BEYOND BEAUTY: EXAMINING THE WOMEN'S REPRESENTATION IN COSMETIC LUXURY BRANDS

A study to examine the representation of women in the beauty industry

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This research examines women's representation in cosmetic luxury advertisements of Chanel, Dior, and Lancôme. The focus of the research will be on gender biases, diversity, beauty standards, and empowerment. The media have been criticized in such a way that the media is stereotyping the female gender with the portrayal of women to be more passive and sexualized compared to males and therefore, underrepresenting the women. These stereotypes that occur in the media have an impact on how society views the female gender. The research question that will be answered in this research is: How are women represented in terms of gender biases, beauty standards, and diversity on Instagram advertisements from Chanel, Lancôme, and Dior? Through thematic analysis, including the collection of 150 Instagram posts, this research sheds light on the current women's representation in the Instagram advertisements of Chanel, Lancôme, and Dior. One of the main findings is that traditional women's representation still occurs in the current advertising industry. The models that were represented in the advertisements all had clear skin without any imperfections, youthful appearance and were categorized to be thin. However, there seems to be a focus on ethnic diversity in which the black community and the Asian community were sometimes represented in the advertisements. In terms of sexualization, women are more covered. Nudity in the advertisement was not found often and those that were labeled as nudity mainly were advertisements from Dior. However, licensed withdrawal still occurs in the findings of the analysis in which the mouth of the models in the advertisement was slightly open, head can't pose was conducted often and the hand gestures were lightly touching themselves or holding a product gently in their hands. Currently, women in the advertisements of Chanel, Dior, and Lancôme were represented with most often the Western beauty standards. Light skin, thinness, youthfulness, and clear skin were the characteristics that repeated among the data. However, Lancôme shifted this idea of the perfect woman by starting to work together with middle-aged and aged women to promote their products. These models were seen as not having clear skin, rather they were showing their wrinkles proudly. Among all three brands, diversity is what the brands are trying to shift more by collaborating with black, Asian, and other minority groups in the advertisements. Lastly, empowerment is something that can still be improved as brands are communicating feminism and femvertising in their company goals. This, however, was not often found in the data analysis.

KEYWORDS: *Women representation, diversity, sexualization, cosmetic luxury advertisements, beauty standards*

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Contents

1. Introduction

Beauty advertisements have a critical position in shaping expectations and societal norms when it comes to beauty and femininity. However, despite the huge reach and influence of beauty advertisements, the representation of women in beauty campaigns is often very limited and stereotyped. Sometimes the advertisements force unrealistic beauty standards and therefore, traditional gender roles are pushed into society (Stankiewicz & Rosselli, 2008).

Over the years, cosmetic and beauty advertisements have changed and therefore, the cultural and societal values changed with it as well. Portrayal of women in beauty advertisements has gone through a significant transformation. Models used in advertisements back in 1950 looked different compared to current models, who are highly photoshopped (Mazur, 1986). The portrayal of women in the media is important to challenge the stereotypes and the representations have an impact on societal norms in which these influences how society views and treats the female gender. Next to this, the representation of the characteristics of women could have an impact on the self-esteem of the female gender. For instance, thinness of models is represented the most in the advertisement industry. Past research shows that these representations influenced young girls and women to develop a negative self-image and create eating disorders (Kumari & Joshi, 2015).

However, according to Åkestam et al. (2017), in the past years, a growing trend is circulating in the beauty industry that is known as "femvertising''. Femvertising aims to promote gender equality and challenge typical gender stereotypes in the media. Due to this trend, a change has been started in beauty advertisements, in which women feature in diverse and empowering positions. Further, brands are promoting body positivity and diversity in advertisements as well (Pounders, 2018). Despite these positive developments in the advertisement industry, there is still a lot of work to do in order to truthfully challenge the stereotypical female representation in beauty advertisements.

Furthermore, the media landscape is changing fragmentarily. Luxury brands are working more with diverse models from various backgrounds, but mainly representing the black community and the Asian community (Frith et al., 2005). In addition, there seems to be a lack of inclusivity in terms of body sizes and portrayal of disabilities. Most of the advertisements of the collected data are representing the thinness of women rather than large-sized models. Hence, the representation of body sizes is not realistic (Patton, 2006).

This paper aims to shed light on the female representation in beauty advertisements in the Western world, exploring the historical and cultural context of these advertisements and the portrayal of women in these advertisements. By analyzing the female representation in beauty advertisements from Chanel, Lancôme, and Dior, which are all French brands. This paper aims to contribute to the ongoing discussions about media representation and its impact on society in the Western world.

Hence, the research question for the paper is: *''How are women represented in terms of gender biases, beauty standards and diversity on Instagram advertisements from Chanel, Lancôme, and Dior?''.* In order to answer this research question, 150 advertisements from Chanel, Lancôme and Dior were collected from Instagram whereby qualitative research with a focus on inductive and deductive thematic analysis was conducted.

Within women representation in the beauty industry, gender biases often occurred in which the women are portrayed as passive and emotional and males are portrayed dominant, aggressive and as leaders (Coltrane & Messineo, 2000). Hereby, women are often more sexualized in which bare skin is shown more compared to males (Curran et al., 2009). As this paper is focused on Western society, the beauty standard is focused on the Western beauty standards. According to Sekayi (2003) the Western beauty standards have been influenced by the eurocentric beauty standards in which models are portrayed with clear skin, straight hair, thinness and light skin tones. From the theory of Saad (2004), the researcher added another point within the Western beauty standard which is the youthfulness of models in the advertisements. Moreover, the beauty industry has been challenging some of the traditional views on beauty and women. Hence, diverse models are presented more often compared to years ago in which different ethnic backgrounds and different ages are represented by beauty brands (Baumann, 2008). Hereby, aging is shaping societal norms and values and how people recognize the identities of elderly (Lumme-Sandt, 2011). Because of this diversity, many brands are also starting to voice their opinions on empowerment and coming up for women rights (Drake, 2017). All these movements and diversity represented by the beauty industry are causing a shift in the norms and values of women's perception in society.

Hence this paper strives to explore the gender biases, beauty standards, diversity and empowerment in terms of women representation in cosmetic luxury brands of Chanel, Dior and Lancôme. This leads to four research objectives:

1. To examine the portrayal of gender biases of women within the beauty advertisements
2. To identify the beauty standards of women in beauty advertisements

3. To examine the portrayal of diverse models in beauty advertisements
4. to identify the brand image of beauty brands that are derived from empowerment characteristics

1.1 Scientific relevance

In the past, research was focused on many luxury brands, but not particularly on just Chanel, Lancôme, and Dior (López-Guimerà et al., 2010). With this research, the paper will give insights on the different results between the women's representation in the advertisements of Chanel, Dior and Lancôme and the common themes and patterns between the three brands on the representation of women in terms of sexualization, diversity and beauty standards. It will come to light whether the present beauty industry is challenging or reinforcing the traditional beauty standards, sexualization and inclusivity and diversity of the background of the models. On academic relevance, this study will contribute to gender studies and Feminist theories. While many of these theories are conducted partially on the beauty industry, the focus of these research is less on the luxury cosmetic brand and rather they are more focused on clothing brands as well as the general beauty industry (Åkestam et al., 2017). Hence, this paper will add on the academic relevance in which feminism theories are to find out whether or not it is applicable in the current luxury brands Chanel, Dior and Lancôme.

Moreover, by examining the female representation in beauty advertisements, it will contribute to the understanding of how women are presented by the beauty industry and whether gender stereotypes are maintained. Moreover, this research will contribute to media and communication studies whereby the analysis of the visuals and the captions of each beauty advertisement of Chanel, Dior, and Lancôme, will shed light on how the beauty industry is conducting their marketing strategies in the present time. Hence this will contribute to the study of aspirational marketing from previous studies (Jones, 2008). Hence, it will come to light whether the beauty industry is reinforcing traditional beauty standards, sexuality, femininity, and biases.

1.2 Societal relevance

Due to the popularity of Instagram on Generation Y and Z, many corporations are using Instagram in their social media marketing (Cheng et al., 2020). According to Statista (2023), Instagram is the second most popular social media platform for marketers as well in

which 79% use it for promoting their business. Hereby, monthly there are two billion users on Instagram (Statista, 2023).

On societal relevance, the results from this paper will add on to the understanding of the societal norms of women representation in the media and the expectations of beauty and femininity. Moreover, women's representation is crucial for the self-esteem of females as the media world has a great impact on the impact of each individual on their self-esteem and with the rise of technological devices, women are exposed to the beauty industry continuously (Britton, 2012). The women's presentation in the media can have an impact on the woman's body image and her self-esteem. According to research, being exposed to unachievable beauty standards might lower someone's self-esteem and raise someone's body dissatisfaction (Kim & Lennon, 2007). Moreover, there will be a better understanding of how the beauty industry is portraying the female gender and how the representation of women in luxury beauty brands contribute to shaping the societal perceptions of self-esteem and the beauty ideology, therefore more awareness for the human being.

1.3 Outline of the research

In the upcoming parts of this paper the theoretical framework will be introduced that describes a detailed explanation of the theories about the women representation and concepts regarding this topic that is suitable for the research question. Following up with the methodological section in which it is explained why the qualitative approach with the focus on thematic analysis is suitable for this paper. In this methodology section, the procedure to follow the analysis is being explained in-depth. In the result part of the paper, the highlighted findings from the data analysis are presented in which the main themes are introduced. Lastly, the thesis closes off with a conclusion that gives the answer to the research question whereby the research objectives will be answered as well. Limitations and recommendations for future research are included in the conclusion part.

2. Theoretical Framework

2.1 Western beauty standard

The Western beauty standard, also called Eurocentric beauty standards, is a group of physical characteristics that are considered beautiful in the Western Society (Sekayi, 2003). However, this beauty standard is influenced by the media, which sustains an unrealistic view of beauty through portraying models with specific body types, hair type, skin colors, and facial features (McKay et al., 2018). Therefore, this beauty standard has various consequences, as people from the whole world look to the Western media for guidance in the beauty standard (López-Guimerà et al., 2010).

2.1.1 Eurocentric beauty

Over the years, the Western beauty standard has been influenced by the Eurocentric features. These Eurocentric beauty features are an idealization of white women's physical features. Hereby, fair skin, thin lips, relatively small noses with a defined jawline and long straight hair are the typical features (Sekayi, 2003).

However, in recent years, Eurocentric beauty has been conducted in Eurocentric-looking black women. Eurocentric-looking black women are more popular than Afrocentric-looking black women in the media (Fears, 1998). Hereby an example of a typical Ecocentric-looking black women are women of black skin tone with long black straight hair while the natural hair of African women is afros. Previous studies that focused on the representation of the black women in the media in terms of skin tone, facial features, and hair textures, referred to the term ''colorism'' or ''color complex'' (Russell et al., 2013). Colorism implies that black people are more intelligent and beautiful when their appearance is more aligned as white people rather than a typical afro type of look. On the contrary, because of these representations of Eurocentric-looking black women in the media, the black community faced discrimination (Russell et al., 2013). Therefore, many black feminism movements rose to voice their opinion on these representations of their ethnic background (Fears, 1998).

Furthermore, colorism influenced black individuals on their own self-worth and their attractiveness among other people. According to studies, typically African black women suffered the most with negative feedback from the society while Eurotypical black women are received positively and being treated more beneficially (Hughes & Hertel, 1990).

Not only are Eurocentric beauty standards conducted within the black representation, but also within the Asian representation. According to Li et al. (2008) within Asian cultures,

skin lighting is one of the beauty standards. The study focuses on the representation of the skin color of females in the beauty advertisements. The researchers found out that the ideal skin was represented as smooth, white and shiny. Moreover, according to the study of Borgi et al. (2014) East Asian women have the standard to enforce the ideology of being youthful and innocent. For instance, to achieve this ideology many East Asian women are undergoing double eyelid surgery in order to be perceived as cute and innocent and pale skin is one of the beauty norms. Therefore, Eurocentrism has a great impact on the shape of the Asian beauty standards (Chen, 2020).

2.1.2 Traditional beauty standard

One of the aspects of the beauty standard in Western society is the image of thin body types. Females in advertisements are expected to have hourglass body type, while males are expected to be muscular and lean in their body type (Patton, 2006). This standard put pressure on people to meet these unrealistic body figures. Gordon et al. (2007) argue that physical appearance is relatively seen to have a greater social impact on women than men. Previous literature discusses that this comes from the conceptualization of beauty from a biological adaptation (Etcoff, 1999).

In addition to body types, Western beauty standards define specific characteristics that are considered attractive. For example, the skins are light, the hairs are more often portrayed straight, and the skin is clear. These standards could lead to racial biases and carry on the motives that people with these standards are more attractive, hence they could get more respect and privileges from society (Patton, 2006). Therefore, people with darker skin and other characteristics that are not considered the 'ideal beauty standard', are considered less attractive. Moreover, women are expected to wear makeup according to Western beauty standards. Hence, the beauty industry is taking advantage of this by selling products to the females with the message that the products will make them beautiful, and that people should take the way they look seriously (Kwan & Trautner, 2009). Due to all these Western idealizations, beauty standards and practices can indicate women's lower status and categorize their distinctions from men, shifting societal attention away from the positive aspects of women and toward the superficialities of their appearance. Women may become less self-assured, emotionally, and financially diminished, and reduced to sexual objects as a result of this (Jeffreys, 2005).

2.1.3 Youthfulness

Another typical Western beauty standard is the youthfulness of models in the beauty industry. Many luxury brands are representing young models in their advertisements with fair skin and therefore, middle-age and old women are often left out in this industry. Despite many advertisers conducting youthful models in the advertisements, youthfulness can create an unrealistic beauty standard within the society (Saad, 2004).

According to Hurd (2000), society values youthfulness above aging in which it is argued that youthfulness is more attractive and more appreciated. Hence, youthfulness is a societal beauty symbol. In order to follow society ideology and consumer preference, cosmetic companies often represent youthful models. Moreover, Hurd (2000) interviewed aged women from 61 to 92 and one of the results indicated that these women experience challenges in maintaining a positive self-reflection.

Furthermore, the representation of youthfulness of the female gender in the cosmetic advertisement industry is being conducted with aspirational marketing. Aspirational marketing is the way cosmetic companies promote beauty products in order to create a desire in which the target audience feel and will look young. Cosmetic companies often make use of young models where imperfections on the physical and facial features are not seen. Furthermore, typical aspirational models were seen with blonde and blue eyes (Jones, 2008). Lazar (2009) discusses the term ''girl-talk'' in her research. Hereby, girlish images of women are used in advertisements in order to visualize a ''girl-women'' that can refer back to youthfulness. As an example, the ''Chance'' promotion of Chanel represents a waif-like model with the characteristics of being very thin and having a young physical appearance.

Despite the current beauty industry being focused on young models rather than aged women, more models and celebrities in their 40s and 50s are being hired by cosmetic companies to sell the cosmetic products. Those women are often promoting anti-age products in which the message is to appear more youthful and (Jakobovits, 2003). For many years, cosmetic products and anti-age products have been promoted by young people in which at one point Lancôme fired Isabella Rossellini in 1994 because she was seen as too old to continue advertising for Lancôme. In the current days, Lancôme shifted their ideology on middle-age and aged women where for instance Diane Keaton is one of the faces of L'Oréal Group to promote the skincare line for females above the age of 50. The shift towards middle-aged and aged women in the beauty industry also concludes a shift towards more acceptance of aging in the society (LaWare & Moutsatsos, 2013).

2.2 Traditional gender roles

To examine the traditional gender roles in the media, according to Coltrane & Messineo (2000), traditional gender roles often portray women as emotional and passive, while men are portrayed strong and dominant. This carries on the negative gender stereotypes and limits the representation of women in the masculine positions such as leadership roles in the advertisements. Moreover, women also are portrayed more often as the caretaker and homemakers, while men are more portrayed as leaders and money providers for the family (Wolf, 2013). Further, the commercialization of media is another factor that contributes to the underrepresentation of women. Advertisers often portray women in a sexualized and objectifying way in order to easier sell products. However, this way it perpetuates the idea that women are objects for the male species (Curran et al., 2009). Hence, women are more visible with their bodies and their appearance. Next to this, women are also more emotional and sensitive portrayed in the advertisements compared to men in which men are portrayed showing less emotions (Coltrane & Adams, 1997).

Between 1970 to late 1990, women were presented as sexual objections in which they were portrayed as housewives or victims in the media. However, in the late 1990s this view on women changed in which new theories and movements started to follow around. Feminist theories changed the view of female representation from sexualization towards more inclusive gender representation where transgender, cisgender, non-binary and queer people are more accepted in the current society compared to years before 2000 (Gill & Orgad, 2018).

Therefore, traditional gender roles within the media still exist. The portrayal of traditional gender roles in the media could shape society values and norms. Hence, how women are represented in advertisements is seen as an important socialization institution regarding communities, because the representation of gender is both pervasive and persuasive (Richard, 1995). However, there is an ongoing trend of femvertising in the past years (Åkestam et al., 2017), there is hope that the representation of females in the media world will become more diverse and inclusive in the near future. This will help to challenge gender stereotypes.

2.2.1 Poses of the gender and the sexualization

The poses of females and males differ according to Kuipers et al., (2017). For example, women are typically posing with their hands stroking or touching themselves, while men are posing with loose hands or holding something in their hands. The way for women to slightly touch themselves or have an object in their hand is also called the 'feminine touch'

(Nam et al., 2011). Women are also often laying down in a curved position, which can be seen as a subordinate position. On the contrary, men are often looking straight in the camera which can be seen as very active and present (Kuipers et al., 2017). Moreover, Goffman (1979) analyzed and concluded that women are also portrayed as ''licensed withdrawal''. Hereby, the meaning of this theory is the way that women are often portrayed in the media in a state of withdrawal, dreamy, eyes looking down or away from the camera which can be seen as being introverted. The researcher indicated this licensed withdrawal whenever a model was posed with an open mouth that sensed helplessness and sexiness. Moreover, Goffman (1979) also conveyed that another indication of licensed withdrawal is whenever the female showed interpreted eye aversion. Hereby, the model is avoiding looking straight in the camera.

According to Kuipers et al. (2017) one of the often used poses by female models in the beauty industry is the 'head can't' pose. Hereby, the head of the female model is slightly uptilted, and the angle of the photo is taken diagonally from the front. However, the same study found a shift in the poses of the female in the advertisements. Women are still portrayed with open mouth, little eye contact, but on the contrary, the feminine touch has decreased, and head cants are less common. In other words, the media still pursue the characterization of female representation in terms of licensed withdrawal. However, the ritualization of the subordination in which the head can't, position of lying down and the S-curve of the body can be put under, is less common. Hence, women are more likely looking in the camera in the current advertisement industry in which this could come over that women demand a relationship.

Furthermore, women have been portrayed sexualized in the media as mentioned before. In the past typical poses for these sexualization were nudity or semi-nudity. The objection of the women's body has been used in order to sell products by the cosmetic companies. However, by conducting this view, the beauty industry is also promoting the view of the female's value that is then mainly based on their physical appearance (Wolin, 2003).

2.2.2 The impact of the female representation on the society

As mentioned in the previous part of the literature review, sexualization of the female gender still occurs in the current media industry. However, this representation of the female has a negative impact on the society in such that it devalues the status of females within the society (Kumari & Joshi, 2015). Moreover, these negative impacts also have an impact on young girls who are using media in their daily lives and relate themselves with their role

models. Hence, most of the time the media landscape is constructing the desires of their target audience rather than showcasing reality. Therefore, the messages that the media is sending out of the representation of the females may misinform the young girls by pursuing the wrong body images (Levine & Murnen, 2009). For instance, if young girls are using media daily and they see thin and skinny body types on a daily basis, this can affect the way that the young girls are looking at themselves. This could lead to negative self-images, eating disorders and other mental discomforts. According to the study of Kumari and Joshi (2015), the traditional gender roles in which the women are portrayed in the media as housekeepers and family caretakers leads to stereotyping of women within the society in which women are afraid to pursue their career. Hence, the media shapes societal norms and the impact on women's representation.

On the contrary, female representation in the media could also lead to various positive outcomes. For instance, it can lead to empowerment and equality in which women from different backgrounds are supported. Hereby, young girls that are influenced by those females could be an inspiration to pursue their dreams in the future (Sicherman, 2010). However, these representations of women could only work if they portray diversity and inclusivity (Levine & Murnen, 2009).

2.3 Diversity in the beauty industry

In the past, models were represented in the beauty industry from the traditional viewpoint and therefore there was less diversity in terms of body sizes, ethnicities, and gender. However, the current media is spotlighting more women of color. For instance, African women are now seen as ''beautiful'' (Sekayi, 2003). This was different compared to 1985 whereby African women were underrepresented in the fashion and beauty industry (Plous & Neptune, 1997). Moreover, as youthfulness is one of the traditional representations of women, currently brands are also including middle-age and aged women in their advertisements, showing their imperfections rather than the cleanness of the skin (Zhang et al., 2006). Lastly, while the media is highlighting the thinness of the models, there seems to be a change with this view. The beauty industry is shifting towards more realistic body types and therefore a start to be more diverse (Anderson et al., 2022).

Within the mass media and especially advertisements, different ethnic backgrounds such as the black and the Asian community have been in the minority. Hence, black women with darker skin tone have been correlated with lower self-esteem (Thompson & Keith, 2001). According to the researchers, this lower self-esteem comes from the favoritism of the lighter skin tones within society. Therefore, pale skin tones are dominant gender roles and have a higher value on women's appearance, compared to males. Therefore, the self-esteem of women seems to be more vulnerable. Moreover, according to the study of Baumann (2008) the researcher conducted a study in which a comparison was made between the representation of black women versus the representation of white women. Hereby, the researcher claims that black women in advertisements are more sexualized compared to white models. Darker complexions were seen quicker with bare feet that implies the nudity of the model and often only wears underwear. In addition, black models were seen to have their eyes closed in the advertisements and conduct the slight touch of their fingers (Goffman, 1979: p. 29). On the contrary, white models often make eye contact with the camera and only have their face shown in these advertisements. Additionally, Asian models are seen to make direct eye contact with the camera just as Western models (Frith et al., 2005). Asian models are also often used for beauty and skin products advertisements, while Western models are often used for clothing advertisements. From the same research, the researchers concluded that Western models are still dominant in the media, even after the claim of Asian models being more represented in beauty advertisements. According to Frith et al. (2005) from their sample, less than 1% of all the collected advertisements were representing an Asian model.

Furthermore, Plous and Neptune (1997) found out that the advertised products were pursuing gender and racial biases. For instance, beauty advertisements often portrayed traditional gender roles in which the female gender was used to symbolize beauty products as women's products. Hence, the researchers emphasize in their study the importance of a better representation of diversity and inclusivity within beauty advertisements in order to pursue a better and more accurate portrayal of different gender and racial backgrounds. In recent studies, the phenomenon of colorism and the diversity and inclusivity level within the beauty industry is re-analyzed (Frisby, 2019). The researcher defined colorism as biases or discriminations towards skin colors from the same racial or ethnic groups. One of the findings is the still ongoing favoritism for light-skinned black females in beauty advertisements compared to dark-skinned models. Therefore, the bias of favoritism for lighter skin is still happening within the beauty industry. However, the study of Frisby (2019) shows

that there is a shift happening within the beauty industry in which the black representation is increasing compared to previous years. More dark-skinned models and diverse hair textures are being represented by the beauty advertisements.

Although the beauty industry is shifting their view on traditional beauty standards, many papers are examining the representation of the black community and leaving out the other minority groups.

2.3.2 Different body sizes

According to the traditional beauty standards, models within the advertisements are seen to be thin (Patton, 2006). In reality, the level of thinness that is portrayed in the mass media, in which advertising is a huge part of it, is not reliable. Only 5% women of the total population in the world are able to achieve this thinness (Kilbourne, 1994). Therefore, this ideal body type is causing the wrong societal norms of how the woman's body actually is. Social comparison theory of Festinger (1954) concludes that people naturally tend to compare themselves with other people, including the portrayals of people within the mass media. People often believe that what they see represented in the media is often the socially ideal desirable. Moreover, Festinger (1954) also discusses two different social comparisons: upward and downwards comparison. Hereby, upward comparison contributes to body-focused anxiety, while downward comparison is more self-enhancing. From the study of Bessenhoff (2006) social comparison is a mediating variable between body dissatisfaction and exposure to magazine advertisements. Another study of Krcmar et al. (2008) also concludes that social comparison has a negative impact on the self-esteem of the audience. Therefore, if the beauty industry continues to enforce the unrealistic body types in their advertisements, their audience could reflect more negatively on themselves. Hereby, while the company might be able to sell more products, it could be at the costs of their customer's mental health being.

However, in recent years this traditional view on models has been challenged in which different sizes of models are being used in advertisements. From the study of Sohn and Seounmi (2013) one of the findings was that average-sized models were seen to be more effective on both the cash flow of the advertised company as well as attitude formation of the target group rather than thin and large-sized models. Therefore, by increasing more realistic shapes of bodies in the advertisements, advertisers can challenge the ideology and the social norm of thin bodies in all age groups (Bown & Slaughter, 2011). However, according to the study of Hendrickse et al. (2021) portraying plus-sized models in advertisements does have a

positive impact on how women perceive themselves in reality. Relating this back to the comparison theory, using large-sized models in advertisements causes downward comparisons of women's body image.

Hence, the beauty industry is shifting the view of thin models towards more realistic and more inclusive body types. From the study of Anderson et al. (2022) plus-sized models increased in popularity and challenged the beauty industry in its inclusivity. Despite the beauty industry changing fragmentary in terms of the representation of body sizes, the mainstream models with thin bodies still overshadow the diverse body types. Therefore, Western beauty represents unrealistic body types which can be seen as dangerous to the self-esteem of the target audience. While this ideal view of body type is starting to change, the industry still can improve drastically in terms of being more diverse and inclusive.

2.3.3 Representation of middle-age and aged women

Middle-aged and aged women feel the social pressure on their beauty and body by beauty advertisements that are shaping the perceptions of youthfulness (Del Rosso, 2017). Age is a natural process in which every person is undergoing it, however small theorization in academia has been done on ageism (Calasanti, 2007). The term ageism is defined as ''the system of inequalities based on one's membership into a particular age category'' (Calasanti, 2007). Therefore, it is important to see how aging and the perception of aging is shaping societal norms and values and how people recognize the identities of elderly (Lumme-Sandt, 2011).

From the study of Del Rosso (2017) the researcher analyzed advertisements that were aimed for middle-aged women. Hereby, there seems to be a significant amount of advertisements that are focused on anti-aging in which the advertised products claim to be reducing first signs of aging. Those first signs of aging are for example gray hair, wrinkles, and sagging skin textures (Del Rosso, 2017). Moreover, anti-aging advertisements are seen to be using language directing the target audience towards their self-esteem, personal growth, and personal confidence (Muise & Desmarais, 2010). Despite anti-aging advertisements being targeted towards middle-aged and aged women, the models portrayed in anti-aging advertisements are young and radiate youthfulness. Therefore, this portrayal of youthful women in anti-aging advertisements contributes to shaping the women's self-image and the perceptions of their bodies (Del Rosso, 2017).

From the literature, it is noticeable that there is little research done on using ageism models in beauty advertisements that are advertising make-up. Advertisements targeted

towards middle-aged and aged women are mainly promoting products for anti-aging. For instance, facial creams are promoted for this target group rather than make-up (Downs & Harrison, 1985).

2.4 Movements within the beauty industry

The industry has expressed several movements to challenge the traditional view on women in the past years (Baxter et al., 2016). Not only is the beauty industry focusing more on diverse ethnic backgrounds, ages of represented women and body sizes, the industry tends to be more inclusive on gender as well. For instance, different genders are more accepted such as transgender, cisgender and non-binary (Tackett, 2023). This gender movement could be put under the term Femvertising where the focus of this feminism is to challenge the ideal view of genders (Åkestam et al., 2017). Moreover, the media also empowers women more in which the view of women being more passive, and innocent is shifting. Lastly, many brands are also working more with brand ambassadors that are representing diversity and inclusivity and actively promote these movements (Hung, 2021).

2.4.1 Femvertising

Since the beginning of the 21st century, there are significantly more changes happening in society when it comes to social acknowledgment and the movement of femvertising (Pillay, 2020). Femvertising aims to focus on gender equality and hereby challenge gender stereotypes (Åkestam et al., 2017). Over the years, femvertising has increased due to the popular usage of social media by Generation Y, those who are born between 1980 and 1995 and Generation Z, the ones who are born between 1995 and 2015 (Pillay, 2020). According to Kapoor and Munjal (2019), the 21st century feminist would like to feel strong, confident, independent, and constantly challenging the traditional gender roles. Hereby, femvertising media advertisements often feature women in dominant and diverse positions, while also promoting body positivity. Therefore, these campaigns have been praised by society for their positive impact and for helping to change the view on gender stereotypes (Drake, 2017). As a result of this, more brands are admitting to the importance of representing the female gender as empowerment individuals (Åkestam et al., 2017).

However, from the research of Michaelidou et al. (2022), the researcher found out that luxury brands are using less femvertising compared to non-luxury brands. In particular, luxury brands are conducting more stereotyped gender representation and use more sexualization in advertisements. Moreover, brands that are advertising femvertising in their

campaigns do not always reflect women empowerment back in their company culture (Martell, 2018). Hence, the reflection of authenticity towards femvertising is lacking in some companies. Therefore, if the company conducts femvertising correctly and authentically, it can benefit the company's image. In order to achieve this, companies should implement the empowerment towards the female gender in their company policies and actions (Becker-Herby, 2016). For instance, companies could accept more women within the management team.

Furthermore, the beauty advertisement industry could also conduct empowerment messages next to their visuals (Banet-Weiser, 2017). This could include inclusive language such as to promote gender equality or body positivism. From the study of Windels et al. (2020) the researchers argue that femvertising messages often highlight emotional messages as empowerment. Those are portraying the obstacles that the female experienced, body positivism messages and women of success in their careers.

2.4.2 Collaboration with influencers and spokesperson

Within the beauty industry, to convey the femvertising messages, the beauty brands could deliver the messages more powerful by working together with influencers and spokespersons (Borssén Myrén & Danås, 2022). The term influencer is a phenomenon within social media that refers to a social media user with massive followers with the power to influence their followers (Ki et al., 2020). Hence, some beauty companies are working together with influencers in which this marketing strategy is called influencer marketing. However, with the rise of femvertising, the advertising industry sometimes combines femvertising with influencer marketing. Hereby, the concept of femvertising with influencer marketing is referred to as femluencing (Sharma & Bumb, 2022). According to Molelekeng and Dondolo (2021) using well-known social media users is a popular marketing strategy for companies to conduct, because compared to other marketing strategies, influencer marketing is relatively cheaper. Next to this, influencers have a sense of authenticity towards the target group as the audience is sort of able to relate with the influencers. Therefore, the audience naturally follows the actions of influencers (Lee et al., 2022).

Companies that make use of influencers often want to change their company's brand awareness or their product awareness (Ennaji et al., 2018). Hereby, influencers are seen as opinion leaders in which the audience fully trusts them. Therefore, influencers play a big part in the consumer's decision-making process (Jain & Katarya, 2018). Hence, if there is a mismatch between an influencer and a company, it could lead to devastating losses for the

company, because the influencers should represent and align with the company's goals (Ennaji et al., 2018). Therefore, whenever a company is working together with an influencer in order to strengthen their messages about femvertising, the influencer that is the opinion leader should also be known as someone who is promoting femvertising normally.

Although some beauty brands are established with the goal to be more inclusive, many luxury brands can still learn a lot from it. Empowerment-themed promotion through the media has become popular among the female target audience in the past years. Therefore, many corporations are conducting empowerment strategies in their communication to draw attention to gender stereotypes and to inspire women to disobey societal gender enforcement (Couture Bue & Harrison, 2019). Hence, there is a starting shift in advertisements of various brands in order to show their activism towards women and stand up for the female gender.

3. Methodology

3.1 Choice of method

In order to answer the research question, I chose to conduct qualitative analysis with the focus on thematic analysis of beauty advertisements from Chanel, Lancôme and Dior. The reason to follow qualitative research is because the data sample consists of only Instagram posts among the three luxury brands. Hence, with this approach the underlying meaning, themes and patterns were found during the analysis of the sample. According to Faisal et al. (2008) qualitative research is to aim at generating theories based on situations that occur now. For this research I show that by conducting a qualitative approach, namely thematic analysis, that I took a step forward to understand the representation of women in the collected Instagram posts. To find out the representation of women in the current beauty industry, aligns with the three research objectives about sexualization, diversity and beauty standards. Moreover, by qualitative research I add richness into previous findings about the topic of women representation in the Western beauty industry. Therefore, by enabling themes and patterns from my data I add on the existing theories from previous research stated in the literature. In addition, every in-text in the visualization of the sample was analyzed too. Therefore, the qualitative method ensures the contextual understanding of the in-texts which leads to the understanding of the meaning of words (Paterson et al., 2011).

Moreover, to reach the first research objective, I identify the number of times that models were using the 'feminine touch' according to Nam et al. (2011), the 'licensed withdrawal' theory from Goffman (1979) and the 'head can't' pose from the research of Kuipers et al. (2017). Regarding the second objective, I examined the portrayal of Western beauty standards from the theory of Sekayi (2003) and the characteristics that the models are portraying according to the study of Patton (2006). For the third objective, I identify the diversity in terms of ethnic background with comparison with white models according to the research of Baumann (2008) and the characteristics of different sizes of models according to the study of Anderson et al. (2013). Lastly, the fourth objective is identified with the femvertising messages and characteristic portrayals of femvertising in the advertisements (Windels et al., 2020) and the theory of femluencing (Sharma & Bumb, 2022). In the following sections the data collection, sampling strategy, operationalization of the concepts and the data analysis are being discussed.

3.2 Data collection

The data collection is focused on luxury brands as consumers buy luxury brands for symbolic reasons, social-function attitudes and to show their individuality (Bian & Forsythe, 2012). By the consumption of luxury brands, consumers get the feeling of showing self-presentation and self-reputation and therefore to portray their independence and social standing (Nueno & Quelch, 1998). Firstly, the three brands for the research are Chanel, Lancôme, and Dior. The reason to choose these three luxury beauty brands is because Chanel was originally a fashion brand established by Gabrielle Chanel. Chanel is perceived as functionality, elegance, and comfort (Sugimoto & Nagasawa, 2017). Furthermore, Lancôme is another luxury brand, however from the research of Ulrich et al. (2011), Lancôme is perceived as a highly feminine luxury brand. Therefore, Lancôme is also a brand that was established as a beauty brand from the beginning already, which is different from Chanel and Dior who started as fashion brands. Lastly, Dior was chosen as the reason for their brand activism movements in their recent campaigns. Dior is known for its feminism in their campaigns, for standing up for women during their runway shows and for making Yara Shahidi their brand ambassador (Titton, 2019). Yara is also known to represent feminism activism and empowerment activism (Davis, 2021). Hence, Lancôme, Chanel and Dior are in various aspects different and therefore with this research, the analysis will tell if all brands have similar themes and female representation or differentiate from each other.

3.3 Sampling strategy

This study is focusing on French beauty brands, because in the Western society, Paris is seen as the capital for beauty and fashion. Hence, France has a reputation as being a country of refined luxury (Jones, 2008). The sampling technique for this research was non-probability focused on purposive sampling. With this sampling technique, the theory from other researchers could be tested and new theories were developed (Palinkas et al., 2015). It also allowed the researcher to target a specific sample with her own judgements, which made it easier to gain the information that is needed (Rai, 2015). Purposive sampling is a widely used technique within qualitative research in order to identify and collect the cases that are the most relevant for the study and therefore, leave out the samples that are not useful for the study (Palinkas et al., 2015). However, a disadvantage is with this approach the results from the dataset cannot be used to make conclusions for the whole beauty industry. The results are only limited and can only be used for the collected dataset and only for the three luxury brands Chanel, Lancôme, and Dior.

As far as the sample, the unit of measurements are Instagram advertisements from beginning of January 2022 until the end of January of 2023. All Instagram accounts of Lancôme, Chanel and Dior were used in order to collect all the advertisements. In total the sample size is 150 Instagram advertisements. Further, from each brand, 50 advertisements are collected by only me. The advantage to only collecting the data that is maximum of a year old is to identify the most recent themes and patterns of the data. The collection of 50 advertisements per luxury brand that was a maximum of one year old succeeded in its norm. However, there is a difference in some oldness in the advertisements as all three brands are not aligned in the amount of advertisements, they post on their social media accounts. Therefore, some advertisements for Dior are older than the advertisements of Chanel.

However, as mentioned before, all advertisements were all after 1st of January 2022. Out of every Instagram post, the visualization of the picture and the caption were screenshotted and stored up in ATLAS.ti. All comments of Instagram users were blurred out in the screenshot in order to respect the privacy of those who were not aware of this research. Besides, the comments of general Instagram users have no valuable input to answer the research question. The reason to focus on 150 Instagram advertisements is because Instagram is often used by cosmetic brands and reaches the majority of their target group. Moreover, Instagram gained in popularity in the past years and many companies are using Instagram in their social media strategy (Cheng et al., 2020). Furthermore, the cosmetic industry is often working with models to promote their products. Hence, the research question is focused on the media content in which the portrayal of female models within these advertisements needs to be analyzed.

Lastly, the inclusion criteria for the sample were the portrayal of mature women from all ethnic backgrounds and all ages in the advertisements in order to be able to answer the diversity part of the research question. Hence, how females are represented in the media in terms of diversity. During the data collection, only images were retrieved from the beauty Instagram accounts of the three brands. The images were retrieved together with the corresponding caption and hashtags. This was with reason, because a post, caption and hashtags come in one unit. Besides, in order to have the total picture of how women are represented in luxury beauty advertisements, the caption of the Instagram posts are of value, because the text often refers back to what is being portrayed in the post. Hence, this is one of the aspects to consider in order to answer the research question. Further, women and men portrayed together in the advertisements were also included in the inclusion criteria as the results might turn out to have a significant difference of how female gender are represented in

the beauty advertisements. However, none of the advertisements were showcased with a male and female together by the three brands. The exclusion criteria were portrayal of disabled women and teenagers and children as the research is not focused on these target groups. Furthermore, portrayals of only bodies without the face of the models were also put in the exclusion criteria. This is to enhance the research with more validation in which the expression of the facial feature is one of the importance of this research for the analysis part and therefore to be able to answer the part of the gender biases and beauty standards.

3.4 Operationalization of the concepts

Based on the previous chapter about the theories in terms of gender biases, beauty standards, diversity and empowerment in the research question, those concepts can be operationalized by the theory of gender biases from Coltane and Messineo (2000), traditional beauty standards can be operationalized by the theory from Patton (2006). Further, diversity can be operationalized by the theories of Thompson & Keith (2001). Lastly, empowerment can be operationalized by the theories of Pillay (2020).

Gender biases. Based on the theory of Coltane and Messineo (2000), women are more portrayed passive, emotional and sexual and men are portrayed dominant and aggressive. The researchers made use of five passive/emotional and active/instrumental behavior characteristics in which 1) leader, 2) respected, 3) independent, 4) aggressive and 5) instrumental. Hereby, the characteristics of a leader are defined as dominant, instructive, and authoritative in which someone is portrayed as giving punishments and giving judgements. Respect can be defined as someone with high status, receiving special treatment (e.g., luxurious materials) and honor. Independent can be defined as secure, assertive, confident, and autonomous. Aggressive can be defined as angry, possessive, competitive and forceful. Instrumental can be defined as cold, unemotional, and self-serving (Coltane and Messineo, 2000). Moreover, the five passive/emotional behavior characteristics are 1) follower, 2) deferential, 3) dependent, 4) passive and 5) emotional. The follower is described as an order taker and listener to the masculine. Deferential is described as submissive and showing respect to the leader. Dependent is referred to as insecure, encouragement and needing support. Passive is characterized by gentle, kind, loving and non-aggressive. Emotional is described as sensitive, verbal self-disclosure and expressive (Coltane and Messineo, 2000).

Beauty standards. Based on the theory of Patton (2006) Western beauty standards are defined as thin, white, young and the appearance of an upper-class female. Despite the researcher also mentioning that beauty standards are not directly measurable, she linked those

characteristics to the Western beauty standards. Hence, during the coding phase of the analysis, these codes will be taken into account.

   Diversity. According to the theory of Thompson & Keith (2001) diversity is measured on four variables: skin, hair, race, and gender. Skin and hair tones are defined with lightness and darkness on a ten-point scale. The categories used for race are defined black, white, Hispanic, East- and South Asian, Native American, and Middle Eastern. Categories outside white and black are hard to identify, because of the underrepresentation of ethnic groups in advertisements. Hence this interpretation is dependent on the researcher during coding (Thompson & Keith, 2001). Lastly, gender is measured by two different genders: women and men.

   Empowerment. Pillay (2020) used femvertising as a massive part for empowerment. Hereby, she defined femvertising by emotions and feelings that are forwarded to the outside world. The categories are women's unity, stimulating positive feelings and brand message. Therefore, these categories are also more focused on textual analysis instead of visual analysis.

   Finally, the operationalization table here below shows how the concepts are about understanding the meaning making and its interpretation. Four main concepts are defined in the operationalization table: Gender biases, beauty standards, diversity, and empowerment. From the four concepts, variables are labeled in order to be able to make up indicators to measure the concepts. In Figure 3.4.1, the concepts are defined by previous literature.
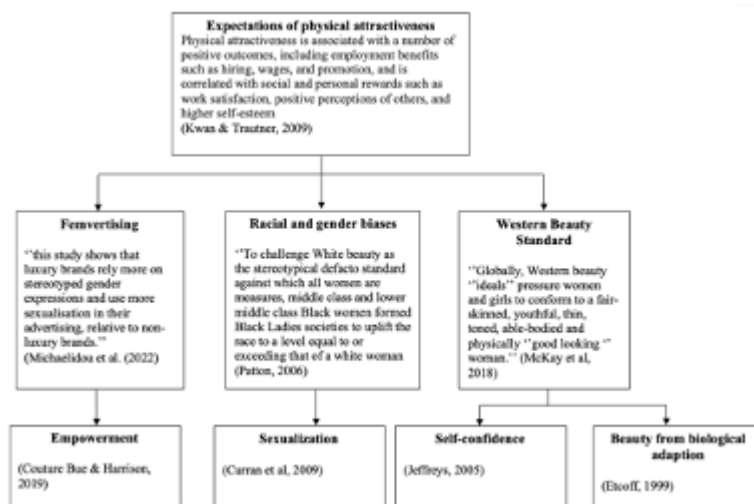
Figure 3.4.1. Concepts definition table

Concept	Variable	Indicator
Gender biases	● Sexualization ● Traditional gender roles	● Amount of time that the models are portrayed sexualized in advertising ● Amount of time that the models are portrayed traditionally within their gender
Beauty standard	● Eurocentric beauty ● Traditional beauty standard ● Youthfulness	● The amount of time different ethnic backgrounds has eurocentric beauty conducted ● The number of all baby codes for traditional beauty standard ● The amount of time advertisement is representing a young model
Diversity	● Ethnic backgrounds ● Gender	● Most frequent ethnic background of models represented in the advertisement ● The amount of times gender outside females and males are represented
Empowerment	● Femvertising ● Empowerment messages ● Influencers and spokesperson	● The number of times of representing inclusive models ● The amount of times ● The amount of time that brands are working together with influences and/or spokesperson

Figure 3.4.2. Operationalization table

3.5 Data analysis

3.5.1 Thematic analysis

      I answered the research question by conducting a thematic analysis. Thematic analysis is suitable to answer the research question, because with this analysis the underlying meanings, patterns and themes will be identified and address the research about an issue. Hence, thematic analysis can provide valuable insights about the gathered data into phenomena (Braun & Clarke, 2012). Therefore, a special attention towards how women were portrayed in the collected data were done, together with how the brands communicate the female representation through their captions and hashtags. Each image received snippets of codes that were retrieved from the theoretical framework, hence past research. A code manual in the form of a codebook was used in order to stay consistent during the analysis phase of the data. This codebook was ultimately handy whenever I was not focused on analyzing the

data anymore for a while, because I ought to sometimes forget the in-depth meanings of certain codes. With the help of the codebook, it helped me to memorize the codes more and to use it on the right characteristics of the visuals. Moreover, thematic analysis is a method that is not bound to particular theoretical perspective and epistemology that is retrieved from previous research (Maguire & Delahunt, 2017). Hence, this gave me the freedom to collect new phenomena that came to light during the analysis of the data.

To structurally analyze the data, ATLAS.ti was used to help to store all the analyses among the 150 advertisements. According to Hwang (2008), ATLAS.ti is a good tool to use as it is time-efficient and easier to manage the work for a large data set. With ATLAS.ti, all the collected Instagram beauty advertisements were analyzed on its visuals and the text in the caption. ATLAS.ti automatically counted the codes that are being used and eventually certain codes were often used. Those most used codes formed the patterns and themes for the whole analysis.

To successfully conduct the thematic analysis, the five steps of Thematic Analysis by Braun and Clarke (2006) were conducted:

1. *Familiarizing with the data*: analyzing and re-analyzing the data (Instagram posts) and start highlighting the themes and codes.

2. *Generating initial codes*: grouping the data into meaningful groups.

3. *Searching for themes*: sorting all the codes and putting them into potential themes. Collect all the codes and put it under the right themes. It is possible to identify connections between codes, themes, and various degrees of themes.

4. *Reviewing themes*: verifies that themes are unique from one another and that the facts they include are meaningful.

5. *Defining and naming themes*: figuring out the "core" of each theme's topic and specifically defining the data part that each theme highlights.

Moreover, thematic analysis can be split up into two approaches: inductive and deductive. For this research a mix of both approaches were used to analyze the data. According to Saunders et al. (2009) the inductive approach is conducted when the researcher describes and analyzes the phenomenon based on the collected data, keeping the defined concepts in mind. On the contrary, deductive approach is conducted when the researcher is following an existing structure for the data analysis based on previous papers on the same topic (Elo & Kyngäs, 2008). Hence, the codes and themes are coming from concepts that the researcher is adding on the data. Therefore, the mixed methodology used in the present study

enables themes to emerge indirectly from the data by means of inductive coding and deductively from the outcomes of earlier research. Photos as research material consists of various information that can be useful for the analysis of the research. For instance, character traits of the portrayed model, photograph techniques, poses of the model, and many more. When it comes to a photo advertisement, it also consists of product information, model information, brand image, and advertising. Hence, to leave out the irrelevant aspects of the photo advertisements in order to be able to answer the research question, this research made use of theories and concepts from previous literature to have a clear focus on the research objectives and to eventually get reliable analysis and results. In the meantime, little research has been conducted on the specific three luxury brands that are conducting this research. Therefore, new patterns could be discovered during the data analysis, so it is important to welcome new themes from the direct data.

3.5.2 Coding

During the coding phase of the analysis, the coding phase was done in three steps. The first one is coming up with open codes, moving on to axial codes, and finishing it with selective codes. During the stage of open coding, the goal of open coding is to create extensive codes that explain, label, or characterize the phenomenon under research. By splitting up the data into meaningful phrases and presenting them in individual phrases or short word sequences, open coding is accomplished. These expressions are then further annotated with relevant subjects (Williams & Moser, 2019). Therefore, in combination with the steps of Braun and Clarke (2006) about the conduction of thematic analysis I first re-read my literature review in order to already have codes in my mind that I could look out for during the familiarization of my collected data. To minimize biases and errors in analyzing the data, a pilot testing was done for the first five advertisements and feedback was asked from other researchers. Furthermore, I wrote the codes that I had in mind, down on paper in which some of them were later on added in the coding tree (see appendix A). After that I looked through my collected data multiple times and added more possible codes in the coding sheet that I could later on use during the analysis. From there, I started coding the Instagram posts. First, I did the first 50 and analyzed the results of all the codes. After finding out some highlights I wrote that down on paper in order to keep that in mind. For instance, the codes that were already popular. Then I continued to code the other 50 advertisements and again, refer it back to the previous 50 advertisements if the results were aligned or not and if new codes were made up during the second round of coding. In case of yes, I coded the first 50

advertisements again with the new codes. Finally, I coded the last 50 advertisements, repeating the same steps I did with the second batch of 50 advertisements. By going back and forth analyzing the data and comparing it with the theory, the reliability and validity will remain as high as possible. Hence, during the analysis of my data I conducted three rounds of coding in which in all three rounds of coding I went back to the previous batches of advertisements in order to delete codes that were almost not used and to add the new codes to the previously analyzed advertisements. Thus, according to previous study, the first round of coding can be seen as linking the first codes with raw data and my cognitive interpretation (Seidel & Kelle, 1995).

Moving on to the axial coding phase, during this phase connections between codes are drawn. Hence, during this stage, the categories are being established between the codes (Seidel & Kelle, 1995). Therefore, the second round of coding is more selective in which codes can be removed or added in previous advertisements and therefore have a deeper connection with the data (Saldaña, 2015). After having conducted the codes on the posts, I identified codes that could have a connection with each other and grouped the codes together that fitted with each other. The codes that fitted with each other gained new overarching subcategories which can be called as categories. In the table here below the categories are presented.

Table 3.4.3.1. subcategories from overarching codes

subcategories	Codes
Western beauty standards	- Clear skin - Natural beauty look - Light skin - Thin body - White model - Straight hair
Challenging Western beauty standard	- Wavy hair - Afro curls - Curly hair - Tattood face
Female masculinity	- Confident look - Eye contact - Dominant gesture - Dominancy description - Mysterious look

Traditional gender role	- Seductive gaze - Open mouth - Head can't - Slighty touching themselves - Bare skin - Product touch - Looking down - Seductive description - Sexualization pose - Touching each other - Passive characteristics
Challenging sexuality	- Covered - Feminine description - Empowerment - Emotion description
Ethnicity representation	- Black representation - Asian representation - Minority ethnic group representation - Diversity & Inclusivity description
Age representation	- Wrinkles - Happiness
Sales	- Product awareness - Comfort description - Informative description - Sustainable description - Fact based description

Lastly, during the selective coding, the subcategories that fit together emerged together under one category. During this stage of coding, the categories are forming the basis for the underlying themes to conclude the research questions (Seidel & Kelle, 1995). Hence, from all the overarching subcategories the core of each of the subcategories were found out and highlighted into renamed themes. Therefore, a handful themes were made up during this analysis. Lastly, to conclude this step, everything was written down in the result section that comes in next after this chapter of methodology.

3.6 Validity and reliability

According to Guba et al. (1994), there are four criteria that most qualitative researchers are using to examine the trustworthiness of research. Those four components are credibility, dependability, confirmability and lastly, transferability. However, Kyngäs et al. (2020), added another criterion which is reflexivity. Therefore, for this paper there are five criteria used to enhance the trustworthiness of the research.

Firstly, according to Kyngäs et al. (2020) credibility is the trustworthiness and reasonableness of the study findings, which demands a coherent structure of the study's topic, theory, data collection, data analysis, and the findings. Therefore, the theories about gender biases, diversity, and beauty standards about the female representation in the beauty industry, are the basis of this study. This basis runs through all the parts in this paper such that the context is all aligned. Secondly, dependability is about how easily the research may be repeated under similar circumstances (Kyngäs et al., 2020). Dependability was conducted for this research by means of recording all the steps taken during the data analysis as long as a table with all the data and the corresponding sources, in addition to the recorded sampling criterion. Thirdly, confirmability refers to a clear connection or relationship between the data and the results, with little research bias in the process (Kyngäs et al., 2020). Hence, the possible biases within this research are discussed in the chapter of the conclusion under the part of limitations. Fourthly, transferability means the application and adaptability of the findings in various contexts, settings, or groups (Kyngäs et al., 2020). Transferability was conducted by defining and explaining in-depth about the sampling criteria and making sure that the chosen luxury brands have some similarities. Lastly, reflexivity is about the influence and the background of the researcher that the researcher might have experienced during the research that could affect the researcher's opinion and its interpretations on the data (Kyngäs et al., 2020). Hence, in-depth reflection on this matter is also conducted in the chapter about the limitations of this study.

4. Results

During this section the results from the data conducted by thematic analysis on Instagram advertisements of Chanel, Lancôme, and Dior, answers the research question *''How are women represented in terms of gender biases, beauty standards and diversity on Instagram advertisements from Chanel, Lancôme and Dior?''*. In total there are 41 axial codes, eight sub-categories, and four main themes identified which are ''Challenging the Western beauty standard by portraying different females'', ''The shift of less sexualization for women'', ''Portrayal of diverse women within the beauty industry'', and ''Using advertisements for sales in its messages''.

4.1 Challenging the Western beauty standard by portraying different females

White models, clear skin, natural beauty look, thinness, straight hair and young characteristics are all part of the Western beauty standards (Patton, 2006). Luxury brands play a major role for shaping the beauty standards and the way women are portrayed into the society (Nwankwo et al., 2014). Despite the beauty industry portraying women with the Western beauty standards, lately this view seems to be shifting. One of the findings of the data analysis is that most of the advertisements still follow the Western beauty standards, however, there is a shift in the representation towards different females in the current Instagram advertisements of Chanel, Dior and Lancôme which challenges the Western beauty standards.

4.1.1 The Western beauty standards still exist

Across all 150 social media posts from Dior, Lancôme and Chanel, all models that were featured in the posts were represented with clear skin. The meaning of clear skin in this context is the facial features of the model that did not show any imperfections in terms of pimples and scars, but rather the skin is shown smooth. For instance, looking at the advertisement of Chanel 8, the skin of the model is shiny which can be interpreted as having the ''perfect skin''. This vision of the clear skin was presented throughout all collected data. None of the models that were represented in the advertisements showed any imperfections.
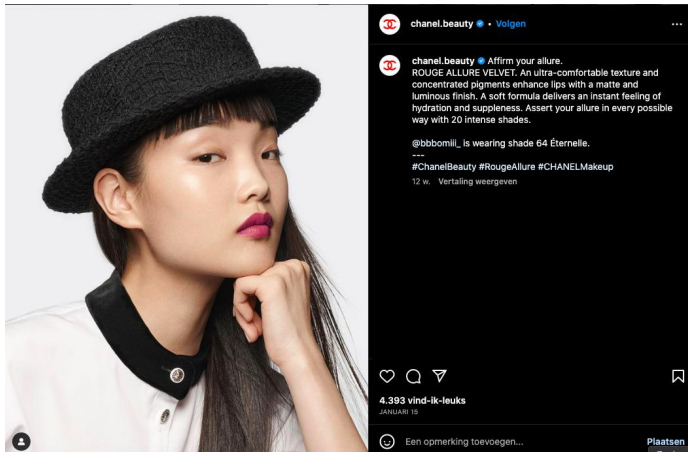
Figure 4.1.1.1 Chanel 8 advertisement featuring model with clear skin

Further, from the 150 collected advertisements, all models were seen to be ''thin''. As thinness of females is one of the Western beauty standards (Patton, 2006), this view on models is pursued by the beauty industry. Ten out of the 150 advertisements were portraying models from head to toe, which the target audience can immediately see the thinness of the models. For the other 140 advertisements, the thinness of the models is interpreted by the visuals the target audience sees. For instance, thin wrists such as figure 4.1.1.1 or sharp facial features such as the jawline as seen in Figure 4.1.1.2. The shadow on the jawline also makes sure that the jawline looks sharper and only gives more reasons to believe that the represented model is thin.
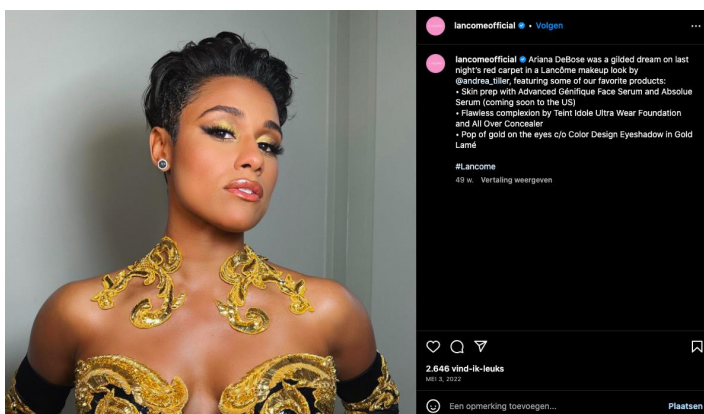
Figure 4.1.1.2 Lancôme 50 advertisement featuring model with a sharp jawline

Furthermore, as the natural beauty look is one of the Western beauty standards, cosmetic luxury brands are pursuing this view, despite the fact that they promote make-up products. Natural beauty look is defined as someone who had make-up on, however this is not seen heavily on their facial features rather it looks like they do not have make-up on at all (Clarke & Griffin, 2007). This natural beauty looks on the models in the advertisements is pursued among Chanel, Lancôme, and Dior in which the models were wearing only one

noticeable make-up product such as lipstick, while the rest of the face is left with no make-up. Of the 150 advertisements, the ''natural beauty look'' code is used on 123 advertisements divided between the three luxury brands. Hereby, 44 advertisements of Chanel are seen with models in a natural beauty look, 35 advertisements from Dior and 44 advertisements from Lancôme. Remarkably, while the models needed to represent the beauty product, most of them were not wearing heavy make-up looks. For example, in almost all posts from Dior, the models were portrayed as if they were almost not wearing any make-up. Hence, the target group of Dior would still know what product was being advertised by the textual context (captions) under each post. As an example, in Figure 4.1.1.3 the model in the left advertisement is wearing light make-up that can be interpreted as a natural beauty look in which the make-up shades are comparable to her skin tone. Compared to the right advertisement in which the model is wearing heavy make-up that is not labeled as a natural beauty look which also uses the colors that stands out more and therefore can be labeled as heavy make-up look.

Figure 4.1.1.3 Dior advertisements natural beauty look vs. heavy make-up

Lastly, youthfulness is a societal beauty symbol in the Western beauty standard and therefore, many cosmetic companies are seen to follow this perception of women (Hurd, 2000). The portrayal of Youthfulness is going together with the theory of aspirational marketing in which cosmetic products promote the desires of the target audience to feel young (Jones, 2008). Hereby, one of the findings of the data analysis is aligning on the term of youthfulness. Among 150 advertisements, 147 advertisements featured young female model(s). However, while the visuals show a youthful model, the caption of the Instagram advertisement is not necessarily using aspirational marketing. For instance, in Figure 4.1.1.4 the advertisement is featuring a young model, however looking at the textual context of the advertisement, the text is generated in a way that the products in the advertisement are

exclusive rather than to let someone feel ''young''. Hereby, Chanel is using in the textual language as being ''Limited edition.'' Hence, the feeling of this advertisement is more towards exclusive luxurious Chanel products, rather than feeling young after using Chanel products. Hence, in almost all advertisements of the 150 collected data, youthful models are represented, but aspirational marketing is often left out.
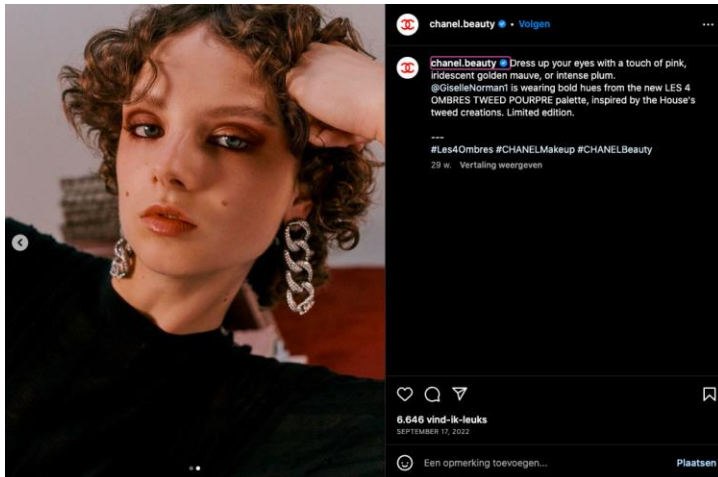
Figure 4.1.1.4 Chanel 39 advertisement with exclusive textual context

4.1.2 Little shift starting to show within the Western beauty standards

Despite most collected advertisements pursuing the Western beauty standards, little shift is starting to happen within beauty to challenge these Western beauty standards. According to previous literature, whereas straight hair is one of the traditional Western beauty standards (Patton, 2006), the collected data showed that not all models from the luxury brands are following this standard anymore. The label of straight hair was found in 72 advertisements among the 150 advertisements. Hence, almost half of the advertisement represented different hairstyles than straight hair. For instance, in figure 4.1.2.1 Chanel 11 shows that the model has wavy hair and from the advertisement of Dior 43 the model is representing an African hair style. Hence, within the beauty industry the traditional hair look is shifting from straight hair to also different kinds of hair styles such as bob cuts, wavy hair, African hairstyles and curls. This representation of different hairstyles could be that the beauty industry is enhancing the diversity with the means of ethnic background of the represented model in the advertisements (Frisby, 2019). Moreover, as portrayal of white models is also one of the Western beauty standards (Patton, 2006), this view has also been shifted towards more diverse models from different ethnic backgrounds. This theme is about diversity and inclusivity within the beauty industry and the findings of the analysis will be discussed further in this chapter.

Figure 4.1.2.1 Chanel 11 advertisement on the left and Dior 43 advertisement on the right

4.1.3 Traditional women representation is still existing

The traditional women in the media are portrayed as emotional and passive with the characteristics as being caretakers and homemakers rather than leaders (Wolf, 2013). Hereby, typical signs in visuals of traditional women representation are the poses of ''head can't'' (Kuipers et al., 2017) and the theory of the feminine touch (Nam et al., 2011). From the data analysis, the head can't pose is used in 72 advertisements from the 150 advertisements, which makes this accountable for little less than half of the advertisements. The head can't pose was found in 24 advertisements from Lancôme, 28 times in Dior advertisements and 19 times in Chanel advertisements. It is remarkable that this traditional pose is found the most in Dior advertisement, while Dior communicates to their audience to be an activist brand with the highlight of Feminism and standing up for the rights of women, challenging the traditional views on women (Titton, 2019). Hence, the authenticity of Dior about their activism can be questioned after this finding.

Next to the head can't pose, in most of the advertisements in which the head can't pose is conducted, the models are seen to slightly have their mouth open. The pose with an open mouth is part of the theory of licensed withdrawal from the researcher Goffman (1979). Licensed withdrawal is seen to be portrayed as sexiness among the females and helplessness, thus the passive side of women are portrayed. As an example, Figure 4.1.3.1 shows an advertisement from Chanel in which the licensed withdrawal is portrayed. Hereby, the head is uplifted and shot from the side view of the model which is typically seen as the head can't pose. Licensed withdrawal is conducted here in which the lips are parted away from each

other, which makes the pose of the model more sexualized in aligned with the theory of Goffman (1979).
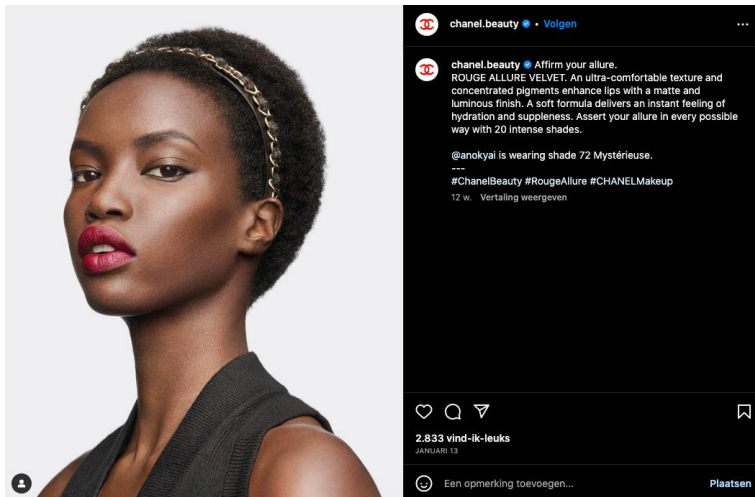
Figure 4.1.3.1 Chanel 10 advertisement with licensed withdrawal

Further, in total the feminine touch is found in 91 advertisements in which the models featured in the advertising are either lightly touching themselves or holding a product. Of the 91 advertisements, 55 advertisements were labeled with the feminine touch of lightly touching themselves and 36 advertisements of holding a product loosely in their hands. For instance, Figure 4.1.3.2 two advertisements from Dior are shown with left the model conducting the feminine touch on a product and with right the model conducting the feminine touch on herself. However, the interpretation of the feminine touch on the product is more feminine, while the pose of the right model is seen to be more ''aggressive'' which goes against the traditional view on women.

Figure 4.1.3.2 Different feminine touch in two advertisements from Dior

Remarkable here is that the feminine touch of themselves is often portrayed as models supporting their head, as can be seen in Figure 4.1.3.2. Another finding of the analysis is that

the beauty advertisements of the three brands are still portraying their models with a seductive gaze. The models rarely smile during the advertisements and have an intense gaze that could be interpreted as a seductive gaze. Moreover, the seductive gaze is most of the time in combination with a confident look from the woman in the advertisement. For example, advertisements of Lancôme 38 in Figure 4.1.3.3 you see the women are not smiling. Rather they have a mysterious gaze right in the camera with ''head can't'' pose for more confidence. Next to this, the models are posing with an open mouth, thus licensed withdrawal. While the women are posing on one hand as traditional women, the connotation of this advertisement is at the same time that the women have a lot of confidence with their eye contact. Hence, this contradicts the traditional view of women.
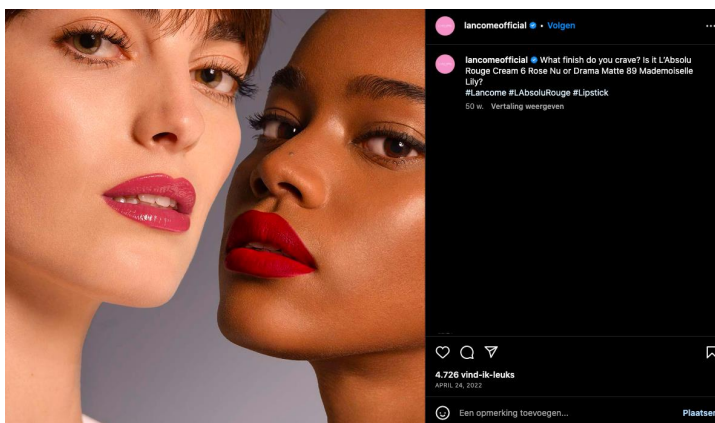
Figure 4.1.3.3 Lancôme 28 advertisement mysterious and confidence gaze

Moreover, the traditional view on women representation in the media is also the sexualization of women. More visualization of the body and skin is shown with females (Curran et al., 2009). Despite the traditional women representation still existing in the findings of the data analysis, sexualization is less common. Hereby, another finding is that while other characteristics of traditional female representation are represented in the advertisements, the three luxury brands are not pursuing sexualization on women that much as it was before stated in the literature of Curran et al. (2009). Hence, in the next part of this chapter, the shift of sexualization for women will be introduced.

4.2 The shift of less sexualization for women

Despite the traditional female representation in the beauty advertisements, the sexualization part of women is shifting towards less portrayals of sexualized women. While feminist theories changed the vision on gender representation in which genders outside women and men are included (Gill & Orgad, 2018), none of the advertisements among Chanel, Dior and Lancôme represented other genders outside males and females. However,

some characteristics of the traditional gender roles are shifting such as the eye contact with the camera, while according to previous study women in advertisements tend to avoid looking right in the camera to come over more passively (Kuipers et al., 2017). Moreover, sexualization in which skin is often shown from women in advertisements is also becoming less common as resulted from the data analysis. Hence, the sexualization of women is challenged in the current beauty advertisements industry.

4.2.1 Traditional gender roles are shifting little by little

Major characteristics of traditional gender roles are still existing in the beauty advertisement industry, as mentioned before. However, little shifts in these traditional gender roles are shifting as one of the findings from the data analysis. In combination with the head can't pose of the models, the majority of collected advertisements show that the models represented in the advertisements are looking right in the camera rather than avoiding the camera. This occurred in 116 advertisements. For instance, in Figure 4.2.1.1 the advertisement of Lancôme is using the head can't pose but the model is looking straight in the camera, and therefore making eye contact with the target group. This contradicts the traditional view on women while also pursuing some characteristics of the traditional gender role at the same time. Moreover, in the same advertisement the licensed withdrawal is conducted lightly as the model's hand is lighting touching her hair. However, according to the licensed withdrawal theory, the lips should be parted away as well. Although the model is not posing with an ''open mouth'' the licensed withdrawal is conducted partially, next to the partial conduction of the traditional women representation.
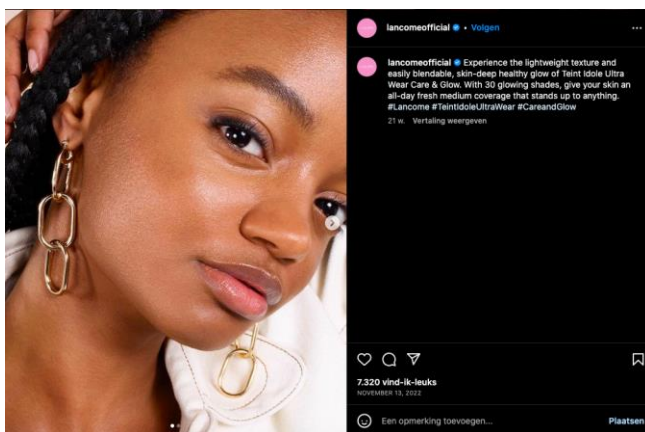
Figure 4.2.1.1 Lancôme 17 advertisement contradicting traditional women

Therefore, Lancôme is often using mixed characteristics in their advertisements, partially shifting the view of traditional women representation and sexualization towards a mix of less sexualization while pursuing partially the traditional women representation.

From the collected data, 33 advertisements occurred in which the women were not looking straight into the camera. Hereby, 10 advertisements are coming from Lancôme with avoidance of the camera, 13 from Dior and 10 from Chanel. Again, it is surprising that Dior is pursuing the traditional gender role in their advertisements the most compared to the other two luxury brands, while Dior is communicating to their audience to be more activist towards feminism and standing up to challenge the traditional views (Dior, n.d.).

4.2.2 Less nudity but contradicting for Dior

Another finding is that the women in the advertisements among all three brands are more covered compared to the theory of Goffman (1979). The sexualization of women with bare skin are not very common anymore and therefore, women are less sexualized in terms of clothing and their poses. Despite the shift from women nudity on beauty advertisements to more covered models, among the three brands, Dior had the most advertisements where models were covered. In total the axial code ''covered'' was used among 98 advertisements in which 32 times for Chanel, 34 times for Dior and 32 times in Lancôme. In Figure 4.2.2.1 the model is shown to be fully covered. The only skin that is shown are her hands and her face, the rest is covered with long clothes.

Figure 4.2.2.1 Chanel 37 advertisement with fully covered model

Despite the fact that the labeled ''covered'' occurs the most on Dior advertisements, Dior is on the other hand the only luxury brand among the three that is not parting away from showing nudity in some advertisements. In Figure 4.2.2.2 the advertisement of Lancôme is showing quite some bare skin from the model, however it is still clear that the model wears something to cover her breast as it can be seen from the little black pieces on the bottom of the picture.

Figure 4.2.2.2 Lancôme 37 advertisement half covered model

However, in Figure 4.2.2.3 the model of Dior is fully naked. No clothes are represented in the advertisement and the model is also seen in a rather sexual pose as connotation of the advertisement. Therefore, this is surprisingly different compared to other advertisements of Dior and the activism goals of Dior. Hence, on one hand Dior had the most labels when it comes to the ''covered'' models, but on the other hand fully nudity of models in advertisements is only found in two of Dior advertisements in which Figure 4.2.2.3 is one of them.
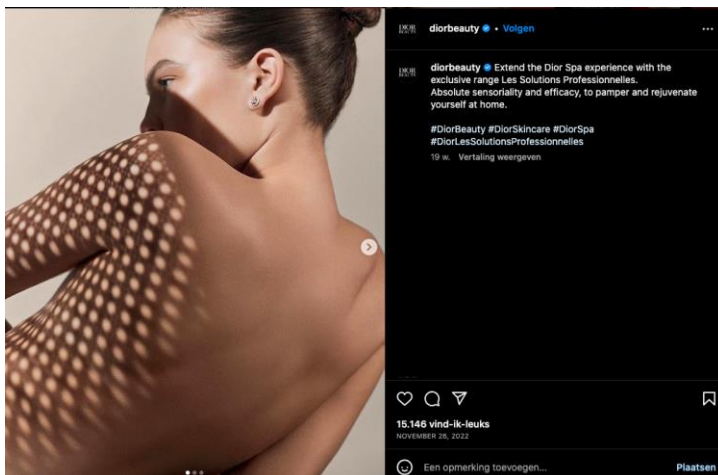
Figure 4.2.2.3 Dior 14 advertisement naked model

According to Dior (n.d.), one of the values that they are striving for is the reinforcement of femininity in society. Therefore, they enhance the term femininity into a bold and progressive vision of femininity. While the sexualization of women in advertisements is seen as traditional, the way Dior is conducting the sexualization of their models is with a different view. While their historical and cultural values are highly on feminism, this can be placed into the term ''power feminism''. Hereby, what the woman wants to do with her body, she is opting for this decision herself. Therefore, the

advertisements of Dior where the models are wearing fewer clothes or not at all (Lazar, 2006), can be put under the movement of ''Power Feminism''.

Furthermore, with this idea of ''Power Feminism'' from Dior, the poses of the models are also more sexualized compared to Chanel and Lancôme. As an example, see Figure 4.2.2.3. This advertisement is a good example of how the pose of the model is more sexualized in which the model is more closed with her arms and the body language is more passive with her back forming an S-curve almost. Comparing this pose with Figure 4.1.2.1 of Chanel 11 advertisement on the left, this pose from the model is the opposite. The clothes are more masculine and covered as well as the pose of this model from Chanel. While Chanel is also seen as a feminist brand, their feminism is focused on a different level. Chanel has been challenging gender roles, and therefore the representation of women, by styling their models more masculine for advertisements and delivering the message that women are not passive and subjective (Taylor & Jacob, 2017).

4.3 Portrayal of diverse women within the beauty industry

While one of the movements in the world is diversity and inclusivity, beauty advertisements were not quiet and followed this movement. From the results of the data analysis, among all three luxury brands, diverse models were represented. More minorities of ethnic backgrounds are represented in the media, such as the black community and the asian community (Plous & Neptune, 1997). Further, different age groups are represented more rather than only youthful models according to the research of Zhang et al. (2006). These assumptions about the representation also occurred in the data analysis of this paper as one of the findings.

4.3.1 Different hair representation

As having straight hair is one of the Western beauty standards (Patton, 2006), this occurred in 72 advertisements among the collected data of 150 advertisements. Hence, the other 78 advertisements represented different hairstyles such as wavy, African curls and curls. Wavy hairs occurred in 21 advertisements, afro curls occurred in seventeen advertisements and curls occurred in eight advertisements. Hence, the Western beauty standards about hair texture are being challenged among the three luxury brands. Remarkable is that the women with afro curls are having short hair types, while wavy and straight hair are often portrayed in lengths.

4.3.2 Ethnic representation

As from the theory of Thompson and Keith (2001), the researchers used seven categories to define different ethnic backgrounds. They used the categories of black, white, Hispanic, East- and South Asian, Native American, and Middle Eastern. From the data analysis, one of the findings is that there are two diverse minority groups represented. Models from Asian backgrounds and models that represented the black community. Chanel represented from 50 advertisements 11 times Asian models and 13 times black models. Lancôme represented from the 50 advertisements 4 times Asian models and 15 times black models and finally, Dior represented from the 50 advertisements 11 times Asian models and 15 times black models. This made up that Asian representation was used 26 times in advertisements among the total of 150 advertisements and the black representation was used 43 times among the 150 advertisements. Hence, when it comes to representation, the black community is represented more than other ethnicities and remarkably in literature there is also more research done on black representation rather than other minority groups. Hence, the represented skin tones in the analysis logically represented the white model the most and only 43 times represented the black skin tones. However, from the skin tones of the black community, one of the findings is the existing Eurocentric beauty of black models. This is with the means that black models have a lighter skin tone and a wavy or straight hair texture. For instance, in Figure 4.3.2.1 Lancôme 42 shows a black model, however her skin tone is much lighter than the black model in Figure 4.3.2.2 and her hair is almost seen as straight. Hence, while the black community is represented in the beauty industry, the different shades of black are noticeable in which from the 43 black representation, 21 times is referred to the Eurocentric black beauty.
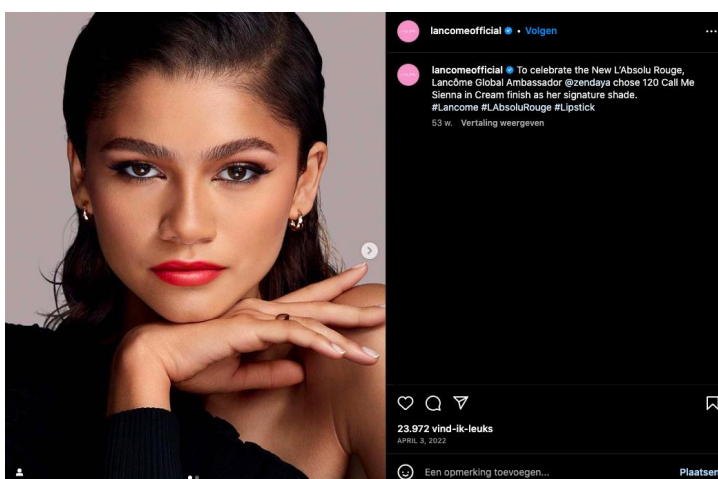
Figure 4.3.2.1 Lancôme 42 advertisement featuring Eurocentric black model
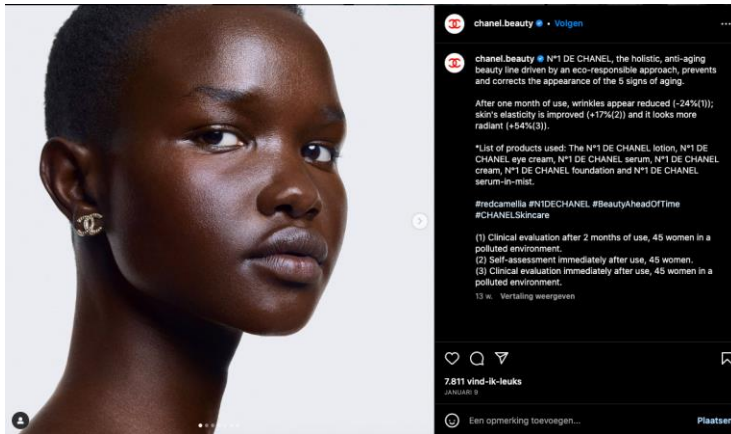
Figure 4.3.2.2 Chanel 13 advertisement representing black model

Despite most of the advertisements of all three luxury brands still conducting white models, they are shifting this view towards more diverse models. Therefore, one of the values of Chanel is striving for inclusivity and explicitly mentioning to support the leadership of women of color (Chanel, n.d.). Moreover, one of the values of Dior is feminism as mentioned before. Hereby, Dior stands for diversity and inclusive gender relationships. The brand mentions explicitly to promote partnerships with organizations that promote diversity. Hence, the campaigns of Dior often collaborate with models from various ethnic backgrounds (Dior, n.d.). Therefore, Dior is already representing black models more often in their advertisements. Lastly, Lancôme is promoting diversity, equity and inclusion in which their goal is to offer their products to different kinds of people. Despite their slogan being ''Promoting Diversity, Equity & Inclusion. Diverse teams are our strength'' the visuals on their website is more focused on the black representation (L'Oréal, n.d.). This is also in the findings of the results in which Lancôme represented fifteen times black models in their advertisements and only represented four times Asian models in their advertisements.

Moreover, the way of passiveness in which models are looking away from the camera and thus not making eye contact, occurred more with black models rather than white models. Hence, the theory of Goffman (1979) still existing among the three luxury brands in which, from the advertisements where models are not looking right in the camera, the most are from black models.

Lastly, while all three brands are standing for diversity and inclusivity, the one focus of diversity is on models with different ethnic backgrounds and not inclusivity in other terms such as disabilities, skin imperfections and body sizes.

4.3.3 Age representation

Among the three different luxury brands, only Lancôme is starting to shift the traditional Western beauty look in terms of ageism. Lancôme used models that were middle-aged for two Instagram posts and therefore, the models were represented with wrinkles in their facial features. This is not common, since the media is still trying to pursue the ''perfect skin'' with youthful models representing the beauty advertisement industry (Hurd, 2000). Hence, Lancôme is shifting the view of the traditional Western beauty standards and is showing diversity and inclusivity. As it is not common to have middle-aged models featuring in cosmetic luxury advertisements, Lancôme is representing these target groups as the brand is part of the L'Oréal Groupe. Hence, the values that L'Oréal Groupe is striving for are open-mindedness and passion. Hereby, the brand strives for the well-being, self-confidence and openness for both men and women. They strive for listening to what their customers want and for inclusivity which could be the reason why Lancôme is taking a step back from the traditional Western beauty standards and also accept middle-aged models for their beauty campaigns (L'Oréal Groupe, n.d.). In Figure 4.3.3.1, Lancôme is representing a middle-aged woman in the advertisement. Hereby, the model is seen with wrinkles in her facial features while at the same time she is looking confident into the camera. She is also smiling a little, which the denotation of this pose could be that she is feeling comfortable and happy in her own skin. Therefore, Lancôme is challenging the theory of youthfulness in the beauty industry.

Figure 4.3.3.1 Lancôme 28 advertisement featuring middle-aged woman

While Lancôme is trying to challenge this view of youthfulness, Chanel and Dior are not shifting the youthful representation. All models featured in their advertisements are having the perfect skin with no wrinkles and therefore have the characteristics of youthfulness.

4.3.4 The lack of Femvertising

On the contrary, while according to the literature femvertising is rising in the advertisement industry (Pillay, 2020), this movement was lacking according to the results of the data analysis. Chanel, Lancôme, and Dior were not focused on gender equality in their social media posts and therefore, the gender stereotypes in the media were not quite challenged by the three luxury brands. Instead, the traditional female characteristics of the models were highlighted and therefore, women were not represented very masculine nor were other genders represented. Out of the 150 advertisements, the code ''dominant gesture'' was used 45 times in which the most was used for the advertisements of Chanel. From the advertisements that were showing masculine dominance, the clothing of the models were also more dominant. For example, Figure 4.1.2.1 Chanel 11 advertisement on the left, the woman is totally in formal business clothes and wearing a hat in which that can be perceived as masculinity (Forsythe, 1987). The pose of the model is also slumped and licensed withdrawal is not being conducted in this advertisement. Lips are not parted away; the model is not necessarily lightly touching herself and the head of the model is not uplifted.

Lastly, feminine descriptions were used the most in Dior advertisements in which this occurred 9 times and only one advertisement of Lancôme had feminine description. However, from the sample of Chanel advertisements, no feminine descriptions were found. Remarkable, Dior is communicating femininity, representing confident women and represents their female models as being strong and powerful in the feminine descriptions. Looking at Figure 4.3.4.1 Dior 28 advertisement, Dior describes their lipstick for ''modern, beautiful and confident women''. Hereby, Yara Shahidi is portrayed in the advertisement which is known as a well-known feminist woman. Therefore, the advertisement is presented by already a feminist and the message is conducting in a femvertising way which makes the message towards the audience stronger.
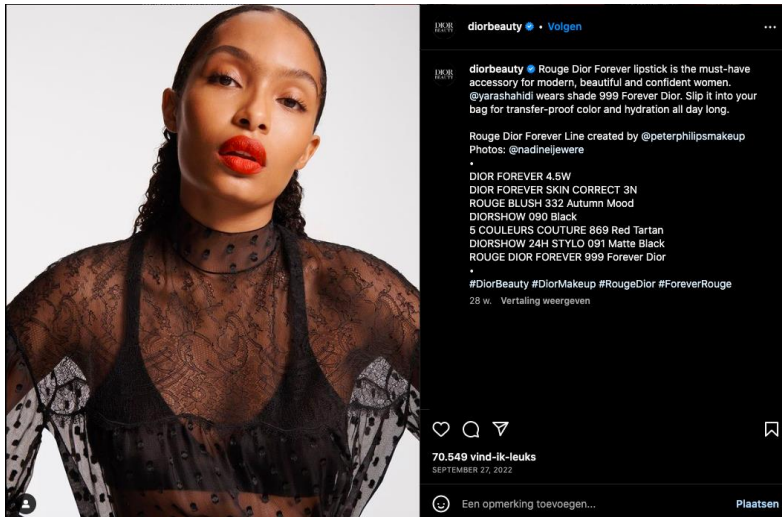
Figure 4.3.4.1 Dior 28 advertisement femvertising description

4.4 Using advertisements for sales in its messages next to diversity

      Next to the analysis of the visualizations of the Instagram ads, captions were also analyzed. According to Pillay (2020), advertisements are using brand messages to enhance femvertising and stimulate movements. Moreover, often brands are also using brand messages to spread out positivity to the audience, such as body positivity messages. However, one of the findings from the data analysis projects the opposite of previous research from Pillay (2020). Out of 150 collected advertisements, 130 posts seemed to have informative descriptions. An Informative description means information about the products of the brand which the advertisement is used for. An example is Figure 4.4.1 Dior 4, in which the description is describing what make-up the model is wearing. Quoting the caption of the Instagram advertisement ''DIOR BACKSTAGE FACE & BODY FOUNDATION 5 COULEURS COUTURE 559 Poncho DIOR ADDICT LIP MAXIMIZER 001 PINK''(Dior, n.d.), this sentence is giving a lot of information about what the model is wearing as far as make-up. When looking at the model itself, the connotation of the model looks like she is wearing no make-up, but when reading the description, it reveals that she does wear make-up. For the audience, this information about what make-up the model is wearing gives the audience the chance to look up the products of Dior online, because the product numbers are also mentioned by the brand. Hence, this could indirectly lead to more sales for the Dior products with their informative description.
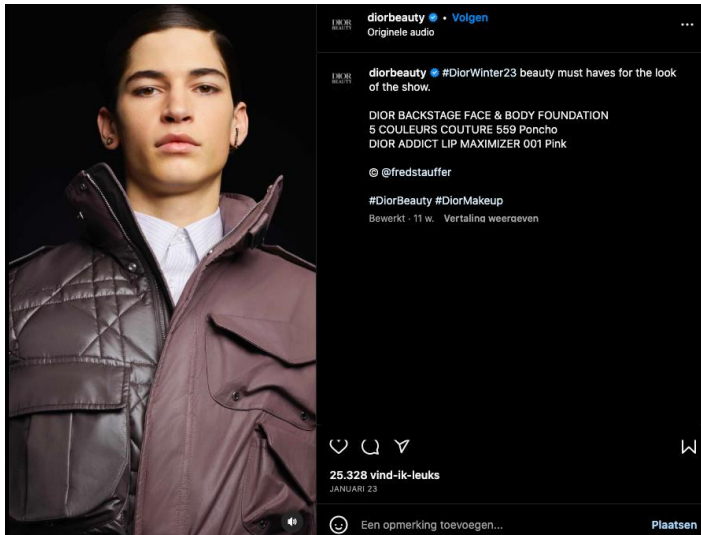
Figure 4.4.1 Dior 4 advertisement with informative description

This informative description occurs often within the three luxury cosmetic brands in which the caption only tells the audience what make-up line the models are representing of the certain brand. However, some captions were also a combination of informative description and another description such as empowerment descriptions, diversity descriptions and comfort description. 23 advertisements were labeled as comfort descriptions. An example is Figure 4.4.2 Chanel 8 in which the caption says ''A soft formula delivers an instant feeling of hydration and suppleness'' (Chanel, n.d.). This is a typical comfort description in which the brand is trying to comfort their audience about its products. The advertisement of Chanel 8 in Figure 4.4.2 is also a good example of a mix of informative description and comfortable description. The informative part is the first sentence in which Chanel puts in capital letters the product name of the promoted lipstick ''ROUGE ALLURE VELVET'' (Chanel, n.d.). Hence, Chanel is making use of two techniques to stimulate their sales of their products. On one hand they are promoting the product, while on the other hand the denotation of the textual visual is to give the audience the feeling that their products are comforting the ones that are going to use the products.
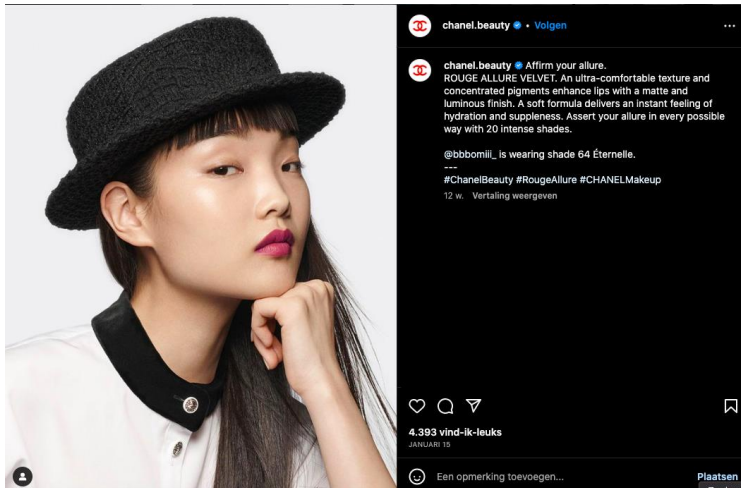
Figure 4.4.2 Chanel 8 advertisement informative and comfort description

Moreover, Diversity & Inclusive descriptions occurred 13 times from the data and feminine description occurred 10 times from the data. Advertisement of Chanel 36 in Figure 4.4.3 is a good example of a typical Diversity and Inclusive description. The caption refers to the collection being inspired by various skin tones which can be seen as diverse ethnic backgrounds when it comes to skin tones. In the visuals itself is also seen two different skin tones. From the model itself, she is representing the black community while the one who is doing her make-up is a white person.
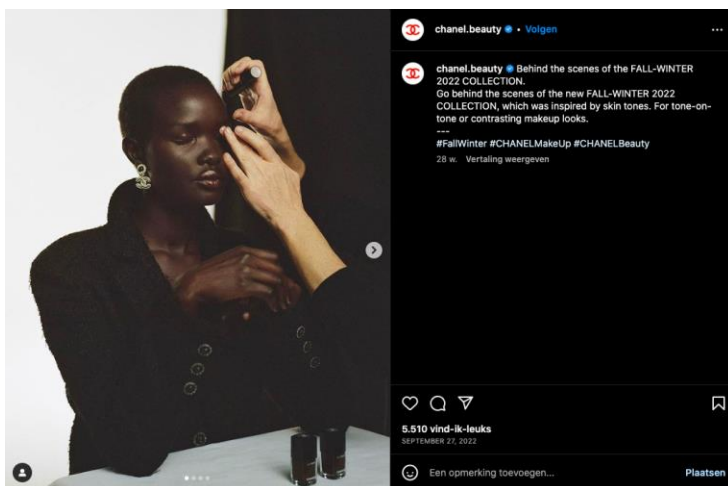
Figure 4.4.3 Chanel 36 advertisement with D&I description

Further, in Figure 4.4.4 advertisement of Lancôme 27 is saying to ''thanks our ambassadors who share in our long-lasting commitment to address inequality through education'' (Lancôme, n.d.), in which this refers back to creating awareness of gender inequalities within the education field. It is remarkable that the diversity and inclusivity captions of Chanel are mainly focused on skin tones, while Dior is focused on facial features

such as the eyes and Lancôme is more focused on gender equality next to mixing the descriptions with informative descriptions.
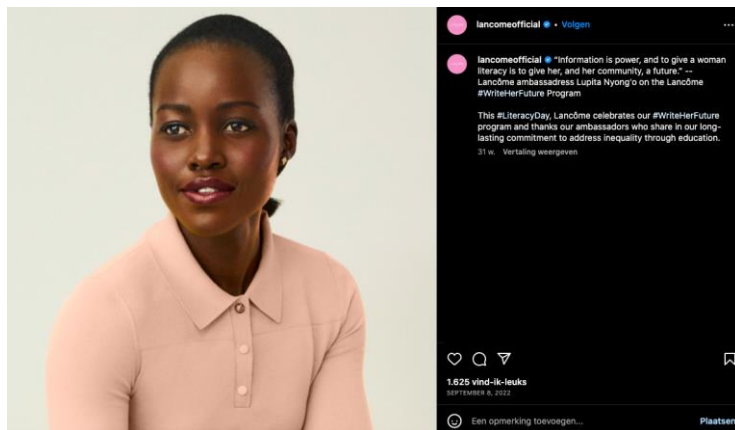
Figure 4.4.4 Lancôme 27 advertisement with D&I description

Therefore, Luxury brands tend to only inform the audience about their make-up products in the captions while the visualization is sometimes more than only product promotion. While the visualization of the advertisements is representing more and more diverse ethnic models, this is not always to be seen in the captions of the posts. Among all three brands only Dior has feminine descriptions (as mentioned in previous parts of this chapter), although compared to informative descriptions it is not a lot. Hence, the three luxury brands tend to be more focused on their sales to inform their customers about the products in the advertisements in their description.

4.5 Conclusion

This chapter of the paper explained the main themes in combination with the sub-themes and presented the axial codes. All were examined through qualitative thematic analysis. The first main theme is ''Challenging the Western beauty standard by portraying different females'', with sub-themes of ''The Western beauty standards still exists'', ''Little shift starting to show within the Western beauty standards'', and '' Traditional women representation is still existing''. The next main theme is ''The shift of less sexualization for women''. Hereby, the sub-themes are ''Traditional gender roles are shifting little by little'' and '' Less nudity but contradicting for Dior''. The third main theme is ''Portrayal of diverse women within the beauty industry''. The sub-themes included are '' Different hair representation'', '' Ethnic representation'', '' Age representation'', and '' The lack of Femvertising''. Lastly, the final main theme is '' Using advertisements for sales in its messages next to diversity''.

Collecting all these themes will contribute to answering the research objectives and the research question. This will be discussed in the next chapter.

5. Conclusion

This last part of the paper introduces the answers to the research objectives first and then the research question. Furthermore, the managerial and societal implications will be explained, next to the scientific relevance. To finish this chapter, the strengths and limitation of this research will be introduced, and the future research subjects will be explained.

5.1 Research objectives

This paper consists of four research objectives, which consist of sub-themes and identified through qualitative research of thematic analysis. The first objective is ''to examine the portrayal of gender biases of women within the beauty advertisements''. Hereby, the results showed that gender biases are still happening in beauty advertisements. Women are portrayed with licensed withdrawal in which their mouth is slightly open and often they are lightly touching themselves or a product. Next to this, the head can't pose is often used in advertisements in which the head is uplifted from the models. However, the female models are often making eye contact with the camera.

The second objective is ''to identify the beauty standards of women in beauty advertisements''. From the results, the Western beauty standards are pursued highly in beauty advertisements with currently less room to diversify the models from these standards. Those standards are thinness is seen in all advertisements and models with light skins are the most favorable. Moreover, other Western beauty standards are small noses, clear skin, and natural beauty. Western beauty standards are also defined as Eurocentric beauty standards. This is coming back in diverse models. For instance, the black models represented are also mixed with the Eurocentric beauty standards. This is also the case for Asian models, although it occurs more with black models.

The third objective is ''to examine the portrayal of diverse models in beauty advertisements''. Diverse models are portrayed with different ethnic backgrounds and ageism, but more than that is not represented in the beauty advertisements. However, the majority of diversity is still the difference in the ethnic background of the female models in the advertisements.

Lastly, the fourth objective is ''to identify the brand image of beauty brands that are derived from empowerment characteristics''. All three luxury brands are pursuing empowerment and feminism, however the authenticity of it is lacking. While their visuals may portray these views, the textual context is not focused on empowerment and feminism. Hence, the authenticity among all luxury brands is questionable.

Throughout the paper I shed light on the female representation in the Instagram advertisements of Chanel, Dior and Lancôme in terms of gender biases, diversity, empowerment and beauty standards. Hereby, the research question is ''How are women represented in terms of gender biases, beauty standards and diversity on Instagram advertisements from Chanel, Lancôme, and Dior?''. The collected data all consists of the end of January 2023 till the beginning of January 2022. To start with gender biases, there seems to have a shift towards less sexualization compared to the study of Goffman (1979). Despite the traditional head can't pose still occurring in the beauty industry, less nudity is shown in the advertisement. The shift is going towards women that are fully covered and besides licensed withdrawal, the female models are making eye contact more often rather than looking away. Hereby, the passiveness of the gender biases about females are shifting towards females portraying a bit more aggressive which in the past only were portrayed by males.

Furthermore, data have revealed that among all three luxury brands the traditional view of the Western beauty standard still exists. Hereby, the majority of posts were featuring white models with youthful characteristics, clear skin, thin bodies and straight or wavy hair. In addition, while all three luxury brands were promoting beauty products for their facial features, all models were seen to have a natural beauty look. However, the data also reveal that among the three brands, Lancôme is the only brand that is shifting from this ideology of the perfect youthful models. The brand is also starting to collaborate with middle-aged and aged women in which imperfections such as wrinkles are seen in the advertisements. The connotation of those middle-aged women in the advertisements are seen to have a little smile on their faces. Hence, the denotation could be interpreted that those middle-aged women are feeling happy and comfortable in their own skin. This challenged the view on Western beauty standards from the study of Patton (2006).

Moreover, in terms of diversity, the luxury brands are currently only focusing on ethnic backgrounds. The most popular ethnic background that is being represented is still Western models. However, there is a shift towards more black and Asian models within the advertisements. Despite this little change, the Western women are still dominant in representation. Further compared to the representation of black models and Asian models, black models seem to slightly be more represented than Asian models. While the black models are featured in the advertisements and luxury brands are paying more attention

towards the diverse ethnic backgrounds, it is remarkable that Eurocentric beauty standards are conducted within the black representation. From the study of Russell et al. (2013), the researchers described that Eurocentric standards were mixed in black representation by showing models with lighter shades of black skin tones and that the black models were portrayed with straight hair. As one of the results, this occurred in the set of data with black representation as well whereby the black models were having small noses, high cheekbones thinness and light black skin tone. Furthermore, the luxury cosmetic industry is lacking in diversity when it comes to gender diversity and body diversity. All models were categorized as thin, and no representation of average-sized and large-sized models were to be seen. Hence, hereby the characteristics of Western beauty standards about thinness are still pursued by the beauty industry.

Lastly, there is a drastic change of the representation of females in terms of empowerment in the advertising industry. All three luxury brands are communicating in their company goals to be more inclusive when it comes to women and standing up for feminism. Despite that the view on sexualization on female representation changed drastically, Dior seemed to be communicating femvertising, but this is lacking in their advertisements when it comes to the representation of femvertising. Hence, the question here is raised whether Dior is authentic when it comes to femvertising and for them to call themselves an activist brand (Dior, n.d.). Moreover, while all brands are representing diversity and femvertising in their visuals, in terms of textual representation of femvertising this is lacking. Among all three brands, most of the message they send out through the captions of Instagram is informative about their products that is represented in the visuals next to the models. Hence, the text that is with the Instagram posts are more targeted to make the audience more interested about their products rather than have a strong message about feminism and empowerment. Therefore, not all advertisements are authentically towards empowerment and feminism. Thus, the research of Michaelidou et al. (2022) in which the researchers were pointing out that luxury brands are less focused on femvertising is proved by the analysis of this paper. Consequently, the beauty industry still has a lot to learn when it comes to femvertising and empowerment.

Overall, the representation of women in Chanel, Dior and Lancôme has changed from traditional gender roles to more diverse models and less sexualization. Females seem to be more dominant, and less passive compared to decades ago. Hence, the representation of the female in the media industry is changing little by little, however there is still room to improve

within the beauty industry in terms of female representation and especially in terms of gender diversity, age diversity and body diversity.

5.3 Managerial and societal implications

This paper adds on the deeper understanding of female representation in cosmetic luxury brands. The outcomes of this research could inspire luxury beauty brands, but also the society to be more aware of the way females are represented by these brands. On the other hands, this study could also be a wake-up call for women in society to be more aware that the way they are is already perfect and the way models are portrayed in the beauty industry is not always realistic. Moreover, marketeers in the beauty industry could also be inspired to be more diverse and inclusive if they are more aware of the influence they have on the norms and values of the society in terms of women.

Lastly, for the beauty brands, when they could be more aware about the ongoing movements in the beauty industry, the brand could be more inspired to also follow these steps and therefore letting go of the traditional Western beauty standards and gender biases.

5.4 Scientific implications

This paper adds on the existing literature about female representation in the beauty industry. Previous literature on female representation were mainly focused on quantitative analysis of how the audience perceived the advertisements rather than how marketeers are using the female representation in their advantage to their company (Coltane and Messineo, 2000). This research introduces in detail the female representation in a broader field that the brands are pursuing to convey their own brand image towards the society through thematic analysis on the advertisements. In order to get the audience of the luxury brands enhanced on their products, the luxury brands are pursuing the views of females, following the society norms and values. These are for instance starting to promote and follow feminism.

Moreover, little research has been done on femvertising and empowerment on luxury brands (Pillay, 2020). This paper provides new information about these movements within the luxury beauty industry and how Chanel, Dior and Lancôme are working with these movements.

5.5 Strength and limitation

One of the strengths of this paper is that it is the first study that analyzes specifically the women representation of three luxury brands within the cosmetic advertisement industry. Other studies were focused on more than three brands or not including Chanel, Lancôme or Dior in their research. Furthermore, this paper used theories and frameworks from previous literature in order to conduct this study and the analysis was partially based on the previous literature. New phenomena were concluded after analyzing the sample, and thus these outcomes added new insights on previous research about the women representation in the beauty industry.

On the contrary, one of the limitations is that the sample may not be representative among all luxury brands and with rapid changes of social media, the content of my sample may also not be representative among all Instagram posts of the three luxury brands. Besides that, the last 17 Instagram posts of Lancôme are already deleted from the Lancôme Instagram. Hence, a good example of how social media can rapidly change in its uploaded content by cosmetic luxury brands. In addition, I do not know who is behind the posts of beauty advertisements on Instagram. I only know the specific brand posting the advertisements, but not necessarily who the content creator is. Hence, knowing who the person is posting the Instagram advertisements, could be crucial to conduct the research as part of the results as one person's background could have an influence on how certain brands are portraying women in their ads.

Further, this research was conducted qualitatively which means the possible influence of the researcher on the results is unavoidable. The content of the data may be pretentious by the researcher's own experience with the brands and her own interpretations of the visuals of the posts. Moreover, the study is focused on Western society, however, the researcher has a different cultural background next to the Western ethnicity. Hence, some aspects of the advertisements might be interpreted differently that those that are fully Western. Lastly, by theory-driven coding, the researcher might experience ignorance of the unique aspects of some Instagram advertisements. This gives the researcher restricted space to investigate the data.

5.6 Implications for future research

In terms of future study, this paper did not focus on the broader topic of diversity within the beauty industry. Diversity is a broad topic that can be discussed not only on ethnic background, but can also be about gender representation, disability representation, and so on.

Within this research, the consumer's perception could be included in the research as this paper did not include that many. For example, the research methods that could be added to the future research on the diversity of females in the luxury cosmetic industry could be conducted with additional surveys and interviews or focus groups with the target group. Hereby, the consumer's attitude, buyer's behavior, and brand loyalty could be tested through the representation of diversity in beauty advertisements.

Another future research could focus on the ethical sides of the luxury cosmetic industry that is highly promoting its products through social media marketing. Hereby, the ethical implications and practices employed by Chanel, Lancôme, and Dior could be investigated in terms of brand loyalty and consumers trust within those brands. The methods that can be used for this research are content analysis, interviews, surveys, and focus groups with consumers or by ethnography in which the researcher can observe consumers in their natural behavior towards the three luxury brands.

Moreover, this study was only focused on Western society and French beauty brands. However, according to Britton (2012), the United States is a fast-growing industry for the cosmetic industry. Therefore, the United States is rather important as well to value the norms and values in the society. A future study could focus on the US cosmetic beauty brands rather than only French brands and make it a comparative study to analyze the different results between the United States and Western society.

Lastly, another in-depth research could be done on the evolution of beauty. The next researcher could examine more into the historical and cultural evolution of beauty standards from the current time versus the past and therefore analyze the changes over the past years in its impact on the beauty standard. This could be done by qualitative content analysis.

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Appendix A. Codetree thematic analysis

Women representation
- Western beauty standards
  - Thin body
  - Light skin
  - Clear skin
  - Natural beauty
  - Straight hair
  - Thin body
- Traditional gender roles
  - Pursuing traditional views
    - Seductive gaze
    - Passive charateristics
  - Challenging traditional views
    - Dominant gesture
    - Confident look
    - Covered
- Sexualization
  - Bare skin
  - Sexualization pose
  - Seductive gaze
- Movements
  - Ethnic representation
    - Minority group representation
    - Asian representation
    - Black representation
  - Description
    - D&I description
    - Informative description
    - Feminine description
  - Empowerement

Appendix B. Instagram advertisements links

Chanel 1	https://www.instagram.com/p/Cn-FVWrrk1K/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 2	https://www.instagram.com/p/Cn9s2UbrZ6k/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 3	https://www.instagram.com/p/Cn7yLD3PZvS/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 4	https://www.instagram.com/p/CnpPYAur8XG/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 5	https://www.instagram.com/p/CnhTSl3rXoB/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 6	https://www.instagram.com/p/CngpbqFrfVB/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 7	https://www.instagram.com/p/Cnexz1RrBWG/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 8	https://www.instagram.com/p/Cnbvbihr3D9/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 9	https://www.instagram.com/p/CnZdDALLnsm/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 10	https://www.instagram.com/p/CnXDLXuI3Xx/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 11	https://www.instagram.com/p/CnWfv3mLw3w/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 12	https://www.instagram.com/p/CnUg3HNooDG/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 13	https://www.instagram.com/p/CnMzHkPLSI2/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==

Chanel 14	https://www.instagram.com/p/Cm_1k39Kjfw/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 15	https://www.instagram.com/p/Cm9CIW2IdJE/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 16	https://www.instagram.com/p/Cm4WoWFLQBr/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 17	https://www.instagram.com/p/Cm1y_U3oaFU/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 18	https://www.instagram.com/p/Cmy7MQ3IqXO/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 19	https://www.instagram.com/p/CmrYMwlI27G/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 20	https://www.instagram.com/p/CmJ6wThLrEr/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 21	https://www.instagram.com/p/CmCKGHKIt98/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 22	https://www.instagram.com/p/CmBhhSorxLe/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 23	https://www.instagram.com/p/Cl_iECPoEMi/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 24	https://www.instagram.com/p/Cl_JnuCIr7A/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 25	https://www.instagram.com/p/ClxxyO6IRP4/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 26	https://www.instagram.com/p/CltF4Ggrr51/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 27	https://www.instagram.com/p/ClqgdYeo-Xw/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==

Chanel 28	https://www.instagram.com/p/ClgpsRAIn14/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 29	https://www.instagram.com/p/ClElhoCLpuR/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 30	https://www.instagram.com/p/CkdFYgrrKvP/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 31	https://www.instagram.com/p/CkQpKyeIs0B/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 32	https://www.instagram.com/p/Cj-a49Fonvb/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 33	https://www.instagram.com/p/CjhvG5xqaDZ/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 34	https://www.instagram.com/p/Cjf1EmWqGpy/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 35	https://www.instagram.com/p/CjGZ-B4LMUD/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 36	https://www.instagram.com/p/CjA_q58KFor/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 37	https://www.instagram.com/p/Ci-omxGLlco/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 38	https://www.instagram.com/p/Cio7uW9qrnw/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 39	https://www.instagram.com/p/CimysfHrolq/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 40	https://www.instagram.com/p/Cij1B0nLGLV/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 41	https://www.instagram.com/p/CihOE9FrU0F/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==

Chanel 42	https://www.instagram.com/p/CiMg-HpqGIO/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 43	https://www.instagram.com/p/CiLTejMr-49/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 44	https://www.instagram.com/p/CiLLfKrrKTF/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 45	https://www.instagram.com/p/CiChOxPr7s0/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 46	https://www.instagram.com/p/CiAkAtAqdYg/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 47	https://www.instagram.com/p/Ch9PwTELvQy/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 48	https://www.instagram.com/p/Ch7e-qZqW7p/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 49	https://www.instagram.com/p/Ch1bUm5rNvf/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Chanel 50	https://www.instagram.com/p/Ch0BXqULOEO/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 1	https://www.instagram.com/p/Cn9bGioozfl/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 2	https://www.instagram.com/reel/Cn7B5-dDGwb/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 3	https://www.instagram.com/p/Cn1rLLsNrVA/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 4	https://www.instagram.com/reel/CnwlwpUKQTi/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 5	https://www.instagram.com/p/CnWnk-ZNMEW/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==

Dior 6	https://www.instagram.com/reel/CnQtD-zqidI/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 7	https://www.instagram.com/p/CnSAwIftVuU/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 8	https://www.instagram.com/p/CnG_lj1Nn5b/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 9	https://www.instagram.com/p/CiXPd2_Ifzg/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 10	https://www.instagram.com/p/Cm6fUSbNuQO/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 11	https://www.instagram.com/p/CmE_m9ONPEF/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 12	https://www.instagram.com/p/CmEdTnzNH4z/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 13	https://www.instagram.com/p/CmELJj5tk7p/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 14	https://www.instagram.com/p/ClbxkHkNe9p/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 15	https://www.instagram.com/p/ClCWe64tYGN/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 16	https://www.instagram.com/p/ClBvLMtNqBr/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 17	https://www.instagram.com/p/Ck_HczqtMQC/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 18	https://www.instagram.com/p/CkisjW_NzYa/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 19	https://www.instagram.com/p/CkDrS_cNHY3/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==

Dior 20	https://www.instagram.com/p/CkA-amvobYp/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 21	https://www.instagram.com/p/CkAi6heIjim/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 22	https://www.instagram.com/p/Cjr86g0N9kA/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 23	https://www.instagram.com/p/CjlHQbGtqog/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 24	https://www.instagram.com/p/Cjf3RdQNajf/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 25	https://www.instagram.com/p/CjPq5w0tFuy/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 26	https://www.instagram.com/p/CjQlne8tASA/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 27	https://www.instagram.com/p/CjGOc_5tux-/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 28	https://www.instagram.com/p/Ci_vhteoyUB/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 29	https://www.instagram.com/p/Ci-WSATtR3X/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 30	https://www.instagram.com/p/Ci0J3rINmqI/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 31	https://www.instagram.com/p/CieuSDDtJmB/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 32	https://www.instagram.com/p/CiVJhmCIjt6/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 33	https://www.instagram.com/p/ChxbD0kofer/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==

Dior 34	https://www.instagram.com/p/ChfLyASoDpS/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 35	https://www.instagram.com/p/ChEk4U4I31w/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 36	https://www.instagram.com/p/Cf_ECi3Niid/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 37	https://www.instagram.com/p/Cf6wf1PttDV/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 38	https://www.instagram.com/p/Cft4mgsNeUO/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 39	https://www.instagram.com/p/CftUSp0tGSw/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 40	https://www.instagram.com/p/CfrtJnKNlOc/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 41	https://www.instagram.com/p/Cfq-7DJtBNC/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 42	https://www.instagram.com/p/CfGTG1-os8i/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 43	https://www.instagram.com/p/CfEsHe4obJv/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 44	https://www.instagram.com/p/CfEXgaHIBxo/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 45	https://www.instagram.com/p/CfDuRzFoFBN/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 46	https://www.instagram.com/p/CfCFx1ft_sX/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 47	https://www.instagram.com/p/CegpM9aNsSx/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==

Dior 48	https://www.instagram.com/p/Ce01Yqxta1o/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 49	https://www.instagram.com/p/Ceyo4PUt7Hb/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Dior 50	https://www.instagram.com/p/CefxMJJNu0d/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 1	https://www.instagram.com/p/Cn9o9kno-S3/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 2	https://www.instagram.com/p/CnuMDborn9T/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 3	https://www.instagram.com/p/CnmrdZ7uIqA/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 4	https://www.instagram.com/p/CnkUYJwPW-N/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 5	https://www.instagram.com/p/Cne_mnssosu/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 6	https://www.instagram.com/p/CnehiqxObs5/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 7	https://www.instagram.com/p/CncqH3cMQ4w/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 8	https://www.instagram.com/p/CnKXJ7SMak3/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 9	https://www.instagram.com/p/CnHkIa5sPrn/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 10	https://www.instagram.com/p/Cm9SyYcDrcp/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 11	https://www.instagram.com/p/Cmy_x-OsBFg/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==

Lancôme 12	https://www.instagram.com/p/CmeaHLNs-UR/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 13	https://www.instagram.com/p/ClmF8lbrLmi/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 14	https://www.instagram.com/p/Cll34ObuB6l/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 15	https://www.instagram.com/p/CllnduUOMAT/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 16	https://www.instagram.com/p/ClQ6uRXoMca/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 17	https://www.instagram.com/p/Ck6KYXNIOY_/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 18	https://www.instagram.com/p/CkyclSZgcZB/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 19	https://www.instagram.com/p/CkGxGtGucK7/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 20	https://www.instagram.com/p/Cj-RVmyMWTT/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 21	https://www.instagram.com/p/Cj02Z6HpCDR/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 22	https://www.instagram.com/p/CjN54xNMrey/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 23	https://www.instagram.com/p/Ci2KotJMHmR/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 24	https://www.instagram.com/p/CixsAf7LFzy/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 25	https://www.instagram.com/p/CieYDVNIZDL/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==

Lancôme 26	https://www.instagram.com/p/CiQTXhbM4Xm/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 27	https://www.instagram.com/p/CiQNqX1sIUF/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 28	https://www.instagram.com/p/CiQDNMsM6ab/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 29	https://www.instagram.com/p/ChPu634lNWg/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 30	https://www.instagram.com/p/ChM8ZKkNjIb/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 31	https://www.instagram.com/p/Cghi7OdMxNm/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 32	https://www.instagram.com/p/Cf4KmAaMBCa/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==
Lancôme 33	https://www.instagram.com/p/Ce3gb8UsyHD/?utm_source=ig_web_copy_link
Lancôme 34	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 35	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 36	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 37	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 38	Due to Lancôme removing this post on their

	account, see the screenshot of the post in Appendix E.
Lancôme 39	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 40	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 41	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 42	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 43	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 44	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 45	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 46	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 47	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 48	Due to Lancôme removing this post on their

	account, see the screenshot of the post in Appendix E.
Lancôme 49	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.
Lancôme 50	Due to Lancôme removing this post on their account, see the screenshot of the post in Appendix E.

Appendix C. ATLAS.ti all codes

Code	Groundedness	Creator	Creation Date	Modifier	Modification Date
○ Comfort description	23	cindy zhao	2023-04-28 20:24:50 +0200	cindy zhao	2023-04-28 20:24:50 +0200
○ Bare skin	38	cindy zhao	2023-04-26 14:17:56 +0200	cindy zhao	2023-04-26 14:17:56 +0200
○ Seductive gaze	104	cindy zhao	2023-04-18 20:19:01 +0200	cindy zhao	2023-04-18 20:19:01 +0200
○ Light skin	108	cindy zhao	2023-04-26 14:11:31 +0200	cindy zhao	2023-04-26 14:11:31 +0200
○ Diversity & Inclusivity description	13	cindy zhao	2023-04-28 21:56:49 +0200	cindy zhao	2023-04-28 21:56:49 +0200
○ black representation	43	cindy zhao	2023-04-18 20:18:31 +0200	cindy zhao	2023-04-18 20:18:31 +0200
○ open mouth	77	cindy zhao	2023-06-20 17:10:06 +0200	cindy zhao	2023-06-20 17:10:06 +0200
○ curly hair	8	cindy zhao	2023-04-28 22:05:21 +0200	cindy zhao	2023-04-28 22:05:21 +0200
○ Minority ethnic group representation	11	cindy zhao	2023-04-28 21:11:43 +0200	cindy zhao	2023-04-28 21:11:43 +0200
○ Covered	98	cindy zhao	2023-04-18 20:02:35 +0200	cindy zhao	2023-04-18 20:02:35 +0200
○ Seductive description	11	cindy zhao	2023-04-28 20:39:06 +0200	cindy zhao	2023-04-28 20:39:06 +0200
○ Emotion description	1	cindy zhao	2023-04-28 20:36:29 +0200	cindy zhao	2023-04-28 20:36:29 +0200
○ head can't	72	cindy zhao	2023-06-20 17:08:07 +0200	cindy zhao	2023-06-20 17:08:07 +0200
○ Wavy hair	21	cindy zhao	2023-04-28 21:59:11 +0200	cindy zhao	2023-04-28 21:59:11 +0200
○ slightly touching themselves	55	cindy zhao	2023-06-20 17:08:27 +0200	cindy zhao	2023-06-20 17:08:27 +0200
○ Sexualization pose	9	cindy zhao	2023-05-01 16:02:36 +0200	cindy zhao	2023-05-01 16:02:36 +0200
○ Wrinkles	3	cindy zhao	2023-05-06 16:34:33 +0200	cindy zhao	2023-05-06 16:34:33 +0200
○ Thin body	88	cindy zhao	2023-04-26 14:11:16 +0200	cindy zhao	2023-04-26 14:11:16 +0200
○ Empowerment	12	cindy zhao	2023-04-28 20:47:53 +0200	cindy zhao	2023-04-28 20:47:53 +0200
○ White model	79	cindy zhao	2023-04-28 20:29:58 +0200	cindy zhao	2023-04-28 20:29:58 +0200
○ Facts based description	1	cindy zhao	2023-04-28 20:34:45 +0200	cindy zhao	2023-04-28 20:34:45 +0200
○ Asian representation	26	cindy zhao	2023-04-14 17:55:57 +0200	cindy zhao	2023-04-14 17:55:57 +0200
○ tattood face	1	cindy zhao	2023-04-28 21:12:47 +0200	cindy zhao	2023-04-28 21:12:47 +0200
○ touching each other	4	cindy zhao	2023-06-20 18:37:59 +0200	cindy zhao	2023-06-20 18:37:59 +0200
○ Happiness	2	cindy zhao	2023-05-06 16:29:23 +0200	cindy zhao	2023-05-06 16:29:23 +0200
○ Confident look	128	cindy zhao	2023-04-14 17:56:24 +0200	cindy zhao	2023-04-14 17:56:24 +0200
○ Informative description	130	cindy zhao	2023-04-28 20:55:46 +0200	cindy zhao	2023-04-28 20:55:46 +0200
○ Natural beauty look	123	cindy zhao	2023-04-18 20:02:52 +0200	cindy zhao	2023-04-18 20:02:52 +0200
○ Mysterious look	8	cindy zhao	2023-05-01 15:55:12 +0200	cindy zhao	2023-05-01 15:55:12 +0200
○ Sustainable description	2	cindy zhao	2023-04-28 20:26:12 +0200	cindy zhao	2023-04-28 20:26:12 +0200
○ Straight hair	72	cindy zhao	2023-04-26 14:11:52 +0200	cindy zhao	2023-04-26 14:11:52 +0200
○ Feminine description	10	cindy zhao	2023-05-02 14:21:45 +0200	cindy zhao	2023-05-02 14:21:45 +0200
○ product touch	36	cindy zhao	2023-06-20 17:48:07 +0200	cindy zhao	2023-06-20 17:48:07 +0200
○ Clear skin	149	cindy zhao	2023-04-26 14:12:36 +0200	cindy zhao	2023-04-26 14:12:36 +0200
○ Product awareness	26	cindy zhao	2023-04-28 23:04:03 +0200	cindy zhao	2023-04-28 23:04:03 +0200
○ afro curls	17	cindy zhao	2023-04-28 22:00:26 +0200	cindy zhao	2023-04-28 22:00:26 +0200
○ Dominant gesture	45	cindy zhao	2023-04-26 14:18:58 +0200	cindy zhao	2023-04-26 14:18:58 +0200
○ eye contact	116	cindy zhao	2023-06-20 17:08:37 +0200	cindy zhao	2023-06-20 17:08:37 +0200
○ Dominancy description	8	cindy zhao	2023-04-28 20:38:35 +0200	cindy zhao	2023-04-28 20:38:35 +0200
○ Passive characteristics	2	cindy zhao	2023-05-02 14:43:05 +0200	cindy zhao	2023-05-02 14:43:05 +0200
○ looking down	34	cindy zhao	2023-06-20 17:13:36 +0200	cindy zhao	2023-06-20 17:13:36 +0200

Appendix D. ATLAS.ti codes per advertisements

Number	Name	Type	Quotations	Creator	Creation Date	Modifier	Modification Date
1	Chanel 8.png	Image	13	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
2	Chanel 9.png	Image	10	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
3	Chanel 10.png	Image	13	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
4	Chanel 11.png	Image	11	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
5	Chanel 12.png	Image	14	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
6	Chanel 13.png	Image	12	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
7	Chanel 14.png	Image	12	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
8	Chanel 15.png	Image	13	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
9	Chanel 16.png	Image	14	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
10	Chanel 17.png	Image	12	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
11	Chanel 18.png	Image	9	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
12	Chanel 19.png	Image	8	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
13	Chanel 20.png	Image	15	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
14	Chanel 21.png	Image	9	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
15	Chanel 22.png	Image	9	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
16	chanel 23.png	Image	7	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
17	Chanel 24.png	Image	9	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
18	Chanel 25.png	Image	11	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
19	Chanel 26.png	Image	12	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
20	Chanel 27.png	Image	12	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
21	chanel 28.png	Image	12	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
22	chanel 29.png	Image	11	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
23	Chanel 30.png	Image	8	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
24	Chanel 31.png	Image	13	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
25	Chanel 32.png	Image	14	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
26	Chanel 33.png	Image	12	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
27	Chanel 34.png	Image	12	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
28	Chanel 35.png	Image	9	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
29	Chanel 36.png	Image	11	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
30	chanel 37.png	Image	12	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
31	Chanel 38.png	Image	13	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
32	Chanel 39.png	Image	14	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
33	Chanel 40.png	Image	9	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
34	Chanel 41.png	Image	9	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
35	Chanel 42.png	Image	15	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
36	Chanel 43.png	Image	11	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
37	Chanel 44.png	Image	11	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
38	Chanel 45.png	Image	10	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
39	Chanel 46.png	Image	12	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
40	Chanel 47.png	Image	11	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
41	Chanel 48.png	Image	13	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
42	chanel 49.png	Image	14	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
43	Chanel 50.png	Image	11	cindy zhao	2023-04-14 14:34:45 +0200	cindy zhao	2023-04-14 14:34:45 +0200
44	chanel 3.png	Image	10	cindy zhao	2023-04-14 14:34:51 +0200	cindy zhao	2023-04-14 14:34:51 +0200
45	Chanel 4.png	Image	12	cindy zhao	2023-04-14 14:34:51 +0200	cindy zhao	2023-04-14 14:34:51 +0200
46	Chanel 5.png	Image	16	cindy zhao	2023-04-14 14:34:51 +0200	cindy zhao	2023-04-14 14:34:51 +0200
47	CHanel 6.png	Image	13	cindy zhao	2023-04-14 14:34:51 +0200	cindy zhao	2023-04-14 14:34:51 +0200
48	chanel 7.png	Image	14	cindy zhao	2023-04-14 14:34:51 +0200	cindy zhao	2023-04-14 14:34:51 +0200
49	Chanel 1.png	Image	13	cindy zhao	2023-04-14 14:34:54 +0200	cindy zhao	2023-04-14 14:34:54 +0200
50	Chanel 2.png	Image	8	cindy zhao	2023-04-14 14:34:54 +0200	cindy zhao	2023-04-14 14:34:54 +0200
51	Dior 6.png	Image	15	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
52	Dior 7.png	Image	12	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
53	Dior 8.png	Image	9	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
54	Dior 9.png	Image	10	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
55	Dior 10.png	Image	10	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
56	Dior 11.png	Image	14	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
57	Dior 12.png	Image	13	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
58	Dior 13.png	Image	7	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
59	Dior 14.png	Image	12	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
60	Dior 15.png	Image	15	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
61	Dior 16.png	Image	14	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
62	Dior 17.png	Image	11	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
63	Dior 18.png	Image	13	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
64	Dior 19.png	Image	10	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
65	Dior 20.png	Image	14	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
66	Dior 21.png	Image	15	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
67	Dior 22.png	Image	17	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
68	Dior 23.png	Image	14	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
69	Dior 24.png	Image	8	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
70	Dior 25.png	Image	10	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
71	Dior 26.png	Image	11	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
72	Dior 27.png	Image	13	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
73	Dior 28.png	Image	14	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
74	Dior 29.png	Image	15	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
75	Dior 30.png	Image	11	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
76	Dior 31.png	Image	14	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
77	Dior 32.png	Image	8	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
78	Dior 33.png	Image	15	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
79	Dior 34.png	Image	11	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
80	Dior 35.png	Image	11	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
81	Dior 36.png	Image	18	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
82	Dior 37.png	Image	13	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
83	Dior 38.png	Image	11	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
84	Dior 39.png	Image	11	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200

85	Dior 40.png	Image	12	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
86	Dior 41.png	Image	11	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
87	Dior 42.png	Image	11	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
88	Dior 43.png	Image	9	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
89	Dior 44.png	Image	12	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
90	Dior 45.png	Image	12	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
91	Dior 46.png	Image	12	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
92	Dior 47.png	Image	12	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
93	Dior 48.png	Image	11	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
94	Dior 49.png	Image	10	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
95	Dior 50.png	Image	10	cindy zhao	2023-04-14 17:55:19 +0200	cindy zhao	2023-04-14 17:55:19 +0200
96	Dior 1.png	Image	13	cindy zhao	2023-04-14 17:55:25 +0200	cindy zhao	2023-04-14 17:55:25 +0200
97	Dior 2.png	Image	15	cindy zhao	2023-04-14 17:55:25 +0200	cindy zhao	2023-04-14 17:55:25 +0200
98	Dior 3.png	Image	14	cindy zhao	2023-04-14 17:55:25 +0200	cindy zhao	2023-04-14 17:55:25 +0200
99	Dior 4.png	Image	11	cindy zhao	2023-04-14 17:55:25 +0200	cindy zhao	2023-04-14 17:55:25 +0200
100	Dior 5.png	Image	17	cindy zhao	2023-04-14 17:55:25 +0200	cindy zhao	2023-04-14 17:55:25 +0200
101	Lancôme 1.png	Image	11	cindy zhao	2023-04-14 18:50:17 +0200	cindy zhao	2023-04-14 18:50:17 +0200
102	Lancôme 2.png	Image	16	cindy zhao	2023-04-14 18:50:17 +0200	cindy zhao	2023-04-14 18:50:17 +0200
103	Lancôme 3.png	Image	14	cindy zhao	2023-04-14 18:50:17 +0200	cindy zhao	2023-04-14 18:50:17 +0200
104	Lancôme 4.png	Image	14	cindy zhao	2023-04-14 18:50:17 +0200	cindy zhao	2023-04-14 18:50:17 +0200
105	Lancôme 5.png	Image	13	cindy zhao	2023-04-14 18:50:17 +0200	cindy zhao	2023-04-14 18:50:17 +0200
106	Lancôme 6.png	Image	11	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
107	Lancôme 7.png	Image	13	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
108	Lancôme 8.png	Image	13	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
109	Lancôme 9.png	Image	11	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
110	Lancôme 10.png	Image	15	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
111	Lancôme 11.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
112	Lancôme 12.png	Image	14	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
113	Lancôme 13.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
114	Lancôme 14.png	Image	13	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
115	Lancôme 15.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
116	Lancôme 16.png	Image	13	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
117	Lancôme 17.png	Image	11	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
118	Lancôme 18.png	Image	13	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
119	Lancôme 19.png	Image	13	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
120	Lancôme 20.png	Image	14	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
121	Lancôme 21.png	Image	9	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
122	Lancôme 22.png	Image	14	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
123	Lancôme 23.png	Image	9	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
124	Lancôme 24.png	Image	13	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
125	Lancôme 25.png	Image	14	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
126	Lancôme 26.png	Image	10	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
127	Lancôme 27.png	Image	10	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
128	Lancôme 28.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
129	Lancôme 29.png	Image	13	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
130	Lancôme 30.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
131	Lancôme 31.png	Image	16	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
132	Lancôme 32.png	Image	16	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
133	Lancôme 33.png	Image	13	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
134	Lancôme 34.png	Image	9	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
135	Lancôme 35.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
136	Lancôme 36.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
137	Lancôme 37.png	Image	15	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
138	Lancôme 38.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
139	Lancôme 39.png	Image	13	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
140	Lancôme 40.png	Image	14	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
141	Lancôme 41.png	Image	10	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
142	Lancôme 42.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
143	Lancôme 43.png	Image	13	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
144	Lancôme 44.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
145	Lancôme 45.png	Image	11	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
146	Lancôme 46.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
147	Lancôme 47.png	Image	13	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
148	Lancôme 48.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
149	Lancôme 49.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200
150	Lancôme 50.png	Image	12	cindy zhao	2023-04-14 18:50:26 +0200	cindy zhao	2023-04-14 18:50:26 +0200

Appendix E. Removed Lancôme Instagram post used for the analysis

lancomeofficial ✓ • Volgen

lancomeofficial ✓ Le 8 Hypnôse volumizes your lashes stroke after stroke. Feel the sensorial application and experience regenerated lashes.
#Lancome #Mascara #Le8Hypnose

Bewerkt · 50 w.   Vertaling weergeven

5.697 vind-ik-leuks
APRIL 26, 2022
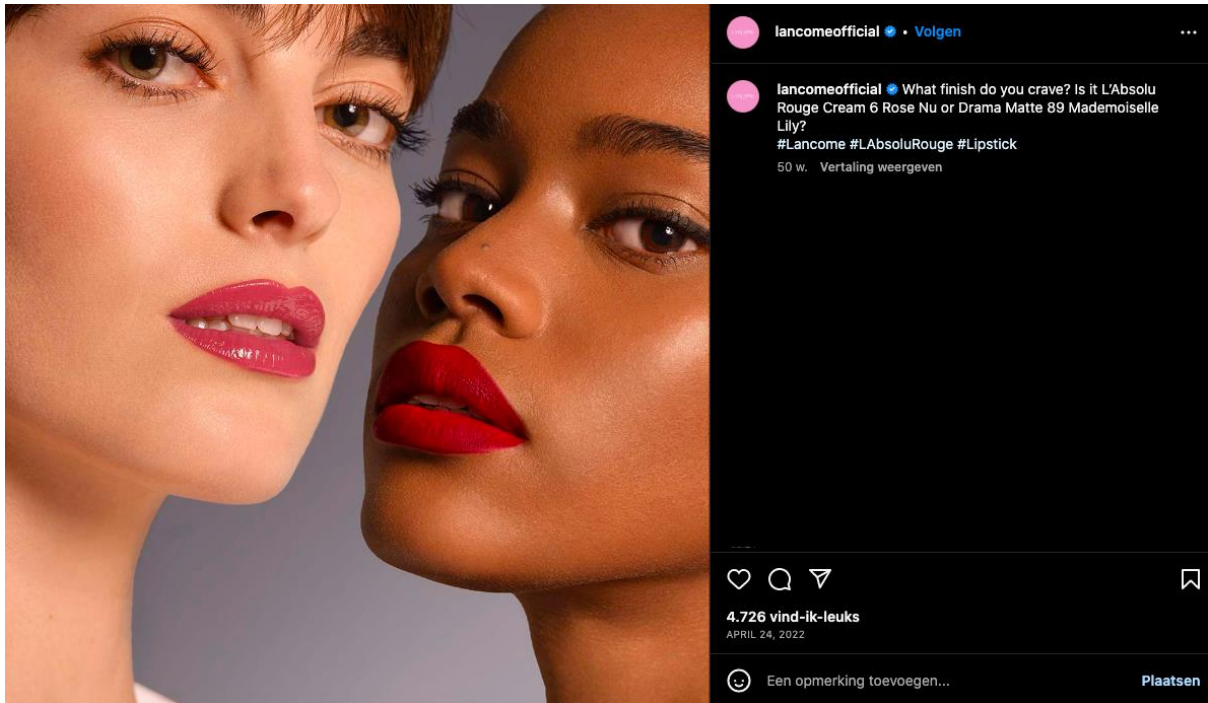
Een opmerking toevoegen...   Plaatsen
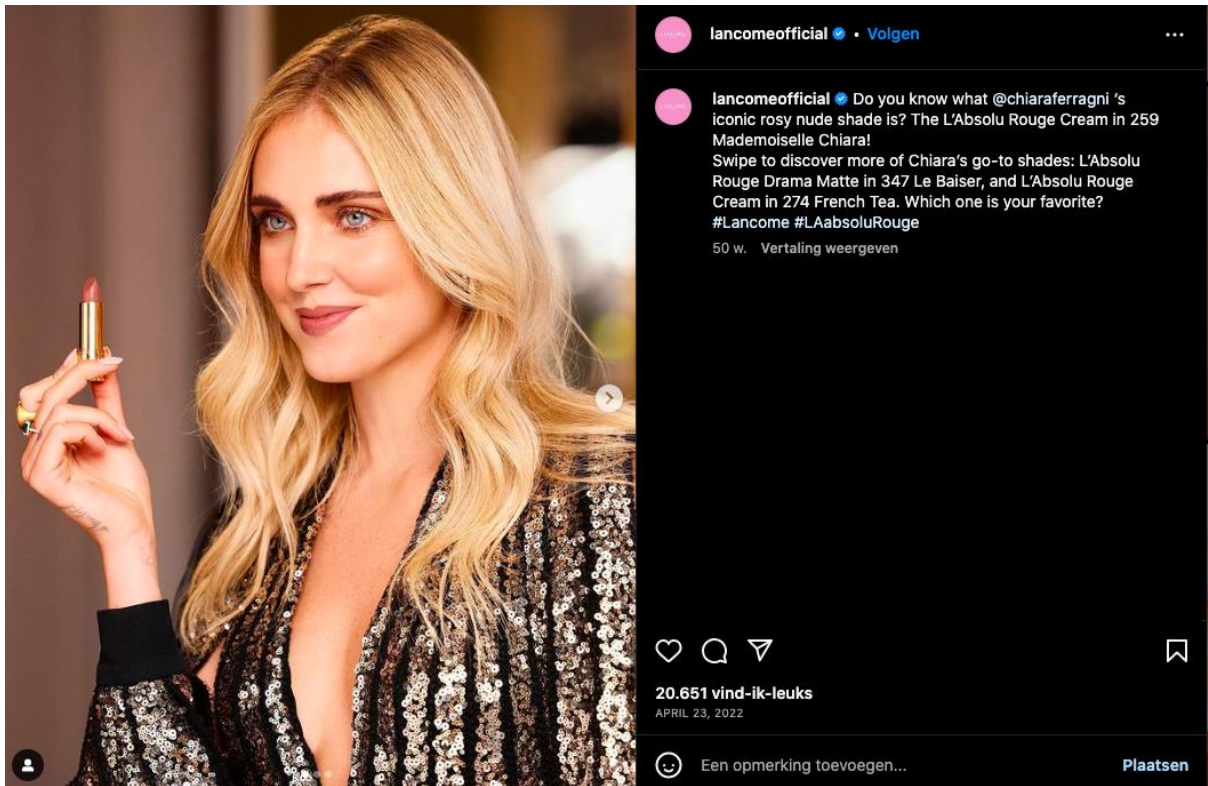

lancomeofficial ✓ • Volgen

lancomeofficial ✓ Join @mingey in the revolution to get fuller, volumized lashes with the first serum-infused volumizing mascara: Le 8 Hypnôse mascara.
#Lancome #Mascara #Le8Hypnose

50 w.   Vertaling weergeven

7.941 vind-ik-leuks
APRIL 25, 2022

Een opmerking toevoegen...   Plaatsen

85

lancomeofficial ✓ • Volgen

lancomeofficial ✓ What finish do you crave? Is it L'Absolu Rouge Cream 6 Rose Nu or Drama Matte 89 Mademoiselle Lily?
#Lancome #LAbsoluRouge #Lipstick

50 w.   Vertaling weergeven

4.726 vind-ik-leuks
APRIL 24, 2022

Een opmerking toevoegen...   Plaatsen
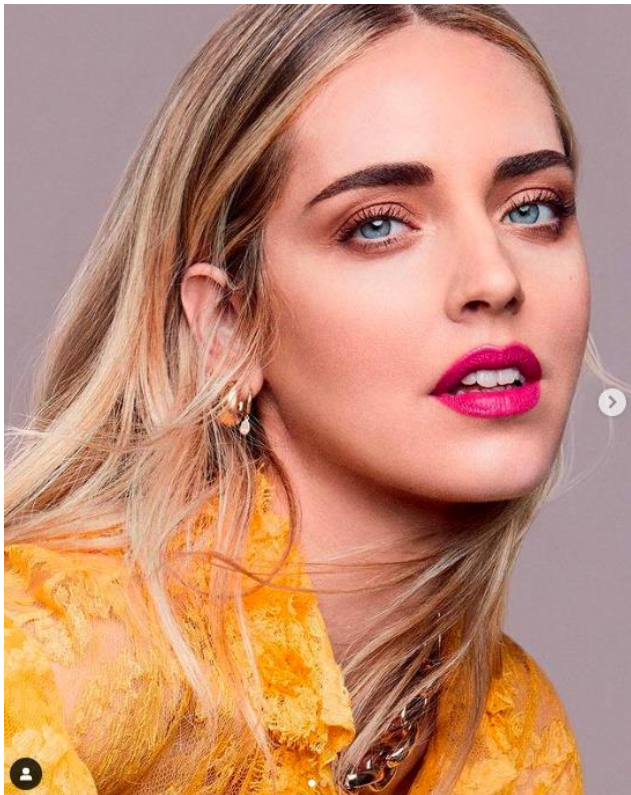

lancomeofficial ✓ • Volgen

lancomeofficial ✓ Do you know what @chiaraferragni 's iconic rosy nude shade is? The L'Absolu Rouge Cream in 259 Mademoiselle Chiara!
Swipe to discover more of Chiara's go-to shades: L'Absolu Rouge Drama Matte in 347 Le Baiser, and L'Absolu Rouge Cream in 274 French Tea. Which one is your favorite?
#Lancome #LAabsoluRouge

50 w.   Vertaling weergeven

20.651 vind-ik-leuks
APRIL 23, 2022

Een opmerking toevoegen...   Plaatsen

lancomeofficial ✓ · **Volgen**

lancomeofficial ✓ To celebrate the New L'Absolu Rouge, Lancôme Global Ambassador @zendaya chose 120 Call Me Sienna in Cream finish as her signature shade.
#Lancome #LAbsoluRouge #Lipstick

53 w. Vertaling weergeven

23.972 vind-ik-leuks
APRIL 3, 2022

Een opmerking toevoegen…   Plaatsen

lancomeofficial ✓ · **Volgen**

lancomeofficial ✓ To celebrate the New L'Absolu Rouge, Lancôme Global Ambassador Amanda Seyfried @mingey chose 295 French Rendez-Vous in Drama Matte as her signature shade.
#Lancome #LAbsoluRouge #Lipstick

53 w. Vertaling weergeven

11.297 vind-ik-leuks
APRIL 3, 2022

Een opmerking toevoegen…   Plaatsen

lancomeofficial ✓ • Volgen

lancomeofficial ✓ To celebrate the New L'Absolu Rouge, Lancôme Global Ambassador @penelopecruzoficial chose 66 Orange Confite in Cream finish as her signature shade. #Lancome #LAbsoluRouge #Lipstick

Bewerkt · 54 w. · Vertaling weergeven

10.648 vind-ik-leuks
APRIL 1, 2022

Een opmerking toevoegen…   Plaatsen

lancomeofficial ✓ • Volgen

lancomeofficial ✓ Lancôme Turkey local brand muse @hazalkaya has the perfect fresh look for spring:
- Teint Idole Ultra Wear Foundation in shade 01 with a couple drops of Advanced Génifique Serum
- Le Stylo Waterproof Eyeliner 03 Brown
- Hypnôse Drama Mascara Black
- Hypnose Eyeshadow Palette in 04 Taupe Craze
- L'Absolu Rouge Cream Lipstick shade 238 Si Seulement
#Lancome #HazalKaya

Bewerkt · 52 w. · Vertaling weergeven

13.211 vind-ik-leuks
APRIL 10, 2022

Een opmerking toevoegen…   Plaatsen