which showed that they were comfortable with being filmed and photographed (Atkin, 2012). The look directly into the camera allowed for the models to take the communication beyond just verbal but also nonverbal. A direct look into the camera also made the communication feel intimate. The ads also made use of visuals by having the models in bold looks or colors that communicate the idea of the women being powerful and fierce. The open codes were "bold lip color" and "bold look". Colors such as red are often associated with being intimidating or being very bold. From these open codes confidence was not verbally communicated but the ads instead used visuals to communicate confidence. Body language, color and camera positioning is an important way in which brands go about communicating confidence.

The YSL ad showcased fierce women in bold looks in a dark setting. The women were positioned on top of rooftops to give the illusion of them being on top of the world and they fiercely walked down the streets. As stated by (Goffman, 1979) positioning the model in upright position communicates the concept of being dominant or assertive. The use of both color, body language and camera angling in this ads all communicate this feeling of confidence that was exuded from using the YSL product.

Figure 4.11 YSL



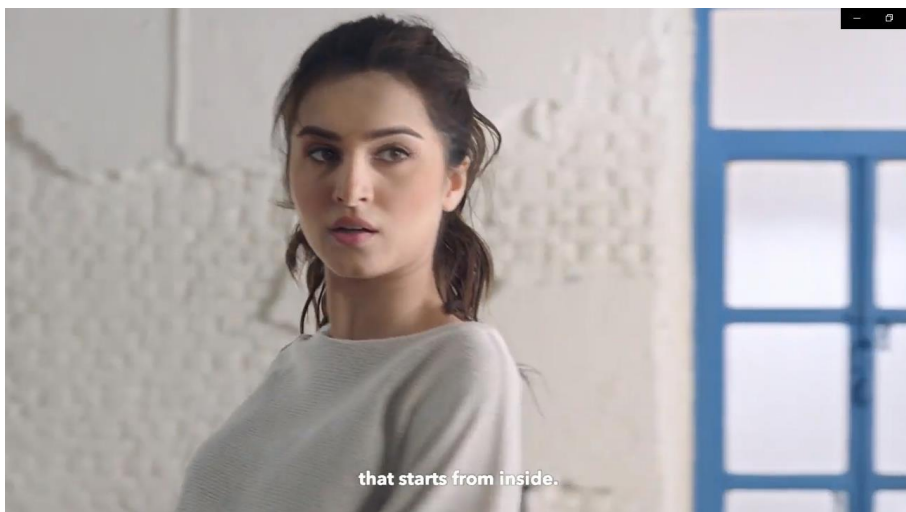
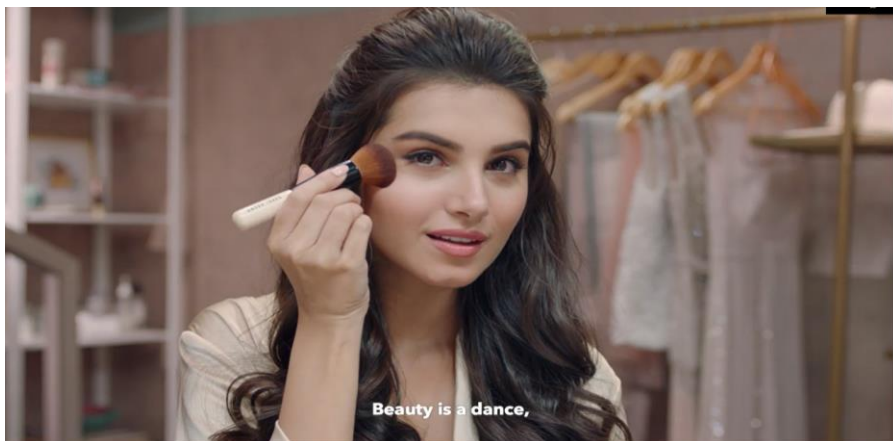
4.3.2 *Defining beauty*

The ads for women also communicated what beauty looks like and does not look like. The axial code “Defining Beauty” is a look at how the brands define beauty and how the brands believe a consumer can achieve beauty. The defining of beauty is a direct way of providing the audience with the standard of beauty they must attempt to meet and that the product can help the achieve beauty (Tsai et al., 2019; Jung, 2011). The code “Defining Beauty” is present in 43.3% of the women's ads data. The ads were explicit in mentioning what is perceived as beauty stating, “beauty is freshness”, “beauty is presence” “soft is beauty”, etc. The definition of beauty in the ads strays away from the hegemonic western idea of beauty that centers looks and appearance. Instead, there is a focus on beauty being something experienced internally. In addition to this the models used within the ads did not all fit the stereotypical standard of beauty which is white women, perfect s curve proportions, smooth skin, sharp nose, plump lips, youthfulness and wide eyes (Levine, 2017; Pounders, 2018; Rajendrah et al.,2017;Tartaglia & Rollero, 2015). However, the ads by The Lancome, Bobbi Brown and Pattern ads used celebrities to communicate the message of beauty. The celebrities used were diverse including the use of Lupita Nyong'o (Black women), Tara Sutaria (Indian women) and Tracee Ross (mixed race).

The Bobbi Brown ad was a personal account of how a Bollywood celebrity Tara Sutaria perceives beauty. Beauty within the Bobbi Brown ad and other ads was not defined specifically based on certain physical features; instead, the focus was on feeling beautiful or the perception of beauty on an internal level. The focus on the internal feeling of beauty allowed for the ads to be universally applicable and for the consumer to resonate with that

feeling on a personal level. Thus, the consumer could feel as though the product would be able to help them achieve the feeling of beauty or security within oneself. In addition to this the use of a Bollywood celebrity to communicate beauty and the focus on internal beauty meant that the ad strayed away from the hegemonic media perspective on what the standard of beauty is.

Figure 4.12 and Figure 4.12 Bobbi Brown ad



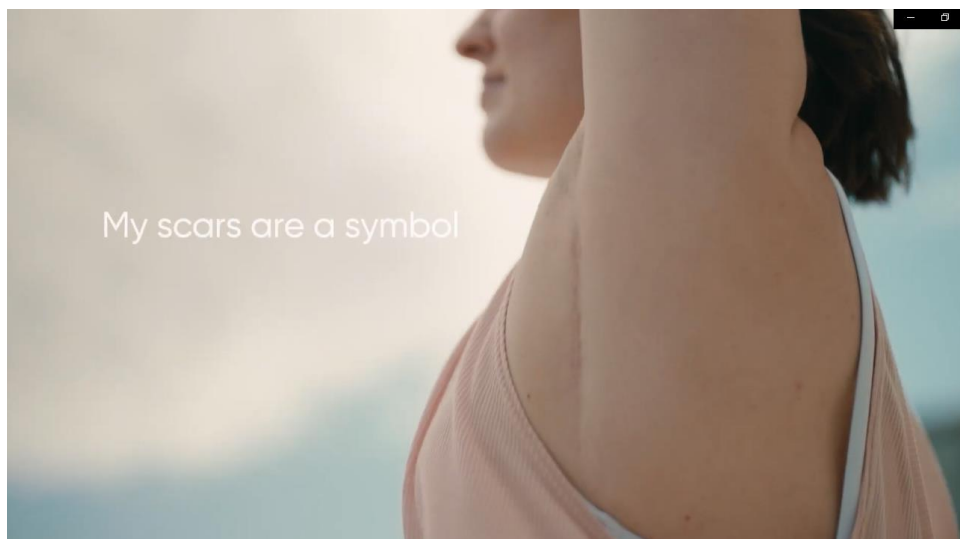
4.3.3 Insecurity

The advertisements showcased different flaws that women may have or be perceived to have causing them to feel insecure. “Insecurity” as a code was present in 23.3% of the women’s ads. The models in the ads are shown either picking at their flaws or there is a voiceover mentioning flaws. The open codes that exhibit the axial code are “body rolls”, “embracing scars” and “showing scars”. The brands use verbal communication to express what are considered insecurities by the models. In doing so they allow the possibility of the audience to reflect on themselves and identify their possible flaws. The ads have the models

explaining how their flaws make them feel and how they were able to move past the feeling to feel secure with their flaws (Kim & Sullivan, 2019). This communicates to the audience that through using the product they too can move past their flaws and cultivate a feeling of security for themselves.

The Gillette women ad explored flaws through panning the camera to the specific flaws and a text explaining that the model accepted their flaws. The ad does not make a direct link between the product and solving flaws. However, the brand still communicates certain features as being flaws or not meeting the standard of beauty]. This axial code was not the most prominent. This shows that the overall focus of women ads is not mainly on highlighting flaws but instead it is on elevating feelings of insecurity. This may be a result of femvertising that focuses its efforts on normalizing the female body in its natural state (Drake, 2017; Deest & van der Stelt, 2019).

Figure 4.13 Gillette Ad

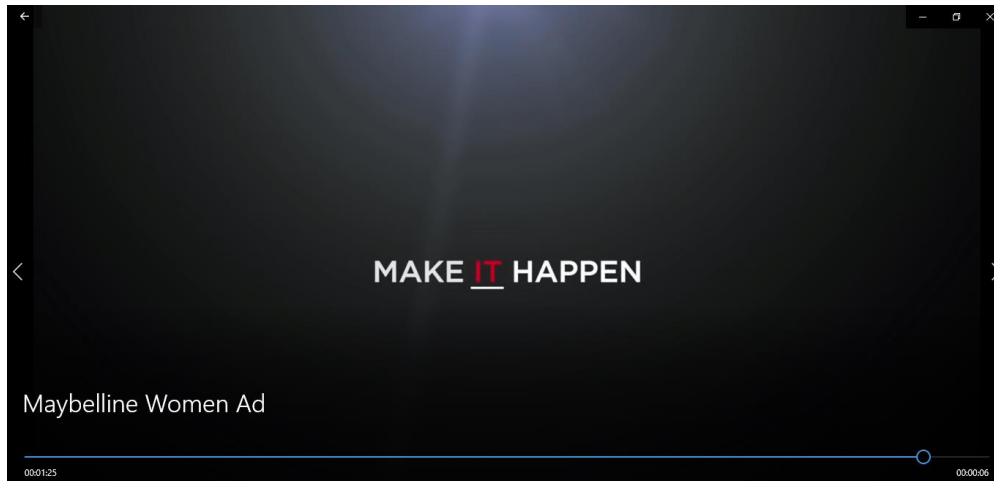


4.3.4 Inspirational message

26.7% of the women ads represent the axial code “Inspirational Message”. Inspirational message refers to the inclusion of advice or a message that is supposed to be uplifting or motivational to the consumer. The messages are intended to increase the self-efficacy of the consumer and the ability for self enhancement and self-indulgence (Tsai et al., 2019). The consumer is left with the impression that the brand empowers them or makes them feel like they can do anything they desire. Some of the codes found in the ads include “embrace yourself”, “the world is yours” and “you are deserving” (Tsai et al., 2019). The Maybelline ad aimed to inspire women through showing them that they are capable of

pursuing anything they put their mind to. The ad was narrated as being an ode to ambitious women; the open codes include “take on the streets” “Own the world” “persevere” and “value of dreams”. These are all messages that are intended to inspire the women to be ambitious.

Figure 4.14 Maybelline ad



Result Section on Men’s Ads

4.4 Warmth

This theme represents elements that are present within the ads for men, that aim to evoke the feeling of warmth. These elements are represented by the axial codes “Companionship”, “Family” and “Heartwarming scenarios”. The theme of Warmth was used in almost half of the men’s ads, seeing as 12 out of the 30 videos had at least one of the three axial codes derived.

4.4.1 Companionship

The code “Companionship” is in 33.3% of the overall men’s ad data. Companionship represents the presence of friends or romantic partners within the advertisements. The open codes “bro handshake”, “friends chilling” and “friends playing sports” represent a strictly platonic relationship often one amongst only males. When friends were shown on screen there was no display of negative interactions such as arguing or fighting. The interactions depicted were positive. The positive interactions according to Clynes (1980) is what can create the feeling of warmth in the audience. The friends’ activities they partook in are very common of activities that men are said to partake in which creates a feeling of nostalgia, remembrance of positive experience and the ability to vicariously live through the models in the ad (Aaker et al.,1986; Clynes, 1980).

The romantic companions are often seen displaying physical touch which is represented by the codes “bro hug”, “kissing” and “grabbing girl’s hand”. In the ads for men there is an equal presence of physical affection shown between friends and romantic partners (Hong & Sun, 2012). The settings used to communicate the physical affection were both everyday settings and dreamy settings. The brands tried to give room for the consumers to vicariously live through the models and also remember moments that they shared that are similar to that of the models. The showcasing of companionship and physical affection in the ad evokes the feelings of love and warmth that can be derived from loving human interactions. The ads through providing the consumer the opportunity to vicariously live through these positive companionship experience tries to convince the consumer that the product will allow them such warmth inducing companionship experiences as well.

The Doers of London ad showcases a man positively interacting with his network from attending social gatherings to spending time and kissing his significant other. The ad used both everyday settings such as him at home, at work, at social gathering which allows the audience to see themselves within the models and remember their own positive experiences. The ad also incorporates dreamy scenes such as the kissing in the rain and the use of brownish tone that gives a vintage look to the ad. This create a positive experience and allows the possibility of the consumer to vicariously live through those experiences that they might have not had before. This warmth inducing experience that the consumer gets to live through may prompt the consumer to believe that using Doers of London will also allow them such an experience and that the product is also one that fits seamlessly into their everyday life.

Figure 4.15 and Figure 4.16 Doers of London





4.4.2 Family

“Family” the code is featured in 16.7% of the men’s ad data. This code represents the depiction of families spending time together and or showing physical affection to each other. The codes “father and son holding hands”, “mother hugging son” and “father kisses son” all show the physical affection displayed to each other by family members. Family similarly to companions showcase a strong focus on physical affection between family members. The family members were often a young child with single parents as opposed to young adults or adult children. The brand through doing this takes the consumer back in time to a place when they were younger, or the consumers sees themselves as parents bonding with their children. The use of family is an easy way create an experience the consumer can vicariously as most of their target’s audience would typically have family thus creating warmth (Aaker et al., 1986).

In addition to this the use of single parent goes in line with Zurcher et al., (2018) findings on how media uses single parents which allows for them to reach a wider audience and create a positive representation of nontraditional families. The open codes “father and son walking”, “father and son bonding” and “gifting father” depict the family members spending time together and sharing positive interactions with each other (Zurcher, et al., 2018). The ads thus depict the ideal scenario of a loving and nurturing family.

Acqua di Parma ad has a father and his young son spending the day together from getting ready together, holding hands, window shopping to walking around the city together. This ad encompasses the feelings of showcasing positive interactions and showcasing

physical affection which are two ways in which the feeling of warmth is said to evoke (Zurcher et al., 2018; Aaker et al., 1986). The ads like Acqua di Parma attempt to create an experience that the audience lives vicariously through and is thus convinced that the product will allow them a similar experience.

Figure 4.17 Acqua di Parma



4.4.3 Heart-warming scenarios

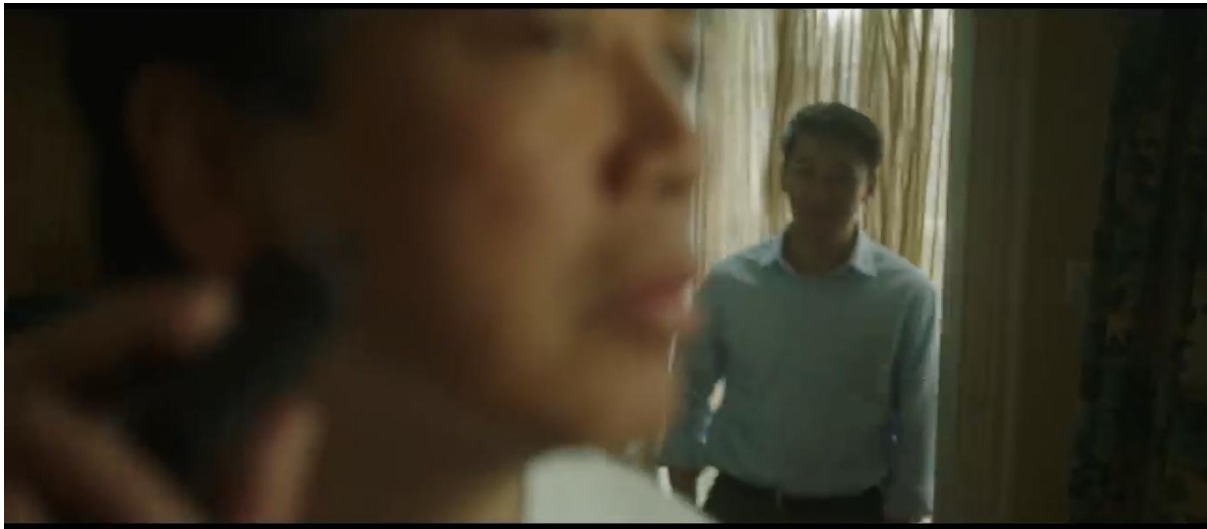
The heart-warming scenarios refers to scenarios that are meant to evoke a feeling of comfort or positive feelings within the consumer. The code is represented in 40% of the male ads. Showcasing the use of heart-warming scenarios is a common technique adopted by the brands. The ads create a heartwarming environment by visibly showing positive scenarios such as “Men smiling”, “stopping fight” and “Men goofing around” (Clynes, 1980; Wells et al., 1971). The positive scenarios in this case are activities, actions, and facial features. These heartwarming scenarios have people interacting together through a positive action or activity. The use of smiling for instances is often done in scenes where the models are celebrating each other or experience something positive together the relationship (acquaintance, random strangers, friends, lovers, etc) between the models isn’t always made clear. The brand through the depiction of heartwarming scenarios is able to show the consumer that the product may be able to give them the same heartwarming experiences in their day to day life or that the product can be apart of the heartwarming scenarios.

In the Shea Moisture ad the men are portrayed to have a brotherhood amongst each other and within the ad their memories together are being captured whereby they are smiling and being supportive of each other. The combination of showcasing relationships and positive features is what makes the scenes heartwarming (Wells et al., 1971; Clynes, 1980; Aaker et al., 1986). The use of these features to create a heartwarming scenarios cultivates a theme around the brand of it having a value that goes beyond just selling product but instead it also sells an experience as well.

In the ads they create a compelling storyline that makes the consumer feel good or show positive experiences (Aaker and Bruzzone,1981; Wells et al.,1971). This research adds on to the findings by Wells et al., (1971) as the results show different kind of ads that have compelling and or feel-good storylines that can be used for the creation of the feeling warmth (See Appendix VI under the code heartwarming scenarios). The Braun ad storyline surrounding a father and son, the father was gifted by his son a Braun product he cherished it for years till it broke down. This was a product that the father had memories with and always thought of his son when using it. Thus, the father wrote a letter to the maker (Braun) to ask if he could get it repaired. This ad shows this heart-warming scenario and is represented by the open codes “sentimental value” and “cherishing product.”. This ad uses the idea of a familiar setting or a nostalgic setting of a father and son bonding over an item the father cherished. Aaker et al. (1986) describes the creation of a familiar setting as being able to create the feeling of warmth. The ad through this compelling story is able to convey that the product is both long lasting and is something worth cherishing.

Figure 4.18 and 4.19 Braun Ad





4.5 Humor

Humor is a theme that looks at the presence of elements that are meant to be funny or evoke laughter. The theme was commonly used to convey facts and information about the product in a manner that is attention grabbing for the audience. The theme is represented by the codes “Exaggeration”, “Ludicrous Scenarios” and “Verbal Jokes”. Humor is not strongly used in the ads as humor is present in at least a minimum of 23.3% (based on the highest axial code percentage within this theme) of the overall men’s data. This is low in comparison to Warmth and Happiness which have axial codes that are more prominent in the data. However, there is still a significant amount of data that represents this theme.

4.5.1 Exaggeration

23.3% of the male ads were depicting over the top or animated scenarios and effects. These ads are represented by the code “Exaggeration”. The use of exaggeration allowed for the ads to showcase unspoken humor. Exaggeration as stated by Buijzen & Valkenburg (2004) is the overstatement of product, person, or experience. In this case the ads used sound effects, fancy texts and over the top acting which created an overstatement of whatever scenario was being played out within the advertisements. This is seen in open codes “dramatic music”, “angels singing”, “sound effects” and “special effects”. The open codes represent exaggeration as it places special emphasis on a message of the ad and makes it everything appear ridiculous or larger than life. Take for instance the use of sound effects. Sound effects create a larger-than-life auditory experience and places stronger emphasis on a sound that might have been background noise. The larger than life effect makes show the ridiculousness that is exuded when using exaggeration and can creates a feeling of arousal

thus leading to humor (Cho, 1995). The ads due to the exaggeration did not appear to deliver information in a serious manner but instead provided the information in a light-hearted way. The use of exaggeration was a emotional way to convey logical information about the product. Thus, in the brands to communicate both emotionally and rationally to the consumer.

The Disco skin care ad incorporated sound effects and fancy texts within scenes to highlight a point or create an over the top visual and auditory experience. The people in the ads were also visibly acting. This created an ad that felt ridiculous and larger than life. The ad placed textual emphasis on random words like “Acapulco skinny dip” that do not have a direct correlation to the product. The use of over the top elements allows for the creation of an arousal raising situation because these elements are meant to stimulate all five human senses (Cho, 1995). The ad was a 4 minute ad which actually provided the consumer with a lot of information about the product and it was presented in a humorous manner (Mishra, 2009).. Thus, the brand appeal to the rational side of the consumer(Mishra, 2009).

Figure 4.20 Disco skin care



4.5.2 Ludicrous Situations

The code “Ludicrous situations” was present in 23.3% of the ads for men. Ludicrous situations look at how the ads used scenarios that are either impossible to see in real life or completely out of this world scenarios. These scenarios were surprising, unexpected and amusing leading to arousal raising which was what created the humor aspect to the ads (Gulas & Weinberger, 2006; Cho, 1995). The scenarios ranged from a bulldog that could talk

(“bulldog talking”), a race car driving out of the living room (“race car in living room”) and “man Ariel cosplaying”. The ads focused on visually portraying ludicrous situations as opposed to the use of audio to convey this message. This leaves more room for shock factor as the ad then creates some form of confusion or room for the consumer to ponder on the meanings of the visuals. When looking at this ads there is juxtaposition created whereby the audio typically is used to appeal to logic and reasoning but the visuals are intended to appeal the emotions or sense of humor. This allows for the ad to sell the product whilst attempting to put the consumers in a good mood. The Scotch Porter ad showcased basketball player Kevin Durant in a butcher where there are alligators, extremely huge sausages and he is weighing meat covered in spoiled milk. The scenario is one that is highly unlikely to take place in a butcher which makes it comical, amusing and surprising. As he goes through these unusual scenarios he explains why the consumer should want the product and thus using rational appeal to sell the product to the consumer (Mishra, 2009).

Figure 4.21 Scotch Porter Ad



4.5.3 Verbal Jokes

20% of the male ads contained the axial code “Verbal Jokes”. Verbal jokes were the least used form of humor in the advertisements. Verbal jokes refer to the explicit attempt to humor the audience through the telling of jokes. The ads mostly made sexual jokes referencing the male genitalia and its unkempt nature. The use of sexual jokes is in line with (Cho, 1995) as they state that sex can create arousal raising or arousal relieving situation which can evoke humor. Sexual jokes are seen in the open codes “cave grooming” and “dissing private parts”. These are seen as jokes because the people within the ad take no

offense to it. There is usually a lighthearted and atmosphere created around the ad that communicates that everything is lighthearted and not to be taken seriously. The detachment from real life settings always communicates the idea that what is said in the ad does need to be taken to heart but instead the focus should be on feeling good. The jokes are used to provide the consumer with information about the purpose of the product and why it's necessary for the consumer to have it.

The ad for Manscaped showcased a genie who was making jokes mainly sexual jokes pertaining to being an incel and informing a cave man about grooming. The ad is taking place in a visibly fake setting with a visibly fake cavemen and a genie. These are all not real settings and so the brand is able to communicate that the information does not need to be taken to serious as its present separate from real life settings. The use of verbal jokes was a direct way of making a humorous advertisement that was arousal raising or relieving (Speck, 1991). The ad communicates to the consumer that certain practices are unhygienic and not up to date and through the use of the product they may be able to keep up with what is currently socially acceptable.

Figure 4.22 Manscaped



4.6 Happiness

This theme represents elements that are present within the advertisement that aim to evoke the feeling of happiness within the consumer. The theme of Happiness was moderately prominent in the data, seeing as the majority of the ads (over $\frac{2}{3}$) had one of the three axial codes derived. The axial codes include vibrant aesthetics, aesthetically pleasing visuals, career and sports.

4.6.1 *Aesthetically Pleasing Visuals*

The code “Aesthetic Pleasing Visuals” was present in 66.7% of the overall male ad data. The code is the most present code in all of the male data. The prevalent presence of this code shows that the brands pay close attention to the visual aspects of the advertisement (Poels & Dewitte, 2019). Aesthetically pleasing visuals refer to the use of color and aesthetically pleasing environments within the advertisement. Some of the advertisements have warm tones or saturated colors which allows for a vibrant and beautiful visual. In line with Ebenezer & Odji (2018) the ads make use of color to create beauty and to evoke the feeling of happiness. Bright colors and warm tones can be interpreted as liveliness and expressiveness which is what makes something aesthetic (Budd, 2003). Thus the use of colors is aesthetic result in the feelings of happiness being evoke.

The advertisements also have nature such as the beach, forests and mountains that create beauty. The showcasing of nature is done to display beautiful places that one may desire to visit. Nature is perceived to be very lively and fits the criterions set by Negm & Tantawi (2015) and Moshagen & Thielsch (2010) that claim that something is aesthetic when it is clean, clear, classic and symmetrical. In this case the nature displayed in the ads meets 3 out of the 4 criterions which are that the nature shown is clean, clear and classic. The nature is clear as there visuals shown are in HD and there is no abstract imagery. This makes it very easy to make out what kind the images are trying to be depicted such as open codes “mountains” “oceans” “flowers” “cliff”,etc. The nature is classic as they use the simple forms of nature that is not abstract and that can be found in everyday settings. The use of aesthetically pleasing nature results in the portrayal of a good environment which means that the ads fulfill one of the criterions of good wellbeing (Voukelatou et al., 2020). Nature is used with the intent that the consumers associate the happiness created by beautiful places and/ or the ideal lifestyle to the product (Kamran & Siddiqui 2019; Poels & Dewitte, 2019). The Clinique ad makes use of beautiful visuals as the ad has saturated colors and mostly takes place at the beach. The ad also contains shots of an Italian city. The visuals create a perfect visual reality or a dream-like ideal state which helps evoke the feelings of happiness and joy. The portrayal of this dream like ideal style of the athletes everyday life sends the message that the product could provide that same experience to the consumer.

Figure 4.23 Clinique Ad



4.6.2 Career

“Career” the code is present in 33.3% of the men's ads. Career looks at the depiction of men working different jobs which alludes to having job opportunities which is an indicator of wellbeing (Voukelatou et al., 2020). The open codes that represent this axial code include “chef”, “doctor” and “boardroom”. The types of jobs depicted that the men have pursued in the ads are typically diverse. Which shows that there are multiple types of jobs available to pursue thus fitting the wellbeing indicator perfectly (Voukelatou et al., 2020). The men are often depicted as hardworking or passionate about their job. The use of career is intended to depict an ideal life of a man who is passionate, and career driven (Steven & Ostberg, 2020). This goes in line with stereotypical representation of men whereby men are seen as breadwinners, assertive and dominant (Steven & Ostberg, 2020). Aside from the depiction of career meeting wellbeing indicators, men who have consumed media may find this to be the ideal lifestyle due to internalizing the stereotypical messages of what constitutes a man (Steven & Ostberg, 2020). Through the advertisements men see themselves stereotypically represented or see what lifestyle they can obtain as a result of the product. These results add upon Steven & Ostberg (2020) as they show that stereotypes can be used to try and evoke emotions specifically the emotion of happiness.

The Mankind ad portrays men that are doing different kinds of careers and how they balance their work life and personal life to communicate that this product can provide them this ideal work life balance or show the kind of men that should use that product. The ads showed one man who was a family man and he also happened to be the man who portrayed the character of a businessman. This further feeds into the stereotype of being dominant,

career oriented and a breadwinner all at once. The men despite their different professions all seemed driver, career oriented and passionate.

Figure 4.24 Mankind ad



4.6.3 Sports

The axial code “Sports” is present in 23.3% of the overall men’s ad data. The code refers to advertisements containing sports related content. Sports according to the wellbeing indicators would fall under good health (Voukelatou et al., 2020). Thus, being able to partake in sports is a form of taking care of one’s health. Sports is also perceived to be a positive experience. Therefore, the portrayal of sports in ads aids in brands creating what is perceived to be an ideal lifestyle for men. The men are able to associate this sporty lifestyle to the product being advertised. The open codes that explore sports include “basketball court”, “bike” and “diving board”. The Nivea ad showcases the everyday men doing everyday activities and one of those activities is a game of football where everyone is having a good time and celebrating a win. The ad showcases the wellbeing indicators of good health and job opportunities. The ads show how the player who is skilled is able to do all as a result of having used the Nivea product.

Figure 4.25 Nivea ad



Table 4.6: Data Present in the Men Ads on the theme Happiness

4.7 Empowerment

Empowerment is a theme that explores brands highlighting insecurities or undesirable circumstances for the consumer and showcasing how the product can help elevate these feelings so that the consumer can achieve a desirable lifestyle and traits. Empowerment is represented by the axial codes “Confidence”, “Ideal Man”, “Inspirational Message”, and “Insecurity”

4.7.1 Confidence

50% of the male ad videos represent the axial code “Confidence”. The code “Confidence” is present in half of the advertisements showcasing that the technique is used frequently by brands. The axial code “Confidence” looks at different actions that the men in the ads took to display that they are comfortable within themselves, have self-efficacy and high self-esteem (Atkin, 2012). The open codes “men charming audience” and “men charming women” represent how the men can command a space resulting in them successfully grabbing the attention of the people (Atkin, 2012). This display of confidence communicates to the audience that the product results in the type of confidence that other people take notice off. This type of display of confidence puts men in a position of power which is something that is stereotypically communicate in ads for men (Steven & Ostberg, 2020).

The men in the ads aren’t speaking about their confidence instead they communicate it through body language and the other people around (Atkin, 2012). The codes that represent confident body language include “hands on hips” “men standing tall” and “arms behind

head”. This type of body language places the model in the ad in a position of power, authority or assertive which is a quality that men are expected to desire (Steven & Ostberg, 2020). The body language thus creates a feeling of security and empowerment. Although the ads fulfill the stereotypical concept of men in power they also break down some stereotypes. The men that are confident and charming aren’t always the ones that are meeting the standard of beauty (Jung, 2011). Instead the ad wants to communicate the message that despite not meeting the standard of beauty one can still cultivate a sense of confidence often through acquiring the product (Jung, 2011).

The dollar shave club showcases men that are comfortably moving in their body and embracing the dad bod which is typically not perceived to be conventionally attractive (Jung, 2011). The use of the dad bod shows this message that confidence can be cultivated despite not meeting the beauty standards. The ad also breaks the stereotypes about what a man is supposed to look like and that a man can own their space despite appearance. This gives the message that anyone despite their body can feel confident and can acquire the product.

Figure 4.26 Dollar shave club



4.7.2 Ideal man

The code “Ideal man” is present in 53.3% of the male ad videos. The axial code “Ideal man” depicts the exploration of what men should aspire to be like. The ideal man is portrayed as well-groomed which is represented by the open codes “looking good is respectful”, “clean beads are handsome” and “man can choose grooming” (Akbari, 2015). The ads focusing on the qualities as opposed to physical appearance that constitutes of the ideal man. The focus on

nonphysical traits shows the audience that is possible to the ideal men despite not meeting the hegemonic standard of physical beauty (Jung, 2011). The ads frown upon men not having good grooming habits especially when it comes to body hair. This has been the new way in which personal care products are said to have marketed their products towards men. They shift the narrative of being unhygienic as being acceptable to now men also being expected to take care of themselves (Akbari, 2015; Steven & Ostberg, 2020). In doing this the ads create a feeling of shame, insecurity, and embarrassment around this. Then they show that the product would be able to elevate those feelings and that the consumer can meet the current expectations of society whilst feeling empowered.

The other focus is on mentioning qualities that the ideal man has which includes “masculinity and femininity”, “men with no ego” and “being authentic”. The ad is then able to communicate that through their product these good qualities are achievable or that the product compliments these good qualities. The ads also redefine masculinity to mean something more than just the stereotypical definition (Steven & Ostberg, 2020). Thus, the consumer may feel empowered by the idea of being able to meet the ideal men as its not rooted in a physical ideal. The ads use of celebrities helps to portray what the ideal man looks like as people often look up to celebrities and want to be just like them (Bafna et al., 2016).

The Tom Ford ad has a voiceover of Tom Ford speaking as a model with muscles and abs is taking a slow-motion shower. In the voiceover Tom Ford explains what he believes to be the ideal man and the qualities the ideal man possess. Some of the open codes include “looking good is respectful” and “skin care is important” and “skin care is beauty”. Although the ad depicts a model who fits the standard of beauty the message has more to do with taking care of oneself both inside and outside. The ability of taking care of oneself with the help of the products is what cultivates the ideal men. Thus, the audience is provide with the guide on how they can go about empowering themselves through become the ideal men and using the products.

Figure 4.27 and Figure 4.28 Tom Ford ad



4.7.3 Inspirational message

Inspirational messages were in 30% of the male ads. The “Inspirational Message” axial code represents the use of messages that are intended to increase men’s self-esteem and motivate them to achieve any goals. The inspirational messages were seen in the open codes “best version of yourself” “believe in yourself” and “set yourself free” (Tsai et al., 2019).

These codes showcase how the ads attempt to encourage men to partake in self enhancement and in turn build their self-esteem. Men that seek self enhancement are more likely to then want to buy the personal care product (Hsu & Chanthapratheep, 2018). The message is that men who build self-esteem as a result of partaking in self enhancement will feel empowered. The ads also contained words that inspired men to seek a better life for themselves and self-indulge (Tsai et al., 2019). These words include the open codes “define your own expectations” and “be a pioneer”. The product makes the men feel that there is better out there for them, and they should try and acquire better. The use of this language helps to make men feel as though the product empowers them and can make them the best version of themselves.

The Shisheido ad inspires men to take initiative and any opportunities whilst showcasing how the product can help the men reach these goals. In the ad the men are shown applying the product and the voiceover stating “Come alive with initiative” which implies that the product is the right way to start a productive day. These men are continuously trying to better themselves and are doing so with the help of the product.

Figure 4.29 Shisheido



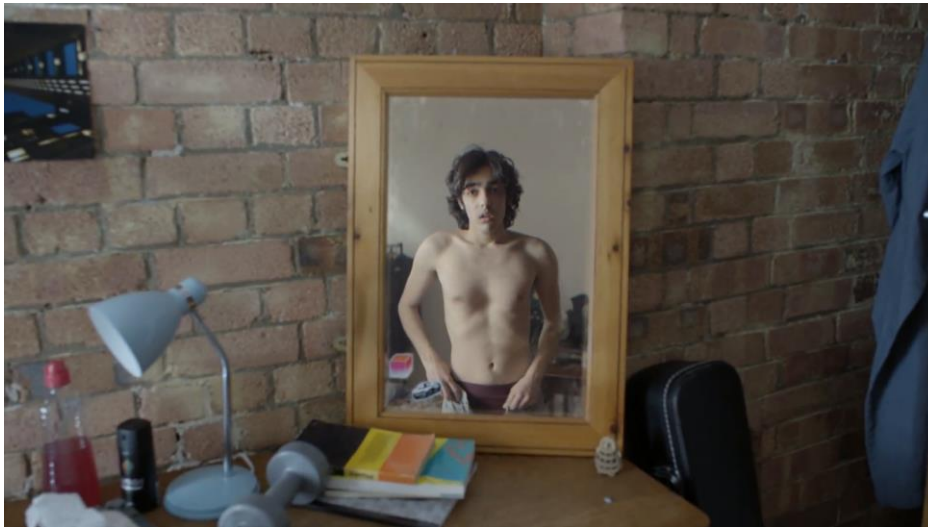
4.7.4 Insecurity

The axial code “Insecurity” is present in 26.7% of the male ads. The axial code “Insecurity” refers to the depiction of men that have low self-esteem or are not comfortable with themselves. The advertisements contain men dealing with insecurities and show how the product can elevate or solve the said insecurities. This axial code encompasses the explicit mention of certain features as flaws or a source of insecurity. This can be seen in the open codes “fear of balding”, “uncertain about weight” and “skinny boy self-conscious”. The

consumer is placed in a position where these bodily aspects are centered as a sight for improvement, and this can be achieved using the product (Gill, 2007). This code shows the portrayal of men in a vulnerable state in which they are opening up about their insecurities.

The Axe ad shows men questioning their identity and exploring things that they are insecure about such as being a virgin, being skinny and wearing pink. The ad ends with the men accepting their insecurities. Then the product is mentioned this creates a link between overcoming insecurities and the product with the aim of creating the feeling of empowerment.

Figure 4.30 Axe



Conclusion & discussion

5.1 Answer to Research Question and Sub questions

The research question was “What emotional advertising appeals and techniques do brands use to market personal care products to male and females?”. The research question was investigated through qualitative research. Based on the results it can be concluded that brands use the emotional appeals of empowerment, warmth and happiness to market to females and when marketing to males they use empowerment, warmth, happiness and humor in the advertisements. Brands use the same emotions to advertise for both genders with the exception of humor in ads for men. The difference in the use of emotions in ads for the two genders lies within the technique and elements used to evoke the emotions. The elements that are found in both ads for male and female include aesthetic and career to evoke happiness within women and men, confidence, insecurity and inspirational messages to evoke empowerment and companionship and family to evoke warmth. The rest of the elements found differ between male and females. The elements present in ads for women but not in men included selfcare to show warmth, positive features and fun activities to show happiness and defining beauty to show empowerment. The elements present in ads for men but not for women included heartwarming scenarios to show warmth, sports to show happiness, ideal man to show empowerment and then exaggeration, ludicrous scenarios and verbal jokes to show humor. Both the ads for male and females use happiness as the most prominent emotional appeal in their ads. Humor was the least present appeal in the male ads. Humor was not even present within the ads for women. The ads for women used warmth appeal the least. In the ads for women confidence was the highest element and for men aesthetic pleasing visuals was the highest element. In general, there was less use of elements in the ads for men as the highest percentage is 66.7% for the use of aesthetics and for women the highest is 80% presence in all ads of the use of confidence.

In addition to the research question three sub questions were proposed. The first sub question is “What emotions are used to market products to males in advertisements?”. The research shows that the emotions of humor, warmth, happiness, and empowerment are used when marketing products to men in advertisements. The second sub question was “What emotions are used to market products to females in advertisements?”. The emotions of happiness, warmth and empowerment have used when marketing products to women in these advertisements. The last sub question was “What are common elements present in brand advertisements?”. On the basis of the data in the results the elements of aesthetics, confidence

and the depiction of the ideal person, are the most common in advertisements as they appear in 50% of either the male or female ads.

5.1.1 Comparison of Warmth in Ads for Male and Female

The ads for female and male both attempted to evoke warmth and employ the use of companionship and family to do so. In addition to the use of companionship and family, the ads for women used self-care to evoke warmth and the ads for men used heartwarming scenarios to evoke warmth. Aaker et al. (1986) explored warmth within advertisements. They explained that warmth can be cultivated through the depiction of positive relationships and experiences. The results of this research are in line with these findings as the advertisements contained the elements of warmth within them. Aaker et al. (1986) did not explore the kind of storylines or the detailed manner in which warmth could be present in the advertisement. The results of this research provide details in regard to the kind of storylines that are present within ads that can evoke the feeling of warmth. The ad's also showcase that the feeling of warmth and storylines surrounding warmth are somewhat different in ads for women and men. Heartwarming scenarios were the most prevalent warmth appeal element in the ads for men as at least 40% of the ads contained it. For the ads for women self-care was the most prominent warmth appeal amounting to at least 50% of the ads. These two elements were the main difference between the use of warmth appeal in ads for male and females. Showing that advertisers perceive different elements as being capable of evoking warmth within male and females. Furthermore, the ads for men focused on interpersonal relationships and the creation of warmth through experiences. Whereas the ads for women also focused on interpersonal relationships but included the relationship with self as well. This research also provides a current account of the use of warmth in advertising as the research by Acker et al was conducted in 1986.

5.1.2 Comparison of Happiness in Ads for Male and Female

Ads for women and men both use elements that intend to create the emotion of happiness. When creating the emotion of happiness, the use of aesthetics and career are present in both men and women. When it comes to women there is a larger focus on aesthetics which is represented by two axial codes beautiful scenery and vibrant aesthetic and in ads for men there is less but still overall large focus on aesthetics which is represented by one axial code aesthetically pleasing visuals. The ads for women also use fun activities and

positive features whilst the ads for men use career and sports to create happiness. Ebenezer & Odji (2018) & Poels & Dewitte (2019) explore the importance of using visuals to evoke emotions within the consumer. They state that colors, aesthetic and tone of visuals contribute to the creation of emotions within advertisements. The research goes in line with this as happiness in the ads was created through the use of aesthetic, tone and colors. The ads also include the use of music that is upbeat to evoke the feelings of happiness as proposed by Oakes (2007). Furthermore, Boscolo et al, (2020) stated that visuals are important for both genders although women are more attentive to visuals than men. The results show that visuals are more important to women than men as the ads for women pay attention to different visual elements (vibrant aesthetic, beautiful scenery and positive features) than the visuals (aesthetically pleasing visuals) in the ads for men. There are some similarities in the use of aesthetics but when it comes to ads for women there is a more nuanced focus on aesthetics whereas ads for men focus on the general presentation of aesthetics. Although previous research has explored visuals and happiness, this research contributes an understanding into the role visuals have in evoking specifically the emotion of happiness. The results also provide the finding that brands perceive those men and woman find happiness in different things. The ads for women place a heavier emphasis on visual representation and a good atmosphere as a way to communicate happiness. Whereas the ads for men focus mostly on tangible elements and or experiences (sports and career) as elements that contribute to happiness.

5.1.3 Comparison of Empowerment in Ads for Male and Female

Empowerment is present in both the ads for male and female. The ads for both female and male both contain the elements of confidence, insecurity, and inspirational messages. Only the ads for women defined beauty and only the ads for men showcase the ideal man. Empowerment was the only form of negative advertisement that was present within the ads. This research showcases that when it comes to advertising personal care products there is a strong emphasis on evoking positive emotions as opposed to negative emotions. This is proven by the axial code confidence being the most present code in both ads for female and male. Whereas insecurity was the lowest for men and the second lowest for women. The research also provides an up-to-date account of Akbari's (2015) claim that over the years there are more expectations placed on men to care for their physical appearance and grooming. The ads for men included the depiction of the ideal man as well-groomed and as seen in the open codes the ads refer to lack of grooming as cavemen habits. The use of

inspirational messages is proof that the media tries to cater to the Millennials and Generation Z's interest in aspirational media as proposed by Abitbol & Sternadori (2016). Bafna et al. (2016). They explore celebrity endorsement and states that celebrity endorsements are successful because people want to emulate the lifestyle of celebrities. The results go in line with these findings as celebrities are used in ads to promote the ideal man or to define beauty. This research adds onto Bafna et al. (2016) as it finds out how the consumer can create an emotional link between the celebrity and the product. From these results we can see that when celebrity endorsements are involved with advertisements the advertisers intend to create a lack of security within the consumer caused by the consumer comparing themselves to the celebrity then they market the product as the solution to the lack of security thus leading to the consumer feeling empowered.

5.1.4 Humor in ads for males

Humor was the only emotional appeal that was present in the ads for men and not the ads for women. Humor was evoked through exaggeration, verbal jokes and ludicrous scenarios. Zhang, Mu, Wang & Hu (2020) & Mishra (2009) state that rational appeals often do not contain the use of a storyline or the presence of emotions. The humor was often presented as a way to communicate factual information in the advertisements. This research contributes a perspective that shows that rational appeals and emotional appeals can exist simultaneously with each other, through the use of humor. Emotional appeals can be used as a way to convey factual information. Oakes (2007) states that rational appeals work less on women than men. Therefore, ads for women contain less rational appeals. The research compliments these findings as the ads for women didn't contain much factual information whereas the ads for men even though the main intention was to evoke emotions, they still contained factual information and an attempt at rational appeal.

The results showed that when it comes to personal care products there is a use of more positive emotions than negative emotions as the emotional appeals of fear, guilt and shame were not present in the data. This could be due to the nature of personal care products being about a person taking care of their physical body in order to better their lives (Shaaban & Alhajri, 2020). Thus, evoking negative emotions may not be able to do this. This also serves as a point for future research as perhaps research on a different product would have yielded different results as the storylines and content of the ads would differ.

5.2 Societal relevance

This research provides a deeper understanding into the field of marketing and advertisements. The research explores the ways in which brands use emotions to advertise a product between genders. On a large scope this research helps further our general understanding of the media's perception of the relationship between gender and emotions. The research showed that media specifically advertisers do not perceive the emotional responses or capabilities of both genders to be drastically different. The research also shows how products are marketed in a time where consumers are pushing for more gender neutrality. This research also provided knowledge and guidelines that brands may employ when attempting to create emotional advertisements for their audience.

5.3 Scientific relevance

This research fills the gap in emotional advertising literature. Previous research on emotional advertising has focused on the perspective of emotions from the point of view of the consumer as opposed to the advertisers. This research details the techniques used by brands to advertise their products to consumers. Furthermore, previous research has not provided a recent account on the emotional marketing of ads for male and female. The marketing of personal care products has been said to have evolved over the recent years due to the change in consumer demands and media. This research provides information about how advertisements for females and males are created and any differences in advertising targeted at the genders in the current times. This research provides insights into how personal care products are marketed in current time and the relationship between personal care products and advertising. Based on the findings personal care products are marketed through the creation of ideal lifestyle and/or person, capitalizing on insecurities, showcasing of interpersonal relationships, the use of humor to communicate facts and the use of aesthetically pleasing visuals.

5.4 Limitations & Future research

The research yielded relevant results but there were still some limitations. The results were obtained from a sample of 60 videos. There are beyond 60 personal companies that exist in the western and thus there is the possibility that the companies selected had similar storylines or techniques of advertisements. When it comes to research the larger the sample size the more likely you are to obtain an accurate representation of the topic. Thus, a larger

sample size could have yielded different results or a richer account of the research. The results were also only based on Western advertisements, due to cultural differences other parts of the world may have different ways of advertising (Rajendrah et al., 2017).. The way gender is communicated is not the same worldwide (Rajendrah et al., 2017). For instance, the perception of the ideal lifestyle could differ between a first world country and a third world country. In addition to this some personal care product may not be perceived as a necessity in third world countries. Therefore, the marketing strategy could lean more to rational appeal as opposed to emotion appeal. Thus, the findings may not be an accurate representation of advertisements worldwide. This research was conducted using the qualitative method. The qualitative method leaves room for potential bias and subjectivity when interpreting the results. The reasoning behind this is because the data is largely reliant on how the researcher interprets and provides meaning to the data (Brennen, 2017).

Future research on emotional advertising could be a cross cultural comparison research between ads from western media and other countries' media. This will allow to give a more holistic view of emotional advertising that is not only limited to Western media. The other possible future research would be the exploration of different types of ads beyond personal care products. Personal care products are meant to help an individual feel like their best self which may explain the use of mostly positive emotional appeals. Thus, there is a possibility that different emotional appeals may be used in advertisements for different products due to differing storylines, intended messages, etc.

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Appendix

Appendix I Brand Names for Ads for women

| Brand Name | Ad Title | Duration | Year |
|-----------------|---|----------|------|
| Bobbi Brown | Tara Sutaria's Beauty Truth for Bobbi Brown Cosmetics | 0:41 | 2019 |
| Armani beauty | Stronger with you absolutely and because it's you | 2:16 | 2021 |
| Billie | Think of Women | 1:00 | 2021 |
| Christian Dior | MISS DIOR – The new Eau de Parfum | 0:45 | 2017 |
| Crème of Nature | I am supernatural | 1:53 | 2018 |
| Dove | Beauty on your own terms | 1:30 | 2016 |
| Foreo Luna | Power Your Beauty | 0:45 | 2019 |
| Gillette Venus | My Skin. My Way Stories | 1:01 | 2019 |
| Glossier | #BodyHero feat. the WNBA | 0:30 | 2020 |
| Gucci | Gucci Bloom | 1:01 | 2017 |
| Guerlain | Mon Guerlain | 0:45 | 2019 |

| | | | |
|----------------|--|------|------|
| Hourglass | Confession Red 0 - The Color of Cruelty Free | 1:50 | 2021 |
| Kerastase | Genesis - Never be Afraid of Falling | 0:43 | 2020 |
| Lancome | Advanced Génifique: What makes a woman feel beautiful? | 1:03 | 2017 |
| Laniege | Laniege bb cushion | 1:41 | 2017 |
| Lavanila | Lavanila Sport Luxe Deodorant: Demand Better | 0:42 | 2016 |
| Louis Vuitton | Coeur Battant | 1:10 | 2019 |
| Love Wellness | Don't Just Deal Campaign | 0:45 | 2020 |
| Mac Cosmetics | Shades of Disha Patani | 1:54 | 2019 |
| Makeup forever | We will rock you | 1:26 | 2020 |
| Maybelline | Make It Happen | 1:31 | 2016 |
| Michael Kors | Hello gorgeous | 1:06 | 2021 |
| Morphe | Morphe x Maddie Ziegler | 0:42 | 2020 |
| Nice n Easy | #Faceyourfirst | 1:10 | 2018 |
| Olay | Get, Set, Glow with Olay | 0:30 | 2019 |

| | | | |
|------------------|-----------------|------|------|
| Pattern | Our legacy poem | 1:40 | 2021 |
| Urban decay | Goodbye urban | 1:20 | 2019 |
| Victoria Beckham | Posh is Back | 1:14 | 2020 |
| YSL | Black Opium | 1:01 | 2020 |

Appendix II Brand names for ads for men

| Brand Name | Ad title | Duration | Year |
|----------------------|---|----------|------|
| Acqua di pharma | Barbiere collection | 0:51 | 2019 |
| Axe | Is it ok for guys... | 1:02 | 2017 |
| Baxter of California | Further explores a live of truth | 1:00 | 2018 |
| Bevel grooming | He really wants | 1:01 | 2019 |
| Braun | For the sake of keeping | 1:01 | 2019 |
| Bulldog skincare | Bank robbery | 1:00 | 2017 |
| Clinique | A cliff divers' day | 1:26 | 2019 |
| Copenhagen grooming | Life is all about setting yourself free | 0:47 | 2020 |
| Cornerstone | Enjoy a smooth start | 0:23 | 2017 |
| Degree | Tears of Joy ft Kevin Durant | 1:01 | 2021 |
| Disco | Disco skin care for men | 4:10 | 2019 |

| | | | |
|--------------------|---|------|------|
| Doers of London | Movers & Shakers | 1:39 | 2018 |
| Dollar Shave club | Manifique: A Father's Day gift | 1:46 | 2019 |
| Gillette | We believe the best men can be | 1:49 | 2019 |
| Harry's | Harry's: Shave or Don't | 1:01 | 2019 |
| Kenneth Cole | Mankind | 1:51 | 2016 |
| Manscaped | The grooming guru is here to rescue you | 3:04 | 2020 |
| Mantl | Komodo's Journey | 2:00 | 2020 |
| Nivea Men | Nivea men creme- double | 1:39 | 2016 |
| Oars + Alp | Oars + Alp's skin care | 0:31 | 2021 |
| Old spice | Winner | 1:01 | 2021 |
| Rituals | The ritual of samurai | 0:58 | 2019 |
| Rugged & Dapper | Skin fuel for men | 0:35 | 2017 |
| Scotch Porter | Fresh meat Masculine Wipes | 2:24 | 2017 |
| Shea moisture | #Defineyourbeard | 1:01 | 2019 |
| Shiseido | Liven up your look | 0:45 | 2021 |
| The art of shaving | This is the art of shaving | 2:15 | 2019 |
| Tom Ford | Simple, straightforward and intuitive | 1:04 | 2016 |
| Uppercut Deluxe | Time well spent: sid tapia | 2:44 | 2019 |
| Wahl Manscaper | The best tool to tame you | 1:31 | 2021 |

Appendix III Female Ad Open codes and selective codes

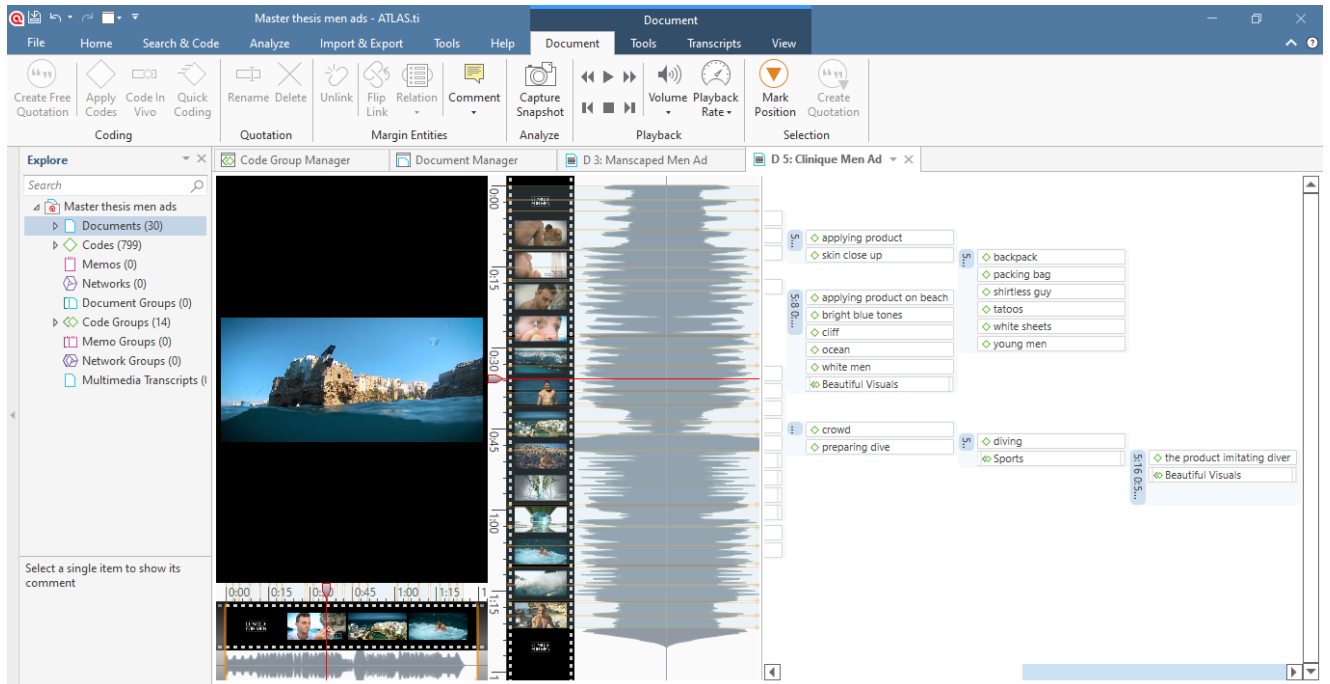
The screenshot displays the ATLAS.ti software interface for a female advertisement analysis. The main window is titled "Master Thesis - ATLAS.ti" and shows a video player on the left, a timeline in the center, and a list of codes on the right. The code list is organized into several columns, each representing a different category of codes. The categories include:

- Flowy dresses
- Hollywood celebrity
- Nature
- Room with flowers
- Slow motion
- Upbeat music
- Vibrant colours
- Warm tones
- Woman in nature
- Beautiful Scenery
- Vibrant Aesthetic
- Conversing
- Flowers
- Swimming in lake
- Women smiling
- Beautiful Scenery
- Companionship
- Fun Activities
- Positive features
- Bocah effect
- Butterfly
- Flowers
- Beautiful Scenery
- Vibrant Aesthetic
- Picking flower
- Walking
- Beautiful Scenery
- Casual wear
- Daylight
- Friends conversing
- Woman in nature
- Beautiful Scenery
- Companionship
- Casual wear
- Daylight
- Drinking tea
- Sunglasses
- Beautiful Scenery
- Flowers
- Joyful twirling
- Rain
- Swimming in lake
- Women smiling
- Beautiful Scenery
- Fun Activities
- Positive features
- Vibrant Aesthetic

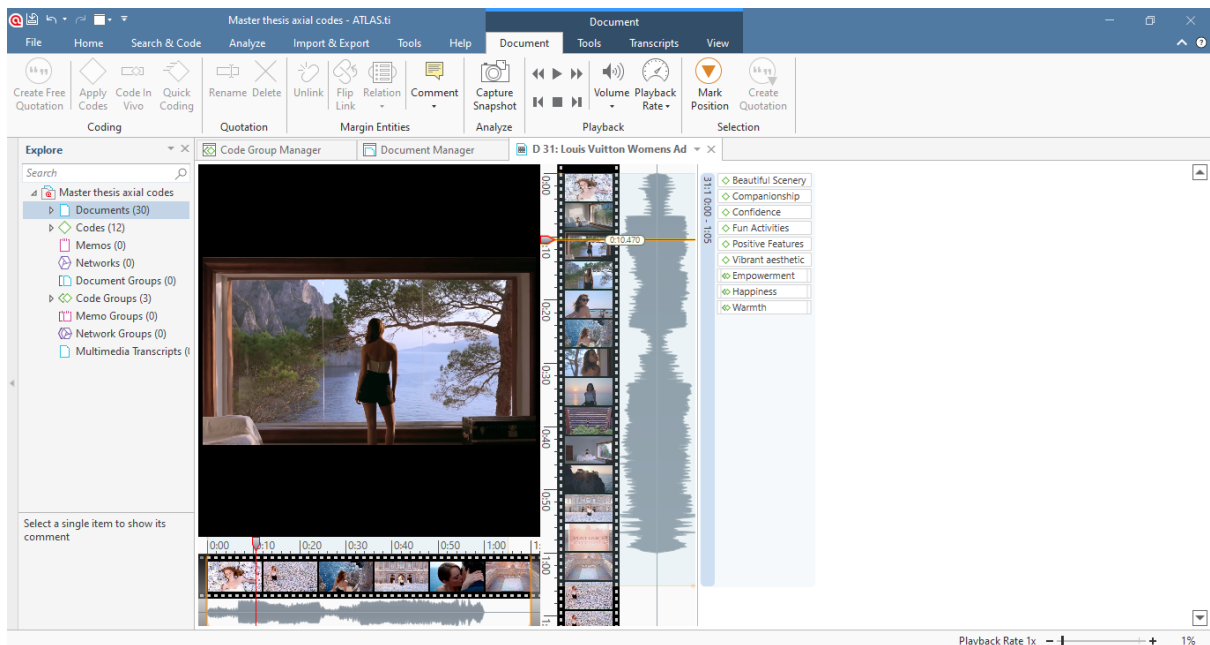
Appendix IV Male ads Open codes and selective codes

The screenshot displays the ATLAS.ti software interface for a male advertisement analysis. The main window is titled "Master thesis men ads - ATLAS.ti" and shows a video player on the left, a timeline in the center, and a list of codes on the right. The code list is organized into several columns, each representing a different category of codes. The categories include:

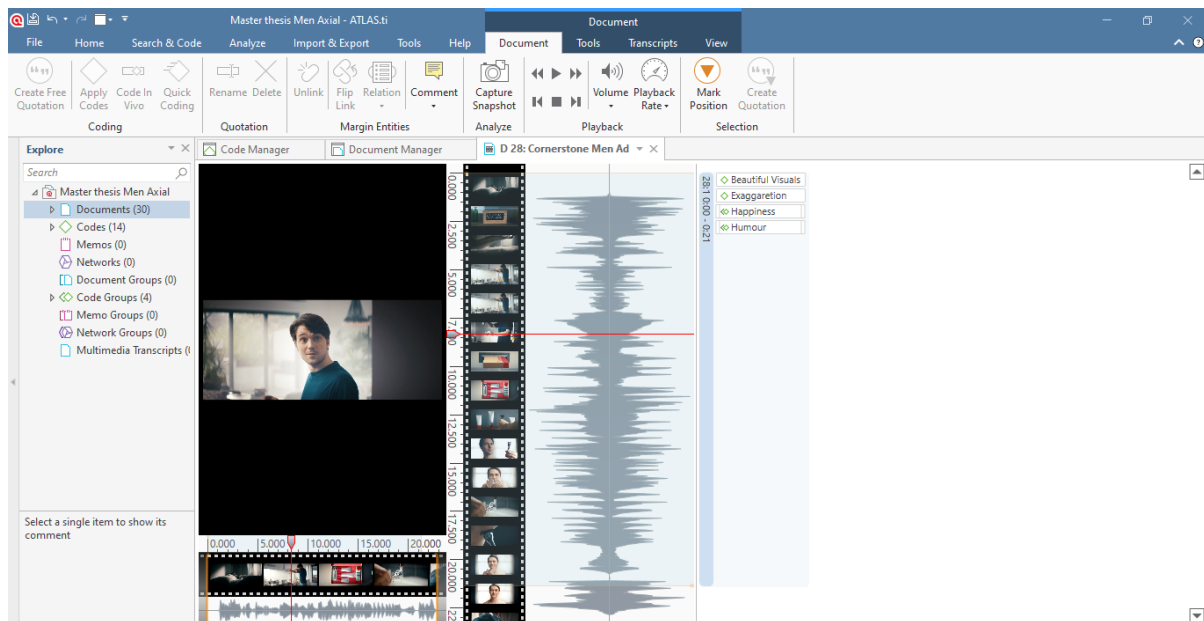
- Alarm ringing
- Rock music
- Saturated tones
- Sports celebrity
- Beautiful Visuals
- Determination
- Ideal man
- Chipped bathroom tiles
- Runing faucet
- Stopping alarm
- Man looking down
- Insecurity
- Packing the product
- Ocean
- Shot of city
- Shot of italy
- Beautiful Visuals
- Beach
- Shot of buildings
- Shot of italy
- Beautiful Visuals
- Sound of water
- Underwater
- Swimming
- Sports
- Crowd cheering
- Fist pumping
- Men smiling
- Swimsuit
- Heartwarming scenerios
- Shot of buildings
- Beautiful Visuals
- Boats
- Crowd
- Diving board
- Hyping crowd
- Men smiling
- Ocean
- Beautiful Visuals
- Heartwarming scenerios
- Ideal man
- Sports
- Shaking wet hair
- Water
- Blue sky
- Diving board
- Men smiling
- Men with muscled
- People cheering
- Beautiful Visuals
- Heartwarming scenerios
- Ideal man
- Sports
- Shaking wet hair
- Water



Appendix V Female Ad axial codes and themes



Appendix VI Male ad axial codes and themes



Appendix VII Atlas ti report for female ads

Project: Master thesis axial codes

Report created by Tasha Mhishi on 24/06/2021

Code Report – Grouped by: Code Groups

All (12) codes

Empowerment

4 Codes:

- **Confidence**

Created by Tasha Mhishi on 26/04/2021

- **Defining Beauty**

Created by Tasha Mhishi on 26/04/2021

- **Insecurity**

Created by Tasha Mhishi on 26/04/2021, **modified** by Tasha Mhishi on 23/06/2021

- **Inspirational Message**

Created by Tasha Mhishi on 04/05/2021

Happiness

5 Codes:

Beautiful Scenery

Created by Tasha Mhishi on 26/04/2021, **modified** by Tasha Mhishi on 23/06/2021

Career

Created by Tasha Mhishi on 04/05/2021

Fun Activities

Created by Tasha Mhishi on 27/04/2021

Positive Features

Created by Tasha Mhishi on 26/04/2021

Vibrant aesthetic

Created by Tasha Mhishi on 26/04/2021

Warmth

3 Codes:

Companionship

Created by Tasha Mhishi on 26/04/2021, **modified** by Tasha Mhishi on 25/05/2021

Family

Created by Tasha Mhishi on 26/04/2021

Self Care

Created by Tasha Mhishi on 26/04/2021, **modified** by Tasha Mhishi on 05/05/2021

Appendix VIII Atlas ti report for male ads

Project: Master thesis Men Axial

Report created by Tasha Mhishi on 24/06/2021

Code Report – Grouped by: Code Groups

All (14) codes

Empowerment

4 Codes:

Confidence

Created by Tasha Mhishi on 01/05/2021

Ideal Man

Created by Tasha Mhishi on 01/05/2021

Insecurity

Created by Tasha Mhishi on 01/05/2021

Inspirational Message

Created by Tasha Mhishi on 01/05/2021

Happiness

3 Codes:

Aesthetically Pleasing Visuals

Created by Tasha Mhishi on 01/05/2021

Career

Created by Tasha Mhishi on 01/05/2021

Sports

Created by Tasha Mhishi on 01/05/2021

Humour

3 Codes:

Exaggeration

Created by Tasha Mhishi on 01/05/2021, **modified** by Tasha Mhishi on 14/06/2021

Ludicrous Situations

Created by Tasha Mhishi on 01/05/2021, **modified** by Tasha Mhishi on 14/06/2021

Verbal Jokes

Created by Tasha Mhishi on 01/05/2021

Warmth

3 Codes:

Companionship

Created by Tasha Mhishi on 01/05/2021, **modified** by Tasha Mhishi on 25/05/2021

Family

Created by Tasha Mhishi on 01/05/2021

Heartwarming Scenarios

Created by Tasha Mhishi on 01/05/2021