

**Faculdade de Design,
Tecnologia e Comunicação**
Universidade Europeia

Tayssa Larrubia Morett

**Communication and Advertising in the Beauty Industry:
A connection to Women's Consumer Behavior**

Orientadora: Doutora Ana Patrícia Silveira

2022

TAYSSA

LARRUBIA MORETT

**COMMUNICATION AND ADVERTISING IN
THE BEAUTY INDUSTRY: A CONNECTION
TO WOMEN'S CONSUMER BEHAVIOR**

2022

**TAYSSA
LARRUBIA MORETT**

**COMMUNICATION AND ADVERTISING IN
THE BEAUTY INDUSTRY: A CONNECTION
TO WOMEN'S CONSUMER BEHAVIOR**

Dissertação apresentada ao IADE - Faculdade de Design, Tecnologia e Comunicação da Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design e Publicidade realizada sob a orientação científica da Professora Doutora Patrícia Silveira, Professora Associada da Faculdade de Design, Tecnologia e Comunicação da Universidade Europeia.

Firstly, I dedicate this work to my biggest supporter in this world. The one who has never measured efforts to make me happy always believed in my dreams, and let me follow my intuition. Without your hand to hold, it wouldn't be possible. You made me wise and this is for you, Dad.

I also dedicate this master thesis to the woman of my life, to my role model, to the one who taught me everything that I know and my biggest motivation to be strong and fierce. Mom, we are women we understand each other in a way no one could, you are the reason I chose this investigation.

Finally, I dedicate this to all women in my life who have inspired me and to all women in this world. May we be forever happy, free, strong, and who we want to be without judgment and standards.

acknowledgments

This master dissertation was one of the most challenging things I've ever faced. I would like to start recognizing my work, and the tough hours, days, weeks, and months that I gave to this thesis while working a full-time job and starting to manage my own business. I am proud of how far I've come and the results of my hard work, but it wouldn't be possible without the ones who stood by my side for these months.

I would like to thank Professora Patricia Silveira for being my mentor and advisor along this process, helping me find myself, pushing me to do the best I could, and having patience with my limitations.

I would like to give a really special thank you to my one and only, Rennan Moreno, who was and is by my side every day, pushing me to be the best version of myself and being one of my biggest motivations to accomplish this.

To Carolina Xavier, my deepest thank you for your friendship, help, and support not only during this work but for the last 5 years. To Carla Fracetti and Julia Fernandes, for being there every day, no matter what. I love you all and I appreciate you so much. You are family to me! Thank you for everything.

Finally, to all women in my life: to my mom, my grandmother, my aunt, my sisters-in-law, and my friends back in Brasil. To my babies who are growing up to become strong and independent women, Alice, Manuela, and Paola. I love every one of you.

"Rien ne nous limitait, rien ne nous définissait, rien ne nous assujettissait; nos liens avec le monde c'est nous qui les créions ; la liberté était notre substance même."

"Que nada nos limite, que nada nos defina, que nada nos sujeite. Que a liberdade seja nossa própria substância."

Simone de Beauvoir

palavras-chave

Publicidade, Comportamento do consumidor, mulheres, indústria de beleza, Fenty Beauty

resumo

O conceito de publicidade e indústria de Beleza tiveram um aumento significativo no ponto de vista dos consumidores no século XXI. O processo de investigação foi desenvolvido com uma revisão de literatura explicando conceitos como eficácia da publicidade, as aplicações do *Femvertising* e os principais métodos para compreender o comportamento do consumidor do género feminino e as decisões de compra.

A presente investigação visa reconhecer a conexão existente entre a publicidade e indústria de Beleza tencionando perceber como as marcas se posicionam atualmente. Para além disso, identificar e analisar como a publicidade e as redes sociais da marca de maquiagem da Rihanna, cantora e dona da Fenty Beauty, geram engajamento com as consumidoras, fomentando uma reflexão positiva no empoderamento feminino e na mudança de mentalidade na indústria de Beleza. A investigação procede com uma metodologia qualitativa para desenvolver uma análise de conteúdo do lançamento da marca em 2017 e redes sociais em 2022, interpretando as categorias definidas para obter resultados.

Os resultados mostram que a forma como a marca se posiciona e cria publicidade nas redes sociais, geram uma conexão com o consumidor do género feminino através da identificação pela diversidade, inclusividade e representatividade apresentadas.

Keywords

Advertising, consumer behavior, women, beauty industry, Fenty Beauty

abstract

The concept of advertising and the beauty industry had a significant increase in its relevance from the customer's point of view in the 21st century. The research process was developed with a literature review explaining the concepts that determine advertising effectiveness, the applications of femvertising, and the main methods to understand women consumer behavior and purchase decision.

The present investigation aims to recognize the connection between advertising and the beauty industry to understand how brands position themselves nowadays. Furthermore, identify and analyze how advertising and social media of Rihanna, singer, and owner of makeup brand Fenty Beauty, generate engagement with their female customers, fostering a positive reflection on female empowerment and the change of mindset in the beauty industry. The investigation continues with a qualitative methodology, to develop a analysis of Fenty Beauty's first launch in 2017 and their Social Media in 2022, interpreting the defined categories to generate the results.

The results show that the way the brand is positioned and how creates advertising and social media, generates a connection with women consumers through identification with diversity, inclusivity, and representativeness.

INDEX

FIGURES INDEX	viii
TABLES INDEX	xi
INTRODUCTION	1
1. LITERATURE REVIEW	4
1.1 Contextualization of Advertising	5
1.1.1 The components within Advertising Effectiveness	5
1.1.2 The concept of Femvertising and its applications	13
1.1.3 Breaking Advertising Stereotypes in Beauty Industry	14
1.2 Process of Women's Consumer Behavior	17
1.2.1 The quest for understanding Customer Behavior	17
1.2.2 Action and Purchase Decision-making of Female Consumers	19
1.3 Final Notes	26
2. METHODOLOGY	27
2.1 Methodology, Objectives and Research Question	28
2.2 Case Study Context	32
2.2.1 Fenty Beauty Description and History	32
2.3 Fenty Beauty Content Analysis	35
2.3.1 Brand Position and Communication on Social Media	37
2.3.2 Customer Engagement on Social Media	49
2.4 Discussion of Results	59
3. CONCLUSIONS, LIMITATIONS AND RECOMMENDATIONS	63
3.1 Conclusions	64
3.2 Limitations of the Research	66
3.3 Recommendations for Future Studies	67

REFERENCES 68

FIGURES INDEX

Figure 1: Advertising and Advertising Research Related to the model p. 61

Figure 2: Global Brands Magazine

Figure 3: Black Box Model (Kotler et al., 2004)

Figure 4: Factors Influencing Consumer Behavior (Kotler & Armstrong, 2012 p. 271)

Figure 5: Simple Model to Analyze Consumer Decisions – Source: Schiffman and Kanuk (1997, p. 400)

Figure 6: The Engel-Kollat-Blackwell complete model of consumer decision-making (Engel et al., 1968, p. 500)

Figure 7: Conceptual Model presenting the impact of advertising tactics. Kaur and Hundal (2017, p. 9)

Figure 8: Fenty Beauty Logo

Figure 9: <https://www.thinkwithgoogle.com/future-of-marketing/management-and-culture/diversity-and-inclusion/-fenty-beauty-inclusive-advertising/>

Figure 10: Rihanna – FENTY BEAUTY (The New Generation of Beauty)

<https://www.youtube.com/watch?v=KZWsJzTn20k>

Figure 11: Fenty Beauty TikTok Post on May 24, 2022

Figure 12: Fenty Beauty YouTube Video on May 7, 2022

Figure 13: Fenty Beauty Instagram Feed from April 15 to April 18

Figure 14: Fenty Beauty TikTok Feed April 8th to April 20

Figure 15: Fenty Beauty TikTok on March 28

Figure 16: Fenty Beauty Tweets on April 15, 20, 22 and 23.

Figure 17: Fenty Beauty YouTube Feed

Figure 18: Fenty Beauty Instagram Feed April 1st (rightmost at the bottom corner) to April 4th (leftmost at the top corner)

Figure 19: Fenty Beauty Instagram Feed April 4th (rightmost at the bottom corner) to April 7th (leftmost at the top corner)

Figure 20: Fenty Beauty TikTok Feed from March 29 to April 12th

Figure 21: Fenty Beauty Tweet on April 15th

Figure 22: Fenty Beauty YouTube Videos from March to May 2022

Figure 23: Fenty Beauty YouTube Playlist Feed

Figure 24: Fenty Beauty TikTok Post on March 8

Figure 25: Fenty Beauty YouTube Video on Feb, 4th

Figure 26: Fenty Beauty YouTube #Shorts on Feb, 17

Figure 27: Fenty Beauty YouTube #Short on March 8

Figure 28: Fenty Beauty YouTube #Short on March 23

Figure 29: Fenty Beauty YouTube #Short on May 20

Figure 30: Fenty Beauty Tweet on April 12

Figure 31: Fenty Beauty Tweet on April 12

Figure 32: Fenty Beauty Tweet on April 16

Figure 33: Fenty Beauty Tweet on April 26

Figure 34: Fenty Beauty Tweet on April 13

Figure 35: Fenty Beauty Tweet on April 15

Figure 36: Fenty Beauty Tweet on April 26

Figure 37: Fenty Beauty Instagram Post on April 7

Figure 38: Fenty Beauty Instagram Post on April 10

Figure 39: Fenty Beauty Instagram Post on April 11

Figure 40: Fenty Beauty Instagram Post on April 12

Figure 41: Fenty Beauty Instagram Post on April 23

Figure 43: Fenty Beauty TikTok Post on April 1st

Figure 44: Fenty Beauty TikTok Post on April 7

Figure 45: Fenty Beauty TikTok Post on April 12

Figure 46: Fenty Beauty TikTok Post on April 14

Figure 47: Fenty Beauty TikTok Feed

TABLES INDEX

Table 1: Advertising Function. Self Elaboration

Table 2: The HOE Model Steps. Self Elaboration

Table 3: Categories used in content analysis. Self Elaboration

Table 4: Data collection of Fenty Beauty Instagram Posts on June 26, 2022. Self Elaboration

Table 5: Data collection of Fenty Beauty TikTok Posts on June 26, 2022. Self Elaboration

INTRODUCTION

Within the research area of advertising, there are a lot of concepts that can help understand the process to achieve effectiveness. Brands need deeply know their audience to conquer them into customers (Kingsnorth, 2019), through understanding consumer behavior and purchase decision, brands and companies will be able to create their advertising strategy based on the Hierarchy-Of-Effects (HOE) model created by Lavidge and Steiner (1961). The studies of consumer behavior and purchase decision started with Watson (1913), in which the psychologist stated that all human behavior was a consequence of the environment, this conception was later adapted and improved as a result of what influences the purchase decision. Kotler and Armstrong (2004) suggested that the process of consumer behavior and purchase decision are influenced by cultural, social, personal and psychological factors, Khan (2006) complements that the answer to define consumer buying behavior depends on cultural background, our social cycle, our values, beliefs, motivation, personality and social class. In order to understand the process, professionals also need to learn “what consumers buy, where they buy, how and how much they buy, when they buy, and why they buy” (Kotler & Armstrong, 2018) and knowing this is how brands and companies get to effectiveness (Kingsnorth, 2019). Additionally, the study by Rahmi, Tayeb and Amerkhail (2020) concludes that “for effective advertising to take place, the target audience must be extensively reached to know their consumption pattern and behavior toward products and services.” (p.930).

In this master dissertation, we reflected mainly on how brands position themselves to have effective communication. As researched, although the literature review did not present a consensus for all of the components, the concepts of creativity, memory, branding, content marketing and design were the most common in studies of advertising effectiveness (Ang et al., 2007; Kingsnorth, 2019; Rahmi, Tayeb & Amerkhail, 2020; Rana & Arora, 2021; Shen et al., 2021; Shrivastava, Nagar & Gill, 2021). These concepts are presented with a connection among them, as creativity is part of content marketing and design, branding is inserted in creativity, content marketing and design as well and all of the components help increase memory. Researchers investigated that creative advertisement were more likable for people to pay attention to, increasing recognition and hence memory (Ang & Low, 2000; Pieters et al., 2002; Stone et al., 2000).

Moreover, other studies have shown the way beauty is applied and perceived in advertising can influence customer behavior. Beauty Advertising shapes the mind of most women with the idea to follow a standard and stereotyped look (Danylova, 2020; Rani Jha, 2016), yet make-up and beauty products purchases continue to increase over the years and the industry is matching this growth (Loewenthal, 2020). With so many beauty advertisements displayed, we must consider that not all of them represent women with diversity and inclusivity, and it is at this point that the concept of femvertising emerges, understanding the social responsibility for the feminist movement (Menéndez, 2019). For instance, the movement contemplates female empowerment, celebrating diversity and expanding the beauty standards (Leboeuf, 2019), but some might consider the application of femvertising a risk to all advertising (Zeisler, 2016) because it can turn the concept into a lable not achieving the original goal proposed by Samantha Skey in 2014.

To work on all of the concepts, the investigation main objective is to understand how effective advertising and communicating values can increase brand strength through the engagement of female consumers, in the context of one brand, Fenty Beauty, Rihanna's make-up brand. This contributes to unfolding the main question: **“How does Fenty Beauty successfully communicate its values generating customer engagement?”** As most of the research in the area is usually focused on a quantitative approach to comprehend if the communication generates customer engagement, the differential of this dissertation is identifying how, understanding the connection between communicating the brand's values, advertising effectiveness and the engagement from the customers.

This master dissertation is divided into 3 main chapters. First, the Literature Review, comprehending all theoretical concepts used and analyzed in this research. The themes of Advertising and Advertising Effectiveness, Beauty Industry and Femvertising and Women Consumer Behavior were addressed to create a solid theoretical basis to create a connection with what was later analyzed; followed by chapter 2 with the description of the appropriate methodology used and a qualitative approach with a thorough content analysis of Fenty Beauty's launch and Social Media channels. The methodology explores how the goals were reached through understanding the communication and the customer engagement of the brand and how the analysis connects with the literature review; chapter 3 develops the results obtained raising conclusions of

the study, as well as the limitations along the work in progress and recommendations for future research on the subject.

1. LITERATURE REVIEW

1.1 Contextualization of Advertising

1.1.1 The components within Advertising Effectiveness

Defining effectiveness in advertising can be challenging, especially when there are so many variables to take into consideration. This project aims to understand how effective advertising and communicating the brand's values can generate engagement on social media. Research on the subject shows that customers actively process those advertisements that coincide with particular purchase needs, and that exists a specific order in which customers respond to advertisements, being related to the cognitive or affective appeal of the advertisement (Aitken et al., 2008).

For an advertisement to influence consumer behavior, the consumer goes through the reception stage, usually hierarchical in nature (Barry & Howard, 1990) but with particular needs and specific responses to the advertisement. After that, the ideology along with integration, shifts the focus of the research to understand the role that media has in everyday life and what contributes to particular ideologies. The last stage, reflection, and reconstruction focused on studying media culture in everyday life hence reflecting on which type of discourse would set off triggers in different social groups in society (Aitken et al., 2008).

Nowadays, there is only so much that brands can do to conquer their customers while having the three stages previously mentioned in mind (Kingsnorth, 2019). However, as Kingsnorth states, with globalization and digital marketing, brands need to stand out furthermore adapt to be relevant in the industry. The basic principle for creating a relationship between brand and customers is the branding of the company, having the brand communication focused on the client, answering its needs, and wishes, being where they are, doing what they do, for the customers to have the brand as something they look up to (Kingsnorth, 2019). This is the proposition effect, as Kingsnorth (2019) suggests “no area of marketing is doing its job effectively if it doesn't reinforce or strengthen the brand” (p.34).

The study proposed by Rahmi, Tayeb and Amerkhail (2020), in the scope of “The Impact of Advertising on Consumer Buying Behavior”, focuses on providing and proving to companies in the Kabul Province that advertising their products and services affects their output in terms of sales. The researchers examined the impact of advertising on consumer buying behavior through a survey research design, collecting data from the respondents through a questionnaire, to later test

the hypothesis with the multiple regression techniques. The study finds out that advertising, if effective, plays an important part in competitive advantage as it develops a "significant and positive" relationship with variables such as: emotional response, environmental response, and brand awareness. The result of the study is consistent with the research done and the main recommendation states "that for effective advertising to take place, the target audience must be extensively reached to know their consumption pattern and behavior toward products and services."(p. 930). Furthermore, Kingsnorth (2019) informs that branding is a part of the ecosystem of the impact advertising has on customer behavior, consequently is one of the key factors in advertising effectiveness.

Creativity and Memory also have a huge influence on the behavior of the consumers, being key factors to lead to a conversion (Smith et al., 2008). There is no study yet on how to predict the best timing for an advertisement, so it is not possible for the brand to have timing as an advertising effect possible to predict, while branding, creativity, and memory all converge in one specific part of the advertisement effectiveness, the content (Baack et al., 2008; Kingsnorth, 2019). The main research focused on creating a connection between advertising creativity and purchase intent, as Baack et al. (2008) mentioned, Kover et al. (1995) "found preliminary evidence that advertising creativity led to increased purchase intent" (p.35). As other researchers investigated, creative advertisements were more likable and people would pay more attention to these ads, increasing recognition and attitude towards the ad and the brand in question (Ang & Low, 2000; Pieters et al., 2002; Stone et al., 2000).

For Reid, King and DeLorme (1998), most studies on creativity as an advertising effect state a positive result, they also considered creativity as a determinant factor for advertising success, as well as the creative advertisement, was more likely for society to recall because of emotional reactions and attitudes (Kover et al., 1995), but Till and Baack (2005) did not find that creativity impact on purchase intention, meaning that although the subject was already well explored and studied, there is no consensus in its effectiveness in advertising.

Besides that, the literature review divides into dimensions, some authors consider that advertising creativity has three dimensions: novelty, meaningfulness and connectedness (Ang et al., 2007), concluding that "advertisements that scored high on the three creativity dimensions also scored high on recall in addition to attitude towards the advertisement" (Baack et al., 2008, p. 86) While others divide it between divergence and relevance, for an ad to be divergent it must be

original, different, or unusual and break viewers' expectations, for it to be relevant, the ad needs to have a meaning to the audience in question, being also informative and useful for consumers regarding the product or service being advertised (Smith et al., 2008).

Although there is not a consensus on the dimensions of advertising creativity, this investigation proceeds to understand that the three dimensions of Ang et al. (2007) are similar to the two dimensions of Smith et al. (2008) since the component of novelty can be related to the component of divergence and the meaningfulness can be related to the relevance of the ad. The main difference in comparing the two pieces of research is the connectedness, as Ang et al. (2007) proposed that the consumers are emotionally connected to the ads as a result of advertising effectiveness.

Regarding memory, the concept can also influence advertising effectiveness as brains are able to recognize and recall information that was previously received. Recall and recognition are considered measures of explicit memory by most researchers (Isingrini et al., 1995; Rajaram et al., 2001; Shapiro et al., 2001).

As mentioned before, ad creativity is linked to recall (Mulligan, 1998; Walker & Von Gonten, 1989) and other researchers have linked increased recognition rates to increase attention (Navalpakkam & Itti, 2005) which increases recall (Baack et al., 2008). It is possible to consider that the concepts of attention, recognition, and recall are connected functioning in a cycle in which the increase of one concept increases the others, respectively.

The three creativity dimensions (novelty, meaningfulness, and connectedness) proposed by Ang et al. (2007) are relevant too in the studies of memory (recognition and recall) since novelty has proven to increase attention in advertising, meaningfulness and connectedness also impact on advertising effectiveness, creating nexus between the dimensions and the theory of recognition and recall (Pieters et al., 2002).

The process of branding also has an impact on how advertising is made along with advertising effectiveness (Kingsnorth, 2019). According to Kingsnorth, having a clear communication of the brand while imagining the company as a person are both powerful frameworks for businesses, impacting advertising effectiveness. In order for companies to thrive in advertising and the digital world nowadays, creating a solid brand is the best strategy to later apply all of the technical strategies. What Kingsnorth explained, can also be proved in the research "The Impact of Advertising on Consumer Buying Behavior" (Rahmi, Tayeb & Amerkhail, 2020)

as one of the conclusions of the authors is that “Brand awareness shows statistically significant unique contribution in explaining consumer buying behavior”. The result of the study shows that the third hypothesis “Brand Awareness does not positively affect consumer buying behavior” is rejected and the alternate hypothesis accepted. Additionally, other three hypotheses were tested in the study:

1. Emotional response does not positively affect consumer buying behavior;
2. Environmental response towards brand does not positively affect consumer buying behavior;
4. Sensory stimulated advertising does not positively affect consumer buying behavior.

It is possible to conclude that all three hypotheses agreed with the theory proposed by the authors (Rahmi, Tayeb & Amerkhail, 2020), meaning that hypothesis one is rejected and that the alternate hypothesis is accepted concluding that the emotional response positively affects consumer buying behavior. For the second hypothesis, the result is also rejected and the alternate hypothesis that the environmental response towards brands positively affects consumer buying behavior is accepted. Lastly, the fourth hypothesis has the same outcome as the other hypotheses, which state that the results are rejected and the alternate hypothesis is accepted, agreeing with the theory that the sensory stimulated advertising positively affect consumer buying behavior. The entire study and the validation of the hypotheses, as well as the conclusions and recommendations, help prove that the literature review along this master thesis is solid that branding is an important part of advertising effectiveness and also that there are a lot of components that can positively affect consumer behavior as it is possible to read it in the next pages.

First of all, defining value, mission, vision, and visual identity are a must in the main latest research, moreover a common opinion among book authors and marketing specialists as the identity of the brand (Leland, 2016; Nuseir, 2016). Both researchers affirm that focusing on developing these components has proved to increase trust and retention of consumers because it gives meaning to the advertising, improving recall and recognition of the brand with the audience. As mentioned before, Rahmi, Tayeb and Amerkhail (2020), also recommended “that for an effective advertisement to be ensure, target audience must be extensively studied to know their consumption pattern and buying behavior” (p. 930). Strong branding can also persuade potential

customers in the purchase-decision process, being one the most important assets in advertising (Rana & Arora, 2021).

Besides that, another component that influences advertising effectiveness and is directly connected to the elements of creativity, memory and branding mentioned before, is content (Kingsnorth, 2019). In most literature reviews (Holliman & Rowley, 2014; Kakkar, 2017; Kingsnorth, 2019; Wang et al., 2017) nowadays, Content Marketing is considered a key pillar of success, most of its use is related to developing brand awareness, engagement, trust and customer loyalty. One of the most important parts of any marketing or communication strategy, is also designed to create and maintain the relationship with customers. Accordingly to Kingsnorth (2019), for content to be effective in advertising, it must be credible, shareable, useful or fun, interesting, relevant, timely, different, on-brand and authentic. It also has the potential in changing consumer behavior, being a key factor for this investigation on how effectively communicating values can generate engagement.

In addition, the empirical study “The Effects of Advertising on Consumer Buying Behavior” by Shrivastava, Nagar and Gill (2021) was designed to understand the impact of advertising on the buying behavior of FMCG (Fast-Moving Consumer Goods) as well as what impacts the consumer behavior. The research was performed with a large sample of Gen Z in India, using an exploratory descriptive research method through a questionnaire exploring the relationship between advertisement and consumer buying behavior. The study shows that content marketing performed on Social Media and television are the most popular advertising platforms for consumers and that “Brand Ambassadors, Sports Personalities, Attractiveness of the product, Tag lines, Jingles followed by the price were the factor which influence the buying” behavior of consumers (p. 1). Simultaneously, content marketing also implies having an effective design, focused on user experience and design thinking to raise the quality and strength of advertising (Rana & Arora, 2021). All of the aspects mentioned before, impact somehow the advertising validity, creating a cycle among them. The authors complete the reasoning with great content marketing and design, for example, will reassure the creativity of the advertisement making it more memorable and confirming its effectiveness (Shen et al., 2021).

As proven that creativity, memory, branding, content marketing, and design have a positive outcome on advertising effectiveness (Ang et al., 2007; Kingsnorth, 2019; Rahmi, Tayeb & Amerkhail, 2020; Rana & Arora, 2021; Shen et al., 2021; Shrivastava, Nagar & Gill, 2021). The

purpose of this dissertation is to understand how effectively communicating in advertising engenders engagement and also the decision to purchase a product. The Hierarchy-Of-Effects (HOE) model created by Lavidge and Steiner (1961) represents and analyzes the progression of decision-making with the seven successive steps: *unawareness, awareness, knowledge, liking, preference, conviction, purchase* to identify the important variables for the consumer in question. Different authors such as McGuire (1968) developed other HOE models but most of them focused on developing a sequence of cognition “(e.g., attention, learning, yielding) - affect (e.g., attitude) - intentions (e.g., to recommend or purchase the brand)” (Smith et al., 2008, p. 52).

In HOE models, the customer at the beginning has no awareness or information about the brand being advertised (Lavidge & Steiner, 1961 p. 61). In order to establish a connection among the steps of the HOE model, we must review each advertising function and its meaning:

Cognitive	The cognitive is the ‘realm of thoughts’. Here, the focus of the advertising must be providing information and facts that interest the audience;
Affective	The affective is the ‘realm of emotions’, focusing the ads on the attitudes and feelings of the audience;
Conative	The conative is the ‘realm of motives’, this is the final part and the ad should stimulate or direct desires.

Table 1: Advertising Function.

As Lavidge and Steiner (1961) explained in the HOE model, consumers do not go from disinterest to purchase intention in one step, willingly, they go through several steps until they are ready to be purchasers. Advertising must follow the structure to achieve effectiveness in the final step as is possible to see in Table 2 and Figure 1.

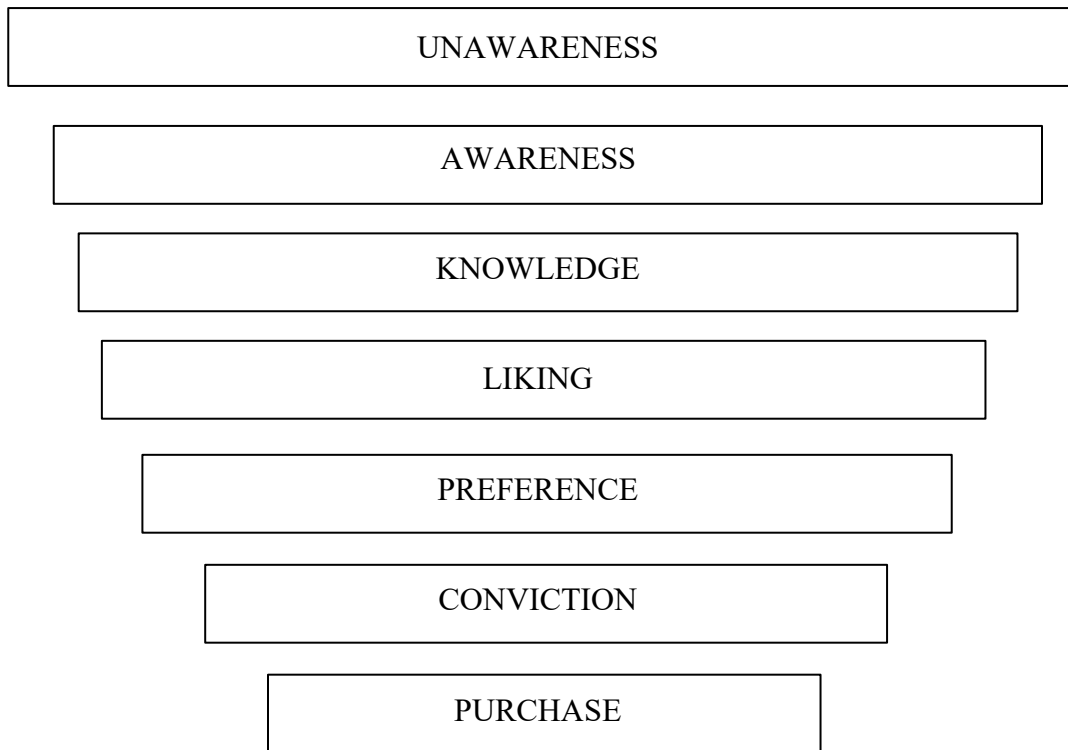


Table 2: The HOE Model Steps.

- Unawareness
 - This is not even a step, but it is getting closer to the first one. Here, the consumers are completely *unaware* of the existence of the product or service;
- Awareness
 - The *awareness* is the bottom step, meaning that potential customers lie here, start to realize the existence of the product or service;
- Knowledge
 - One step closer to purchase, but yet very far. In this step, potential customers *know* what the product or service is and what it has to offer;
- Liking
 - Here, the customers know that the product or service has something they are interested in and *actually like it*;
- Preference
 - The product or service in question *interests* the customers more than the other possibilities;

- Conviction
 - Having a conviction that the preference and the desire to buy makes sense, in a way that they are *convicted that the purchase is wise*;
- Purchase
 - The final step that all advertisers want to reach, this moment *converts the attitude of wanting to buy something into actual purchase*.

TABLE 1
ADVERTISING AND ADVERTISING RESEARCH RELATED TO THE MODEL

Related behavioral dimensions	Movement toward purchase	Examples of types of promotion or advertising relevant to various steps	Examples of research approaches related to steps of greatest applicability
CONATIVE —the realm of motives. Ads stimulate or direct desires.	PURCHASE	Point-of-purchase Retail store ads Deals "Last-chance" offers Price appeals Testimonials	Market or sales tests Split-run tests Intention to purchase Projective techniques
	CONVICTION		
AFFECTIVE —the realm of emotions. Ads change attitudes and feelings.	PREFERENCE	Competitive ads Argumentative copy "Image" ads Status, glamor appeals	Rank order of preference for brands Rating scales Image measurements, including check lists and semantic differentials Projective techniques
	LIKING		
COGNITIVE —the realm of thoughts. Ads provide information and facts.	KNOWLEDGE	Announcements Descriptive copy Classified ads Slogans Jingles Sky writing Teaser campaigns	Information questions Play-back analyses Brand awareness surveys Aided recall
	AWARENESS		

Figure 1: Advertising and Advertising Research Related to the model p. 61

As Figure 1 shows, each stage of the Hierarchy-Of-Effects model has a specific type of promotion/advertising that is relevant to accomplishing the main goal of the stage. For example, the cognitive stage aims to grant information and facts, using types of promotion that provide reaching the main goal of the dimension, like descriptive copy, slogans, announcements, and others. As for the affective stage, which is focused on attitudes and feelings, it is preferable to use image ads to appeal to connections with the audience and a more competitive and argumentative copy. Lastly, the conative stage is conducted to stimulate desire and purchase, using promotion and ads in-store, testimonials, appeal to exclusivity, and the strategy of lacking products or services to awaken people's interest in completing the purchase.

At this point in the literature review, we intend to find out in which part of the HOE model (Lavidge & Steiner, 1961) the concepts of creativity, memory, branding, content marketing, and design fits better. When branding and creativity are used in advertising, usually improve memory (recognition and recall) being most used in the cognitive dimension while content marketing and design are topics that relate to branding and creativity as well, the focus of both is the affective dimension to create compelling storytelling in order to make the audience step further, after that we end up concluding that all of the concepts are present in all three dimensions of the model as part of advertising effectiveness.

The seven steps of the HOE model were mostly inspired by the Marketing Funnel created by E St Elmo Lewis in 1898. Nowadays, brands and companies still use what has been known as the first formal theory of marketing, but researchers and marketing professionals think it no longer applies as the process is not that simple (Ritson, 2016). The same source explains that the insertion of new channels and the technological advances in today's digital world have changed upside down the funnel, needing professionals to adapt to these tactical options but also focusing on one part of the funnel as a way to keep its effectiveness.

1.1.2 The concept of Femvertising and its applications

The concept of femvertising emerged from the need to understand advertising while focusing on social responsibility and the feminist movement for gender equality (Menéndez, 2019). The concept proposed by Hamlin and Peters (2018) defines advertising as emancipatory discourse also known as empowerment. The idea of Femvertising confronts and reflects on stereotyped advertisements and the societal stigma (Akestam, Rosengren & Dahlen, 2017) to provide respect, empowerment, and representation to women worldwide (Hamlin & Peters, 2018). With the rise of Social Media, the idea of the concept became more popular as women are more focused on the movement and also on spreading body positivity messages.

The term goes back to 2014, after SheKnows Media's CEO, Samantha Skey, created it and defined it at Advertising Week New York as "advertising that uses pro-female talent and messages and content that seeks to empower women and girls"¹. After that, she created the Femvertising

¹ <https://www.femvertisingawards.com>

Awards to stimulate and “celebrate brands whose advertising defies gender stereotypes and empowers women and girls”².

Since most articles, works and studies are still recent, there is no consent in the literature review. Zeisler (2016) considers the definition of femvertising as a risk to the business as it can turn the concept into a label, stereotyped, and end up depoliticizing feminism. While Becker-Herby (2016), states that femvertising is more connected to the authenticity of the brand and the moral authenticity is communicated by the way women are shown in advertising the real feelings it provokes nowadays. Hernández and Sepúlveda (2022) complements that:

“it is possible to recognize that this advertising strategy seeks brands to transform historical advertising content to break stereotypes derived from the sexual division of labor, for instance, objectification, hypersexualization, and the standard of feminine beauty, by using messages close to women's realities, which project a new individual and collective reality for women.” (p. 87)

Furthermore, the movement is also considered a tool for female empowerment, which celebrates diversity and expands the beauty standards, aiming to limit body shame to improve body pride (Leboeuf, 2019).

1.1.3 Breaking Advertising Stereotypes in Beauty Industry

In a competitive market such as the beauty and cosmetics market, brands need to stand out from one other to conquer their parcel of loyal customers (Kingsnorth, 2019). There are so many possibilities when it comes to choosing a topic to stand out, going from advertising to the products or just standing out as a brand. The literature review conducted is mostly with articles and intends to comprehend how advertising works in the beauty industry and how brands communicate on social media.

Over the last decades, with the rising of media in general, most advertisements, still have a disrespectful way to talk to and speak about women. But the concept of beauty advertising, has a deeper meaning socially, as Rani Jha (2016) said: “Physical appearance and attractiveness is a form of privilege (and a type of currency, or capital), as many feminist sociological, psychological,

² <https://natfluence.com/interview/samantha-skey/>

and media-based studies have shown time and time again;” (p.16). Advertising of beauty products still shapes the mind of society, especially women, to be “perfect”, with the idea that your physical appearance must follow society’s, reinforcing a stereotyped message that the good qualities of women are related to their look (Danylova, 2020; Rani Jha, 2016).

Media can set the way people live and as mentioned above, still shapes how we should look (Danylova, 2020). Danylova (2020) in her master thesis completes that by reinforcing the image of the perfect woman, most women live under the social pressure of always looking pretty. Beauty also determinates success, as Cash and Pruzinsky (1990) conclude that beauty is not only about being beautiful but that, slim and attractive people are often considered glamorous while overweight people are not perceived in the same way. The problem raises doubts in women and it has shown that the tireless search for the perfect body and the perfect face has made women lose their self-esteem and confidence if they don’t look like the social stereotype. According to Klein (2013), this takes to the point that most females don’t feel good about their body appearance and that is considered normal to feel that way. This process has resulted in a search for crazy diets, surgical procedures, and a significant increase in the purchases of beauty products and make-up to maintain beauty and youth (Danylova, 2020).

The rise of make-up and beauty items purchases had a significant increase in the last years, also increasing the number of companies in the industry, yet, somehow “consumption has found a way to match that growth” explains Loewenthal (2020) in her master thesis.

Dove was a pioneer in the movement for a change in advertising and the beauty industry, breaking barriers and confronting people out of their comfort zone (Lee, 2018). The author also shows in his empirical studies that after years of only seeing white, slim, blue/green eyes models in every beauty advertisement, in 2004 Dove challenged the industry with the “Campaign for real beauty” in which women were for the first time represented in all different sizes, colors, and hairs, showing diversity.



Figure 2: The success of Dove's Real Beauty Campaign: Global Brands Magazine

Furthermore, authors like Shields (2013) reflect on how advertising affects self-image and other researchers linked beauty advertising to women's mental health (Danylova, 2020; Mair, 2019). Besides that, it is also associated with disorders like body dysmorphia, social anxiety, obsessive-compulsive, and panic disorder (Aderka et al., 2014), and the list keeps going with depression, more eating disorders, psychological distress, low self-esteem, self-harm, and even suicidal feeling (Black et al., 2019; Octan, 2017).

Beauty brands have a long way to go to minimize the effects that the advertising can have on women (Syaharani, 2021) and in a world with constant information and people being more and more aware of the situation, there shouldn't be room for inducing these types of feelings in the female audience. The question brands, advertisers, and any other media professional should be asking is: How is my audience going to feel? - if at any point, there is even a small doubt that people might get offended or feel bad, the advertising is now in conflict with the ethics of professionalism (Kingsnorth, 2019).

This particular study is aimed to take a closer look at a famous beauty brand, Fenty Beauty, to comprehend the movement the brand started and find out how communicating with more awareness, ethics, and being true to the value, mission, and vision of the company can help its strength. More important than just communicating, is actually being focused on doing and not only

showing, a situation that was criticized by Dove consumers saying that the brand was “hypocritical” until “sneaky” (Syaharani, 2021).

1.2 Process of Women's Consumer Behavior

1.2.1 The quest for understanding Customer Behavior

Originally, the concept of customer behavior starts with the theory of behaviorism by the Russian philosophers Vladimir Mikhailovich Bechterev and Ivan Petrovich Pavlov in which Bechterev proposed the studies of psychology that is based on the behavior and Pavlov was the first to suggest the conditioning of behavior (Watson, 1913). That inspired John Broadus Watson to later in 1913 write an article “*Psychology as the Behaviorist views it*”. From that moment, he was known as the father of behaviorism and projected that the study of psychology shouldn’t be only about the mind as in thoughts or feelings but to understand human behavior through observation (Watson, 1913).

The behaviorism theory, still used nowadays, states that the classic behavior is based on the stimulus-response (Figure 3) meaning that every behavior is caused by a specific and external stimulus. The psychologist believed that all human behavior was a consequence of the environment and subsequently other psychologists, philosophers and authors believed and based their theories on this concept (Watson, 1913).

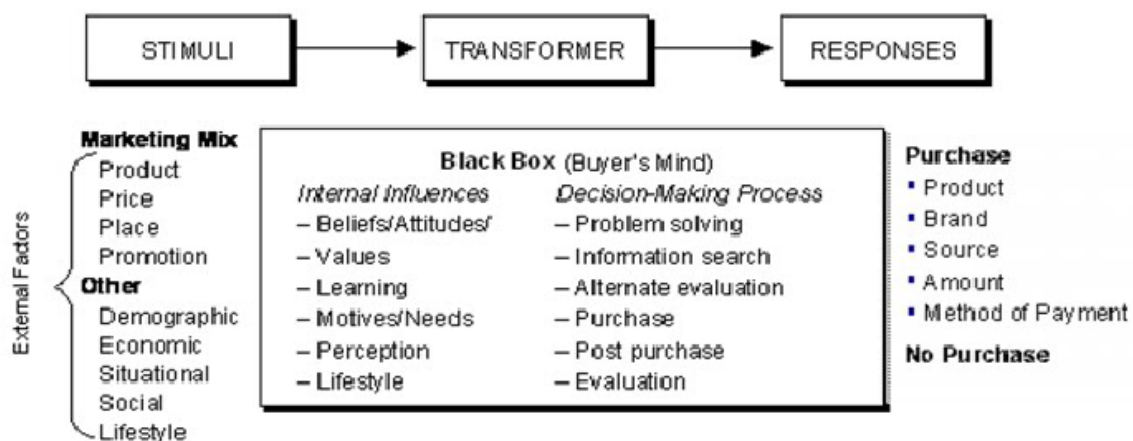


Figure 3: Black Box Model (Kotler et al., 2004)

With that in mind, in this part of the literature review, we will manage to understand that consumer behavior is perceived by most theoreticians as the observation of the customer in the purchase decision process. Mentioning a few researchers in chronological order, Richers (1984) distinguishes consumer behavior focused on the emotions involved in the purchase decision process, from the selection of the product or service to the fulfillment of needs and desires. Most agree, but yet complement the researcher that consumer behavior is also based on theories of society from different perspectives (Schiffman & Kanuk, 2000). Another researcher has articulated throughout his career that to properly perform the marketing purpose of attending and pleasing the customer, it is necessary to understand the consumer behavior (Kotler & Keller, 2006). For Guolla et al. (2011), consumer behavior is a process and a series of actions that people do to select, purchase, evaluate and consume the product or service in order to fulfill their needs and desires. Recent studies by Kotler and Armstrong (2018) show again the importance of consumer behavior studies in the principles of marketing. The authors also state on the book that understanding the purchase-decision process of “what consumers buy, where they buy, how and how much they buy, when they buy, and why they buy” is a necessity for all professionals but “learning about the whys behind consumer buying behavior is not so easy—the answers are often locked deep within the consumer’s mind”. The answer can be a result that depends on our cultural background, the way we perceive the world, our social cycle, our values, beliefs, motivation, personality, social class (Khan, 2006), and in this specific case of an investigation, the self-concept. There are so many internal and external factors that can influence consumer behavior and the purchase decision process, this dissertation aspires to discern what part effective advertising and communicating clearly plays in this matter, meaning how can advertising generate engagement through emotions of female customers behavior.

The purpose of this part of the investigation is to get a perspective on women consumer behavior, understanding what are the factors that leads to female customers behavior on social media and towards advertisements.

Women control most of the consumer spending worldwide, especially on beauty products and that is why women’s consumer behavior is so important (Kaur & Hundal, 2017). Understanding the habits and motivation behind the process of purchase decision is crucial in order to understand how engaging is part of the behavior. First of all, without generalizing, most women purchase something not only because of the need but also because of the desire, acquiring a new

product can sometimes be translated into leisure, creativity, independence, and pleasure (Huddleston & Minahan, 2011).

In addition to that, authors have shown that gender can influence consumer behavior, principally in advertising, as in the researches, men usually prefer and are more persuaded by agentic elements that somehow illustrate dominance or competition while women are more persuaded by messages with a communal theme (Putervu et al., 2001). Although these associations represent the result of an analysis, they can not be generalized as they can be perceived as stereotyped (Sharon et al., 2020).

1.2.2 Action and Purchase Decision-making of Female Consumers

The purchase decision involves a lot of internal and external factors and the definition of purchase decision goes beyond just buying a product or service, it actually starts at a very early stage of the process, when the idea of buying something is just a thought (Kingsnorth, 2019). According to Khan (2006):

A process of buying starts in the minds of the consumer, which leads to the finding of alternatives between products that can be acquired with their relative advantages and disadvantages. This leads to internal and external research. Then follows a process of decision-making for purchase and using the goods, and then the post-purchase behaviour which is also very important, because it gives a clue to the marketeers whether his product has been a success or not. (p.4)

Likewise, authors also contemplated that the buying process is based on social and circumstantial influences (Churchill & Peter, 2005). However, there is no consent in the literature review on what influences the purchase decision-making of consumers, Kotler et al., (2012, p. 271), for example, disclosed that the factors that influence the process are cultural, social, personal, and psychological.

Factors Influencing Consumer Behavior

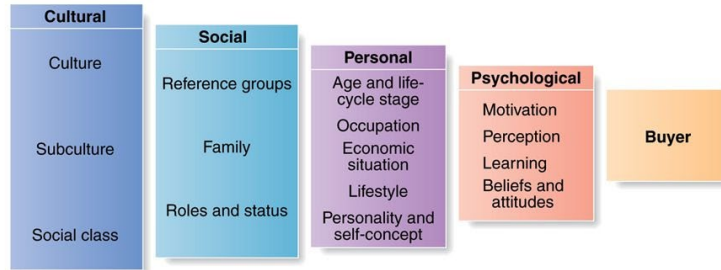


Figure 4: Factors Influenceing Consumer Behavior (Kotler & Armstrong, 2012 p. 271)

Not long after that, Soloman (2002) agreed with Kotler’s research and Schiffman and Kanuk (1997) developed what is known as the “Simple Model to Analyze Consumer Decisions”. The model consists of three main variables: “input”, “process” and “output”, input being the external influences, process the consumer decision process itself and the output as post-decision behavior, making it possible to create a connection between the model and Kotler’s theory as well.

The external influences or input is a combination between Marketing Efforts of Companies and Sociocultural Setting. Companies and businesses allocate their efforts in their products, promotion, price and distribution channels and the decision companies have will influence the consumer. Besides that, we must take into consideration the sociocultural setting such as family, informal sources, other non-commercial sources, social class and subculture and culture that influence the consumer in a more direct way. All of the components previously mentioned can have a large impact on how consumers will behave connecting the external influencers with the consumer decision process.

The consumer decision process function as a cycle, first of all, a group with recognition of need, pre-buying search, and evaluation of alternatives, that will follow to the experience that later will lead to the psychological field with the components: motivation, perception, learning, personality, and attitudes. The process can start when a consumer recognizes the need to acquire a new product, after that they search for the product, evaluating factors such as price, quality,

product, facility, and others. After that, consumers usually search for the experience, which can happen in two ways: previous experience with the brand/product in question or someone else's experience through a review/feedback. Thenceforth, the psychological field and its components will guide the consumer toward its final decision. It is important to understand at this part of the model, that the psychological field can also influence the recognition of need and the experience, explaining why the part works as a cycle. The last part, known as the “output” is focused on the post-decision behavior that is directly related to the experience the consumer had or will have, as the purchase will work in two steps: 1. Testing (the product or brand in question) and 2. Repeat Buying. Usually, both will later be post-purchase evaluated in order to define the experience.

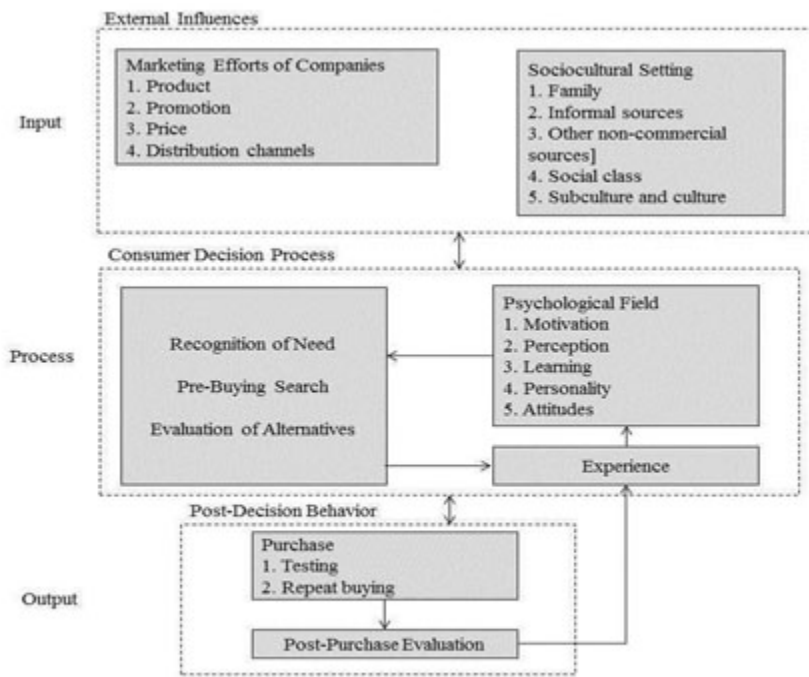


Figure 1 – Simple Model to Analyze Consumer Decisions
Source: Schiffman & Kanuk (1997, p. 400)

Figure 5: Simple Model to Analyze Consumer Decisions – Source: Schiffman and Kanuk (1997, p. 400)

In 2000, Ruggiero stated that consumers would select media content for utilitarian (e.g. informational) reasons, in order to facilitate their purchase decision-making as in the process the consumers would learn more about the brands. In 2009, Grohmann affirmed that consumers that have higher trust in self-congruent brands increased their purchase intentions.

Hence, although there is no consent in the literature review, theories and researches bump into each other with a few factors that influence the purchase decision, being the psychological the most common among them.

In addition to that, Engel et al. (1968), also developed a model that is currently used nowadays that involves most of the research on purchase decisions into one complete model. Late conclusions show that the main influence factors are personal, individual, and variable according to the environment set for the customer Engel et al. (2000).

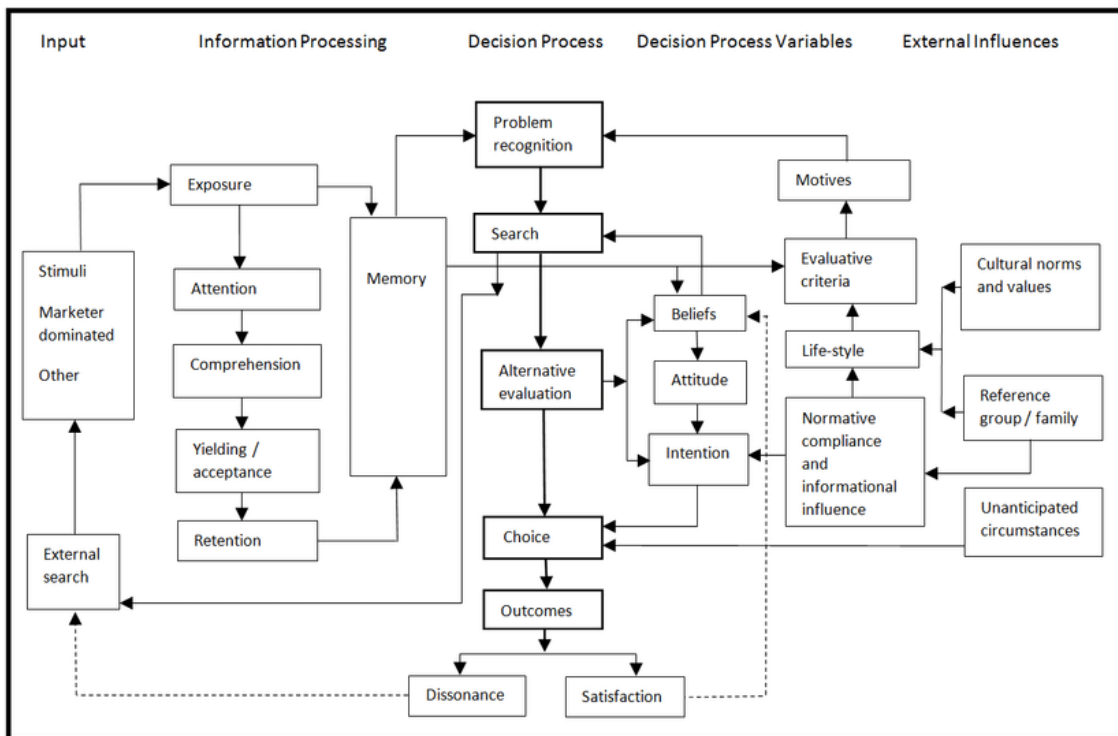


Figure 6: The Engel-Kollat-Blackwell complete model of consumer decision-making (Engel et al., 1968, p. 500)

This model gives a complete overview of the purchase decision-making, analyzing all of the variables that might be influencing the final decision, from the inputs, to information processing, to the existing variables and external influences until all of the mentioned finds each other in the middle part: the decision process. Somehow, the Simple Model to Analyze Consumer Decisions by Schiffman and Kanuk (1997) is a simpler version of the Engel-Kollat-Blackwell complete model of consumer decision-making. The model starts with the input which represents the stimuli and the marketer dominated that comes from an external search and leads to the information processing with the following components: exposure, attention, comprehension,

yielding/acceptance and, retention. Both exposure and retention are related to the memory process and the memory will guide the decision process. From the other side of the model, the external influences works like the input, but with a focus for cultural norms and values, reference group and family and other unanticipated circumstances since people are constantly influenced by the environment they are. Besides that, we also need to take into consideration the decision process variables in order to explain the decision process itself. The variables such as motives, evaluative criteria, life-style, normative compliance and informational influence comes from the external influences and will impact differently in each consumer. The memory also effects beliefs and the evaluative criteria as it makes people recognize and recall product, brands and advertising, this means that belief is also a decision process variable, along with the attitude and the intention. Lastly, the decision process itself, starts with the problem recognition, influenced by all of the components previously mentioned, after the consumer recognize the problem/need, the search process will be influenced mostly by beliefs, as people will search for products, brands or services they share values with. Thenceforth, the alternative evaluation means that the consumer already found the products/services they would set with but did not decide which one yet, here at this part, the alternative evaluation impacts the beliefs, the intention and the attitude. After the evaluation, the consumer is ready to choose and the intention of purchasing comes together with the unanticipated circumstances that can mean all sort of things: from seazonal times to the emotional connection. Finally, the outcomes is the last part of the model and it can end in two possibilities: 1. Dissonance and 2. Satisfaction. The dissonance will have a impact on the external search, as processes such as advertising or word-of-mouth can dissipate positivity or negativity about the product/service. As for the satisfaction, it will later have a impact on beliefs, as the consumer probably would not buy again a product they did not like or would buy again a product they loved. As it is possible to see on Figure 6, the model works as a mindmap that goes back and forth in different variables and other components in the purchase decision-making process and that in the process a lot can influence and be influenced, leading to the conclusion that we must take all components in consideration.

A more recent study on the “Impact of advertising strategies on the cognitive and behavioral component of attitude of women consumers” by Kaur and Hundal (2017), reflects on the impact that different marketing strategies can have on the components of the attitude of the consumers. The study aims to “evaluate the effect of advertising tactics on the cognitive

components of advertisement attitude of consumers” and also to “analyze the impact of advertising tactics on the behavioral components of advertisement attitude of consumers.” (Kaur & Hundal, 2017, p. 10), The research used factors analysis approach to measure the perception of the consumers towards the traits, the regression analysis to measure the impact of the traits on the purchase behavior and lastly, the descriptive statistics to analyze the switching behavior and the advertising. The components analyzed were Repeated Exposure, Celebrity Endorsement, Sexual Appeals and Funny characters and Comparison of products (COP). Kaur and Hundal (2017) created a model to explain the impact of the advertising tactics.

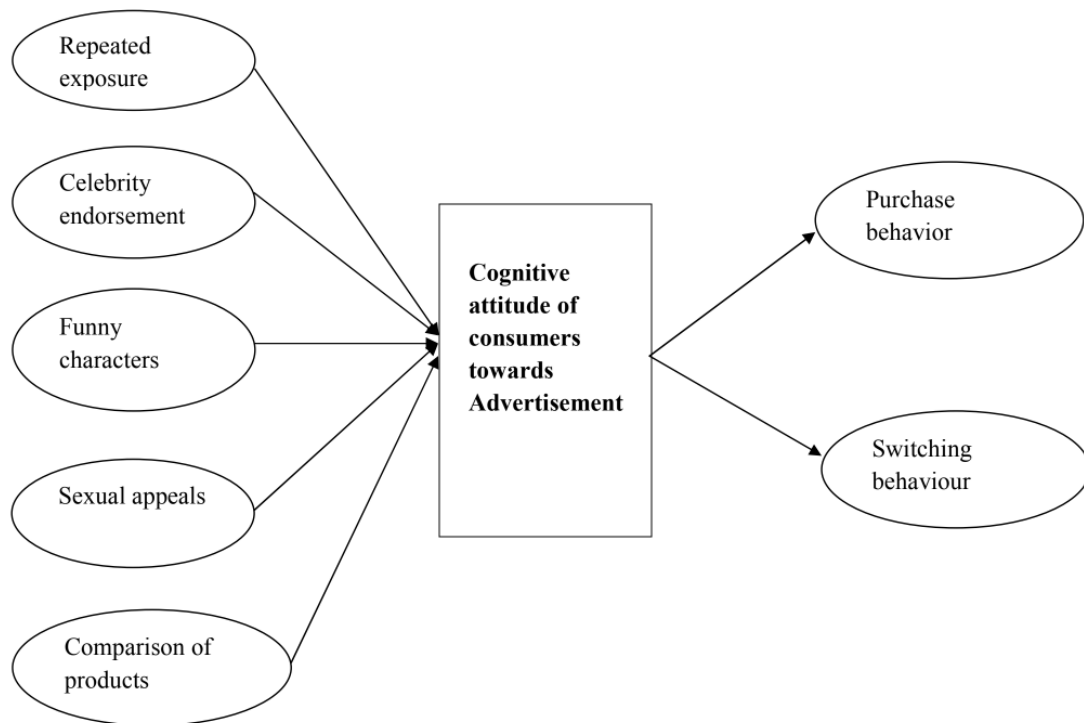


Figure 7: Conceptual Model presenting impact of advertising tactics. Kaur and Hundal (2017, p. 9)

The authors represent on the model above that all components impact on the cognitive attitude of consumers towards advertisement and that this impact will influence the purchase behavior and the switching behavior in consumers. In order to explain and prove the veracity of the model, the study proceeded with 5 hypothesis:

- “H1: Repetition of advertisement has insignificant impact on the purchase behaviour of consumers.
- H2: Celebrity endorsement of advertisement has insignificant impact on the purchase behaviour of consumers.
- H3: Sexual appeals in advertisement have insignificant impact on the purchase behaviour of consumers.
- H4: Funny characters in advertisement have insignificant impact on the purchase behaviour of consumers.
- H5: Comparison of products in advertisement has insignificant impact on the purchase behaviour of consumers.” (p. 10)

After the data collection and the analysis of the information retained, hypothesis 1, 3 and 5 were accepted and confirmed, while hypothesis 2 and 4 were rejected. Although hypothesis 1, 3 and 5 were accepted, only hypothesis 5 had a totally positive outcome, as hypothesis 1 and 3 have a negative impact on purchase behavior. This leads to the conclusion that the purchase decision is influenced by the advertising and that if the advertising has a positive influence on the mind of the consumers, it leans towards them to purchase the advertised products while the negative influence rises the distance between advertisement and consumer (Kaur & Hundal, 2017). The authors even add to the findings that the result of the study shows that:

“The other tactics like comparison of products and sexual appeals also influences the attitude of consumers towards advertisement. Along with these tactics the other important elements like the pricing element, factual information, company image shown in the advertisement influences the behaviour of the consumers. The switching behaviour of consumers has also shown the positive impact of advertisement on the perception of the consumers with regard to the advertised products.” (p. 17-18).

1.3 Final Notes

Following what was previously mentioned, the definition of advertising effectiveness depends on factors that compose effectiveness. Creativity, memory implying recall and recognition, branding, content marketing and design are proven concepts that can influence the ecosystem of consumer behavior. (Ang et al., 2007; Kingsnorth, 2019; Rahmi, Tayeb & Amerkhail, 2020; Rana & Arora, 2021; Shen et al., 2021; Shrivastava, Nagar & Gill, 2021).

Consumer behavior can be represented and explained by the HOE Model (Lavidge and Steiner, 1961) from the realization of the product to the purchase decision. Understanding women's consumer behavior in the beauty industry, awakens knowledge of factors such as cultural, social, personal, and psychological (Kotler & Armstrong, 2004). Beauty advertising has a history of creating disrespectful advertisements toward women, as they are misrepresented, and misunderstood, and it mostly focuses on the stereotyped message of how women should look (Danylova, 2020; Rani Jha, 2016). The consumption of products and their advertising in the beauty industry contributes to women's low self-esteem and non-acceptance of their natural looks. To fight this issue, the concept of femvertising uses advertising as a movement for female empowerment, focusing on inclusivity, and diversity and expanding the beauty standards that exist in the industry (Leboeuf, 2019). Brands still use the concept of femvertising as an advantage even if in reality the fight for women's empowerment and acceptance is not in their values and mission. The urge is to understand how advertising and social media influence the women's consumer behavior from a point of view of one of the brands in the beauty industry that focuses its mission and values on being representative, inclusive and diverse.

2. METHODOLOGY

2.1 Methodology, Objectives and Research Question

The methodology has an important part of conducting the scientific research, as it clarifies the problem of the study and what are the main ways to solve it (Creswell, 2003). In order to start the analysis of this investigation, in the first step, we conducted a deep research and performed the literature review with the intention of acknowledging the context that the theme is inserted and identify the major flaws.

In this matter, the investigation research worked on behalf of Advertising Effectiveness and the communication of company values as well as the understanding of women consumer behavior, to perceive how the engagement of female consumers on social media can improve the strength of the brand.

Considering all of the points presented in the framework and during the development of the thesis, the definition of the main problem emerges with the research question:

“How Fenty Beauty successfully communicate their values generating customer engagement?”

The explanation of the need to research the theme, emerges with a curiosity of how all of the components that make advertising effective can also increase engagement on social media and how brands strategy uses the this type of strategy. As it was shown in the literature review, other researchers already proved the effectiveness of advertising when brands have the attention to work on the concepts of creativity, recall and recognition, branding, content marketing and design (Ang et al., 2007; Kingsnorth, 2019; Rahmi, Tayeb & Amerkhail, 2020; Rana & Arora, 2021; Shen et al., 2021; Shrivastava, Nagar & Gill, 2021). The authors (Shen et al., 2021) even suggest that the concepts are related and one can influence the other, in this example, the content will assure creativity and the creative advertisement will make the experience memorable, improving recall and recognition. As well as Shrivastava, Nagar and Gill (2021) studied that the content marketing performed on social media influences buying behavior. Besides that, a brief analysis if the engagement on Fenty Beauty’s social media is influenced by having a brand with a celebrity owner, Rihanna, to confirm the hypothesis created by other empirical studies researched. Shrivastava, Nagar and Gill’s (2021) study of “The Effects of Advertising on

Consumer Buying Behavior” proved that the concept of brand ambassadors and personalities were both factors which influence the behavior of consumers. Meanwhile, Kaur and Hundal’s (2017) study “Impact of advertising strategies on the cognitive and behavioral component of attitude of women consumers” proved that celebrity endorsement in advertising can influence the behavior of consumers.

Furthermore, we presented in the literature review, studies that prove the impact of advertising on women’s consumer behavior with concepts of factual information and branding (Kaur & Hundal, 2017) and even stated that celebrity endorsement and funny characters in advertisements have a significant impact on women consumer behavior. However, most of the empirical study researched for this thesis was referenced in the Asia continent. As a unique work, this master thesis is analyzing exclusively the situation in the female context from the social media point of view, trying to understand how effective advertising and communicating values can make brands grow their online engagement with female customers.

The approach to determine the main specific goals it was taken into consideration the context that all of the components are and the objective of the research of understand how communicating values can increase brand strength through engagement of female consumers:

- Verify the connection between communicating the brand values and engagement;
- Understand how the brand positions itself with attention to Femvertising and communicates on social media to get closer to the consumers, raising engagement;
- Perceive the level of influence on engagement of having a brand with a celebrity owner;
- Analyze if concepts like inclusivity, diversity and representativeness are part of the brand’s communication.

The present study uses qualitative research, developing the case study of Fenty Beauty, with content analysis in order to analyze the presence of meanings and relationships through human activities and communications (Selvi, 2019). Elo & Kyngas defined the qualitative content analysis process in 2007 divided into two: the inductive content and the deductive content. In order for any analysis process to happen, there are three phases: preparation, organizing, and reporting. The preparation phase is equal in both inductive and deductive content and focused on selecting the unit of analysis according to McCain (1988), Cavanagh (1997), and Guthrie et al. (2004) cited by Elo and Kyngas (2007). The inductive content is recommended when there is not enough knowledge on the subject (Lauri & Kynga’s, 2005, cited by Elo & Kyngas, 2007). As for the

deductive content, it must be used “when the structure of the analysis is operationalized on the basis of previous knowledge and the purpose of the study is theory-testing” (p. 109) (Kyngas & Vanhanen, 1999, cited by Elo & Kyngas, 2007). In this investigation process, the method used proposed by Elo & Kyngas (2007) is the deductive analysis, focused on “selecting material, structuring and generating preliminary categories, defining categories and revising and expanding the frame” (Schreier, 2014, cited by Selvi, 2019 p. 444). Defining the categories often involves:

“(1) a name (a brief description of what it refers to), (2) description (what is meant by a given category and its features), (3) an example (typical examples of the category), and (4) decision rules (optional – extra information about categories when there is an uncertainty among coders)” (Schreier, 2014, cited by Selvi, 2019 p. 446).

Moreover, in order to reach the specific goals, answer the research question and perceive the entire context of the thesis, using the qualitative content analysis process by Elo and Kyngas (2007) and the content analysis of Bardin (1997) in the consecutive Table (3) we were able to define the categories that will guide the analysis of Fenty Beauty. According to the content analysis created by Bardin in 1997, cited by Clarkson (2021) in her master thesis, this type of content analysis is “a set of communication analysis techniques that are capable to understand and clarify messages based on the main audience that absorbs it”.

Category Name	Description	Example	Decision Rules
Age Group	Check the main age group represented on the brand’s social media and campaigns	Age Groups from 18-25, 26-35, 36-50, Over 51 years	
Brand Communication and Application of Femvertising	Identify and Analyze the main idea and concept that the brand show in social media and campaigns	Empowerment, Self-Esteem, Happiness, Femvertising	
Diversity, Inclusivity, and Representativeness	Identify and Analyze if the brand’s social media and campaigns show real representations of women and genders that identify as female, outside society’s stereotypes as	Height, Body Size, any type of deficiency, Hairstyles, Faces Shape, cultural	

	well as being inclusive and diverse culturally and racially	backgrounds, skin color, religions	
Factors of attention in Advertising Effectiveness	Creativity, Memory through repetition, Celebrity Endorsement, Brand Awareness	Different type of content and tools, celebrity shown, focus on products	
Engagement of Female Consumers on Social Media	Analysis of the engagement behavior towards the brand such as likes, comments, followers, visits and other interactions	Happy comments, High number of interactions, Share of Feelings	

Table 3: Categories used in content analysis.

In order to proceed with the content analysis, we selected the social media that the brand is present to optimize the analysis with an exception of the Facebook because the content is the same on Instagram and two Chinese social media: Weibo and Xiaohongshu, also known as Little Red Book because of the difficult of the language. The following social media were analyzed:

- Instagram
- Tiktok
- Twitter
- YouTube

Each of the social media was presented with a context of the position the brand assumes, how the brand focus on advertising effectiveness, and the engagement of the consumers on all of the platforms. Moreover, the period of time selected to analyze all of the social media was to get a full understanding of the brand strategy, the platforms Instagram, TikTok and Twitter for one month because of the amount of content and YouTube for six months.

In addition to the content analysis of social media, it was also developed a content analysis on the launch campaign performed by Fenty Beauty in 2017.

2.2 Case Study Context

The leading research method chosen is the case study concerned to give context to the investigation, providing a thorough description of social media and advertisements, granting awareness of the brand in question and proving what was earlier researched in the literature review, generating a new discussion. The content analysis conducted on Fenty Beauty concentrates on the main campaign “The new generation of beauty” and the social media platforms: Instagram, Tiktok, Twitter, and Youtube. All of the platforms were analyzed with a general overview of the profile. Instagram , TikTok and Twitter, were analyzed for the month of April 2022, in view of the fact that it is a more recent month and it is possible to analyze the ongoing strategy of communication. As for YouTube, the video platform was analyzed for 6 months of content (from December 2021 to May 2022) as it has less content and it is also possible to have an overview of the last 6 months of content. The aim of the analysis is also to generate conclusions on how inclusive and diverse Fenty Beauty’s social media are, for the sake of comprehending the position that the brand assumes in all different media settings as well as the level of engagement on each social media, proving the importance of concepts such as diversity, inclusivity, creativity, memory, celebrity endorsement and brand awareness (values, mission and vision) to advertising effectiveness.

Likewise, the choice of working on a study case based on Fenty Beauty is because the brand stood out from the moment it was released. From the fact that the owner is a celebrity, to the point that the main goal is to find out why and how the brand focuses on developing its brand awareness by being diverse, representing their clients and having a real connection to the audience. The relationship that the brand develops with its consumers creates what is known as brand loyalty which can be represented as engagement. Besides that, through the brand, it was possible to analyze and conclude what makes advertising effective and how effective advertising can improve social media engagement of female consumer.

2.2.1 Fenty Beauty Description and History

The subject description targets the analysis of the Fenty Beauty advertising campaign and social media, as nowadays all the digital presence impacts consumer behavior. The analysis is

focused mainly on the concepts that can represent the communication and position of the brand on social media figuring out customer engagement.



Figure 8: Fenty Beauty Logo (<https://twitter.com/fentybeauty/photo>)

The brand was launched in 2017 after years of experimenting with products and the “best-of-the-best in beauty” but the desire to create Fenty Beauty goes to the time she was a little girl in Barbados “transfixed by her mother’s lipstick”. The name Fenty Beauty stands for her last name, Robyn Rihanna Fenty.

As stated on the official website of the brand, makeup became a weapon for Rihanna’s self-expression, empowering a “fearless take on beauty that helped her become the boundary-breaking icon she is today”. The importance of acknowledging the power to break stereotypes in the beauty industry was the most common reaction among the main audience right after the first launch. Rihanna saw a void in the industry for “products that performed across all skin types and tones”, being herself a female in the 21st century without access to products that would match her skin tone because most of the make-up brands would not have a great variety of dark and light tones.

Sandy Saputo, Chief Marketing Officer at Kendo Brands, which includes Fenty Beauty stated in 2019 that “the moment the Fenty Beauty’s advertising campaign hit the customers, it was a shock”. The brand stood out in the beauty and cosmetics market, for its “Beauty for All” slogan and gave the industry a necessary wake-up call. The inclusive campaign was beyond a great

marketing strategy, and for the first time in the history of the beauty cosmetics industry, a brand represented underserved and underrepresented women and cultures in a global campaign.



Figure 9: <https://www.thinkwithgoogle.com/future-of-marketing/management-and-culture/diversity-and-inclusion/-fenty-beauty-inclusive-advertising/>

Fenty Beauty’s first makeup line is also known as “The new generation of beauty”, a clear boundary break just by the name. Rihanna launched the makeup line “so that people everywhere would be included”, developing a “wide range of traditionally hard-to-match skin tones, creating cruelty-free and vegan formulas that work for all skin types, and pinpointing universal shades, with 50 inclusive shades. Inclusion is fundamental for Fenty Beauty, as Rihanna stated “Our approach to inclusion marketing has always been about “showing, not telling.” In fact, we never once used the word “inclusive” in our messaging.”. Being inclusive and concerned to include minorities and groups are in Fenty Beauty's essence, not ever needing to be explicit about the subject.

Furthermore, Fenty Beauty products were and are designed to “feel lightweight, even as they deliver buildable coverage that effortlessly layers, to ultimately “make skin look like skin”.” She even stated on the website that makeup is to inspire: “Makeup is there for you to have fun

with, it should never feel like pressure. It should never feel like a uniform. Feel free to take chances, and take risks, and dare to do something new or different.”³

Since its first launch, Fenty Beauty has been focusing on a steady marketing strategy, establishing its brand awareness and keeping the customer's needs always on point. The strategy of the main campaign “The new generation of beauty” goes further than the innovative products as the brand went live in 2017 in 17 different countries, shipping to other 137 countries. The brand is also a part of KENDO’s group that supports brands such as KVD Beauty, OLEHENRIKSEN, BITE Beauty, and others. The recognition of inclusivity and diversity of the brand is present in their advertisements. Fenty Beauty’s owner, Rihanna, and her team changed paradigms around the world, disrupting the traditional marketing rules for the beauty industry (Saputo, 2019). As Saputo (2019) mentioned in her article on Think with Google, Fenty launched a movement that shifted the beauty industry, especially on social media. The movement was and still is so huge around the world that it is possible to co-relate with trends such as Femvertising as explained in the literature review and Balanced Self (Trends Observer, 2018) in which people search for their well-being as a priority in their lives. In a world flooded with constant information, society looks for ways to reconnect with their essence by sharing stories and experiences connecting with real people behind brands, and sometimes appealing to technology to create these connections (Trends Observer, 2018). This dictates how Fenty Beauty communicate in their social media, website, and advertising campaigns as it was analyzed in the next step.

2.3 Fenty Beauty Content Analysis

The content analysis is proposed to achieve the defined goals through the categories that were set. For this analysis, the categories are: Age Group, Brand Communication and Application of Femvertising, Diversity, Inclusivity and Representativeness, Factors of attention in Advertising Effectiveness, and Engagement of Female Consumers on Social Media.

To begin with, the main and first launch of the brand in 2017, the slogan “Beauty for All” represents exactly what Fenty Beauty wants to convey to consumers: inclusivity. Focusing on not excluding anyone, the first make-up line “The new generation of Beauty” is an audiovisual

³ <https://fentybeauty.com/pages/about-fenty-beauty>

campaign displayed on YouTube (Figure 10) showing women from different backgrounds in an urban environment, with all hair types (straight, curly, bald) and colors (brunette, blond, red-haired), skin colors (white, brown, black), and Etnies (ocidental and oriental) are represented on the campaign, centering the idea on diversity.



Figure 10: Rihanna – FENTY BEAUTY (The New Generation of Beauty) <https://www.youtube.com/watch?v=KZWsJzTn20k>

There is a vast combination of different skin types, with hair types and colors, for example, a black woman with straight hair, a black woman with curly hair, a white woman with wavy and red hair, a bald woman and other combinations. The age group category visible does not represent all women because it focuses on younger models (18-35 years old) to perform the advertising campaign, not showing any representation of older women. The goal of this beauty advertising is fulfilled with the right application of femvertising, putting the women at the center of the advertisement but respecting differences by communicating the brand values through being diverse, inclusive and representative with the choice of the models made. As for the factors of attention in advertising effectiveness, it is possible to see on the YouTube video advertised (Figure 10) that the brand strategy is focused on brand awareness, and also on celebrity endorsement by having Rihanna on the spotlight. The creativity exhibited in the ad, story tells different women walking on the street, coming from different backgrounds and places in the city, all with Fenty

Beauty's products on, gathering at the same place: the top of a building in which Rihanna will show up at last but next to them, conceive an idea of women being able to achieve the top by being themselves and all of them going to the same destination. The movement that the brand started in the Beauty Industry, affected the Behavior of Female Consumers, especially on social media as it is explained in the engagement step. Having a celebrity that values diversity and applies to their own brand, creates a bond, a strong connection, and a powerful message that women are able to be the way they desire to be and beauty has no standards. The behavior among female consumers of Beauty Products significantly changed, women with rare skin tones were able to buy makeup that fits the skin tone for the first time in years, feeling represented and building identification. As for women that were already represented by other brands, Fenty Beauty also opened a path with accessible, cruelty-free, and high-quality products, awakening the desire to not only buy products and consume the brand but interact with the brand on social media.

2.3.1 Brand Position and Communication on Social Media

It is possible to perceive that the preeminent point of the Fenty Beauty's social media is to bond with customers, creating a community as a safe space where people can be themselves, express their art and have fun, as Rihanna stated on Fenty Beauty website. In this matter, instead of giving all of the focus to their products, Fenty focuses their communication on their own clients using their products, teaching techniques, different ways to use the product, and tips, showing that diversity and inclusion are part of a daily basis for Fenty's, and also have an organic promotion of their product while reposting customers' posts as it will be shown in the analysis.

The month selected for the analysis of Instagram, TikTok and Twitter were April 2022, while YouTube starts at December 2021 and finishes at May 2022, in favor of investigating a more recent month to understand how the brand is positioned nowadays. Deeply analyzing the platforms week by week on April, checking the type of post, the type of caption the publications usually had and the amount of posts that were created, it was possible to confirm how the brand positions itself on social media towards the customers, as well as the way Fenty Beauty communicates. In addition to understanding not only how the brand communicates, but how engaging the customers are, we also analyzed the followers, likes, comments, retweets, views, saves and other interactions of each platform.

The defined categories standardize the analysis to test if all of them can be applied to the brand's way of communicating, understanding what is the main focus of the strategy used on social media, realizing what is part of the essence of the brand, what is naturally communicated through exposing values and why Fenty Beauty communicates it.

Starting with the first category, the age group represented in Fenty Beauty's platforms focus mainly on the range of 18 years old to 35 years old. There is a lack in the age group represented by the brand not showing a concern to represent older women. For example, on Instagram and Twitter there was not a representation of women above 41 years old, in fact, in this case the elder woman represented is a famous singer, Kelly Rowland, with 41 years old (Figure 13 – the post on Twitter is the same on Instagram). As for TikTok, in the 28 posts of April, there was no representation, yet there was one video on May 24, 2022, an advertisement made by elderly people, owners of the famous TikTok account @Retirement House about the Sun Stalk'r Palette (Figure 11). On YouTube, with about 45 videos on the platform, there was also one representing an older woman. In this case, a #short video type on YouTube of a customer (@mexicanbutjapanese) and her mother (@platinumpunk), both influencers, doing a full face make-up look posted on May 7, 2022 (Figure 12).

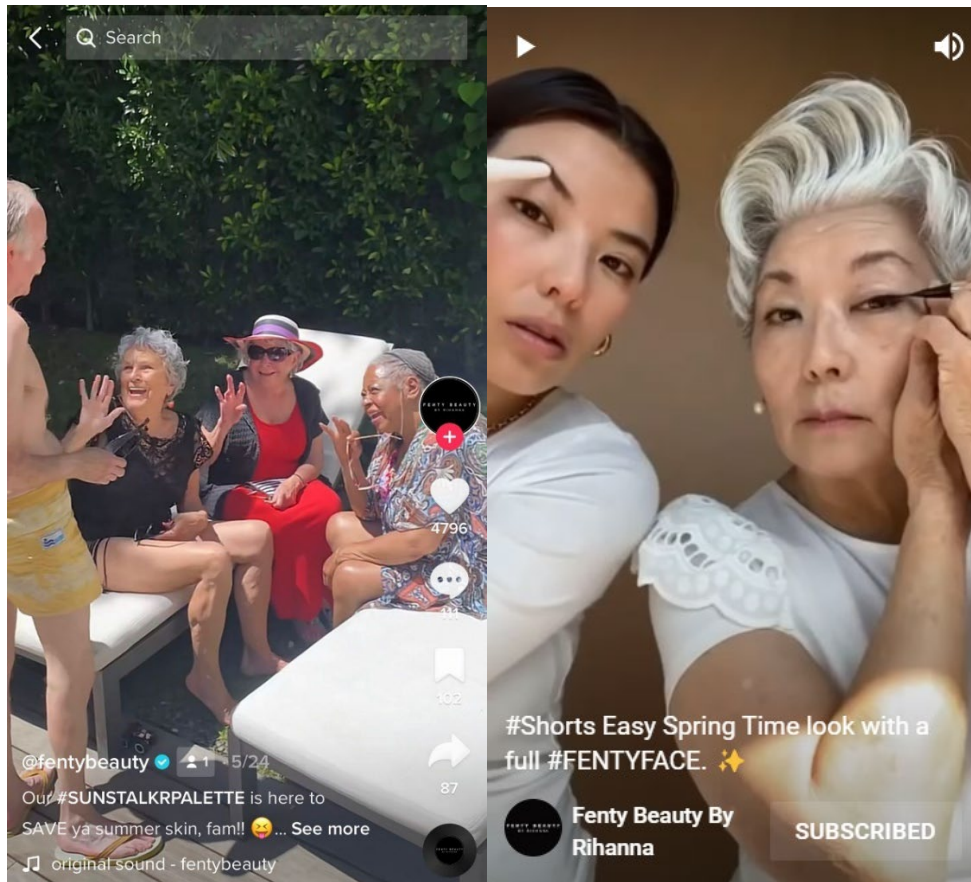


Figure 11: Fenty Beauty TikTok Post on May 24, 2022 Figure 12: Fenty Beauty YouTube Video on May 7, 2022

With that demonstration, it is possible to conclude that representing a wider range of the age group is not a concern for the brand, yet at the same time it is a strategy that the Fenty Beauty team is starting to occasionally use. For the period analyzed and the time both posts were made, we can say that the representation of elderly people is something new for the brand and that it might lead to a more age inclusive strategy.

The analysis of the Brand Communication and Application of Femvertising aims to analyze and select the common points in between the platforms that focus on spreading a message of positive, female empowerment and the main concepts that the brand chooses to share with their customers. For instance, the first realization is that the brand main focus for their content is representing their customers throughout all platforms, creating a organic and versatility approach to the products. In particular, on Instagram, out of 151 posts made on April 2022, an average of 5 posts a day, 70 posts shared customers, influencers, make-up professionals and celebrities using Fenty Beauty products. Figure 13 was selected to represent the sample, as it is possible to see posts from April 15 (rightmost image in the bottom corner) to April 18 (leftmost image in the upper

corner) a great variety of customers that Fenty Beauty has. From famous singers, Kelly Rowland and Doja Cat, to make-up artists Mia Galvan and Tanielle Jai to influencers such as Foinika Kay, Bex Campbell, and Zak Heath all represented in Figure 13.

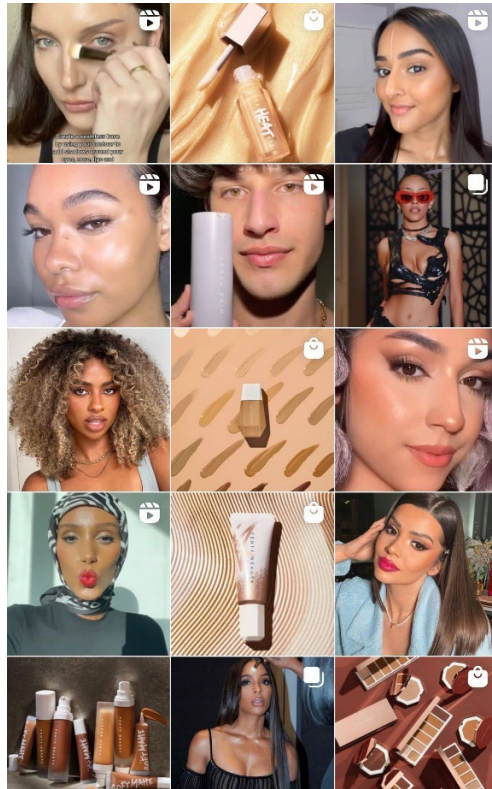


Figure 13: Fenty Beauty Instagram Feed from April 15 to April 18

On TikTok, the communication has less publications for the same time range, the strategy on TikTok is more divided in to sharing content customers create as on Instagram and giving the spotlight to Rihanna (Figure 14). Besides that, the platform generates a certain engagement with customers with the highlights the own social media creates, in this case, following trends such as #grwm – get ready with me, TikTok made me buy it, pov - point of view and trend audios to promote the products, campaigns and raise brand awareness (Figure 15).

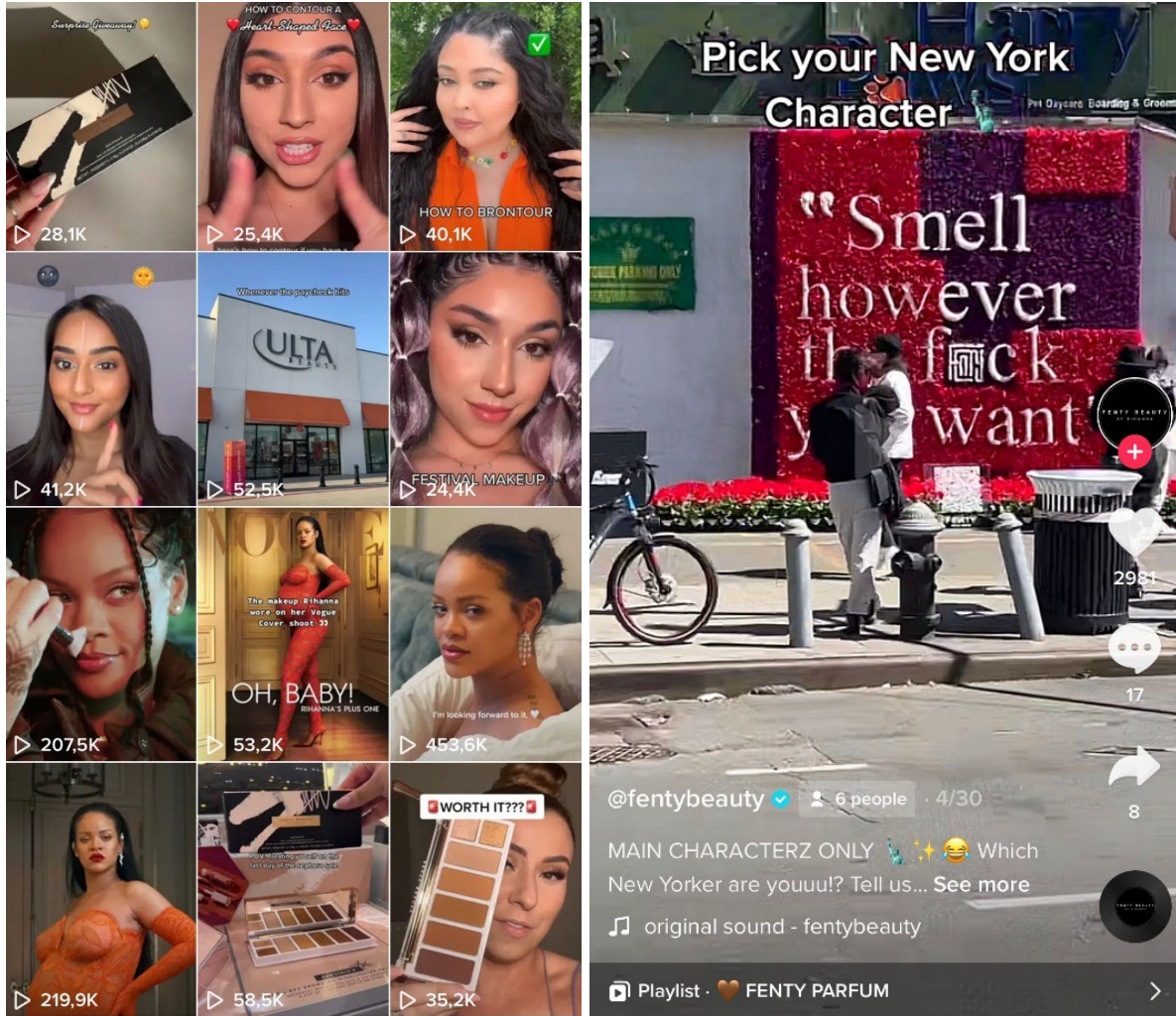


Figure 14: Fenty Beauty TikTok Feed April 8th to April 20

Figure 15: Fenty Beauty TikTok on March 28

Choosing Figure 14 to represent the type of content Fenty Beauty creates on TikTok is because the sample from April 8 to April 20 represents the communication the brand assumes throughout the month of analysis. From sharing video customers and influencers posted on their TikTok to creating their own content with an informal tone like on Figure 15, the way the communication on TikTok is set is focused on developing a relationship with the customers throughout the platform. In this case, it seems that the brand decided on a strategy focused on acting as their customers, creating a connection that allow customers to relate and identify themselves in the situation (Figure 15).

The presence of the brand on twitter shows a more general representation of the brand communication among the followers, magazine profiles, influencers, public figures, customers, and the internal team. In the month of analysis, April 2022, the account published 43 tweets, almost

one tweet per day, with a few days with threads tweets. The communication on this platform is more similar to TikTok, focusing on generating a relationship with consumers with the tone that is set, yet sharing their customers as their main strategy seems to work as well considering the engagement the brand receive on the platform (Figure 16).



Figure 16: Fenty Beauty Tweets on April 15, 20, 22 and 23.

When analyzing the forth social media, YouTube, it is possible to perceive a pattern from the shown examples in the brand communication on all social medias, that targets creating and solidifying a relationship with the customers. With 45 videos published on YouTube for the months of December 2021 and May 2022, the brand communicates on YouTube mainly with #shorts videos, a tool that YouTube developed for vertical videos with less than 180 seconds in length. The communication again focus on sharing customer videos and the brand's own videos, yet

YouTube is a more educational platform and the concentration of posts with tutorials, tips and step-by-step of make-up looks (Figure 17) suggests that this is what Fenty Beauty customers search for on the platform, therefore what the brand focus on communicating.

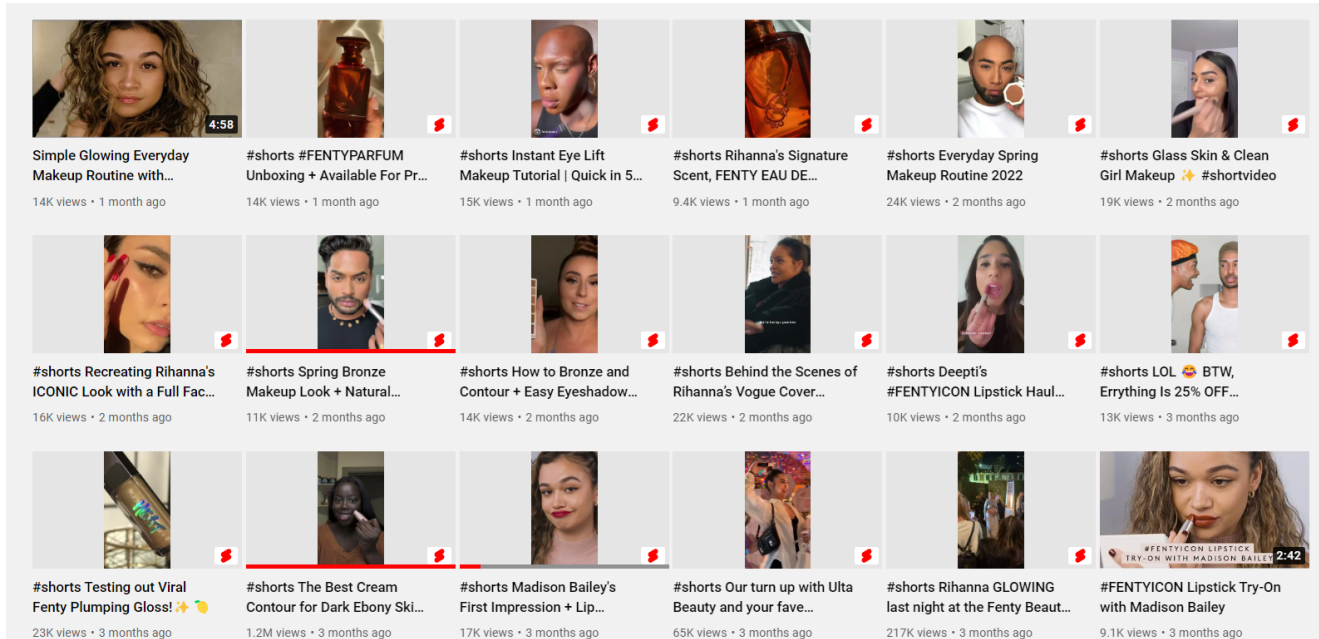


Figure 17: Fenty Beauty YouTube Feed

In general, all of the platforms communicate in a very similar way, focused the communication on reaching the customers expectations for each social media, with this conclusion, we can inform that Instagram is the most used and effective social media for Fenty Beauty and their customers. The social media has the essence of all of the other platforms, yet with a specific approach it was able to gathered 11.6 million followers since 2017. With Brand Communication, Fenty Beauty is promoting their product and at the same time giving their customers a unique space in their platforms as a sign of gratitude, generating recognition towards the customers, and increasing engagement and brand loyalty. The application of femvertising is very subtle through all of the platforms, having different women on the focus of their communication embracing all types of beauty and reinforcing female empowerment. In this case, the brand communication represents their values, mission and vision being explicit about the position they assume in each platform and communicating with diversity, inclusivity and representativeness.

Identifying these three aspects as part of the brand communication, even if the brand is not explicit about it, is what makes Fenty Beauty values to stand out. The brand has the concepts of the diversity, inclusivity and representativeness in their essence and it can be seen on a daily basis

on their social media and communication. Diversity, inclusivity and representativeness are fundamental components on Fenty Beauty’s communication working as one to break stereotypes in the beauty industry. Diversity, on the dictionary means “the practice or quality of including or involving people from a range of different social and ethnic backgrounds and of different genders, sexual orientations, etc.”⁴ on Figure 18 and 19, as shown below there is a vast diversity of nationalities, skin colors, genders, ethnicities, hair types and faces.

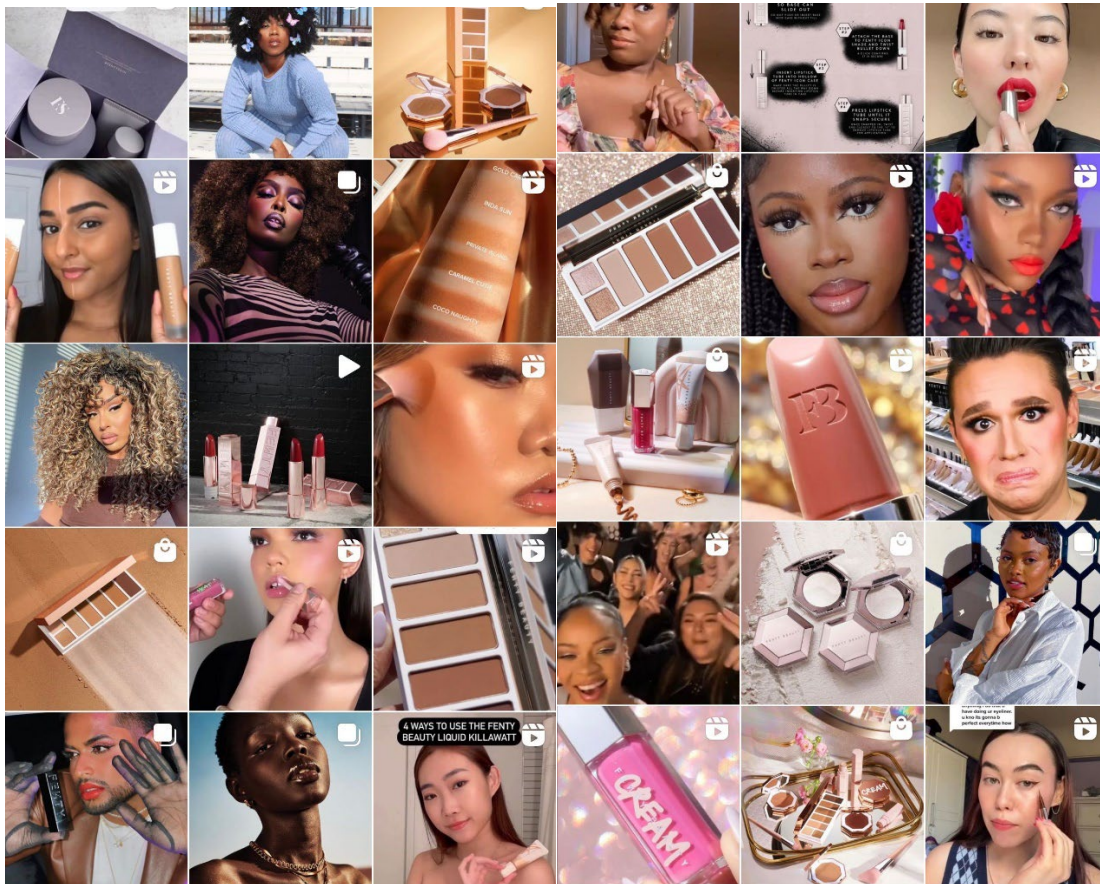


Figure 18: Fenty Beauty Instagram Feed April 1st (rightmost at the bottom corner) to April 4th (leftmost at the top corner)

Figure 19: Fenty Beauty Instagram Feed April 4th (rightmost at the bottom corner) to April 7th (leftmost at the top corner)

From the range shown, we have a representation of the genders male and female, a variety of nationalities from different continents such as North and South America, Asia, Africa, Europe and Australia and for the countries we have people from China, Japan, Philipines, South Africa, Mexico, Turkey, India and others. From the different ethnicities and nationalities, of course the social media display a wide range of colors from white, to yellow, to brown, and black skin and a variety of hair types like curly, wave, straight and coily and colors as blond, brunette and redhairs.

⁴ Definition of Diversity: Oxford Languages

Instagram is not the only platform that the brand guarantees to make every customers feel included and represented, on TikTok, for example, it is also possible to see a clear diversity on the content.

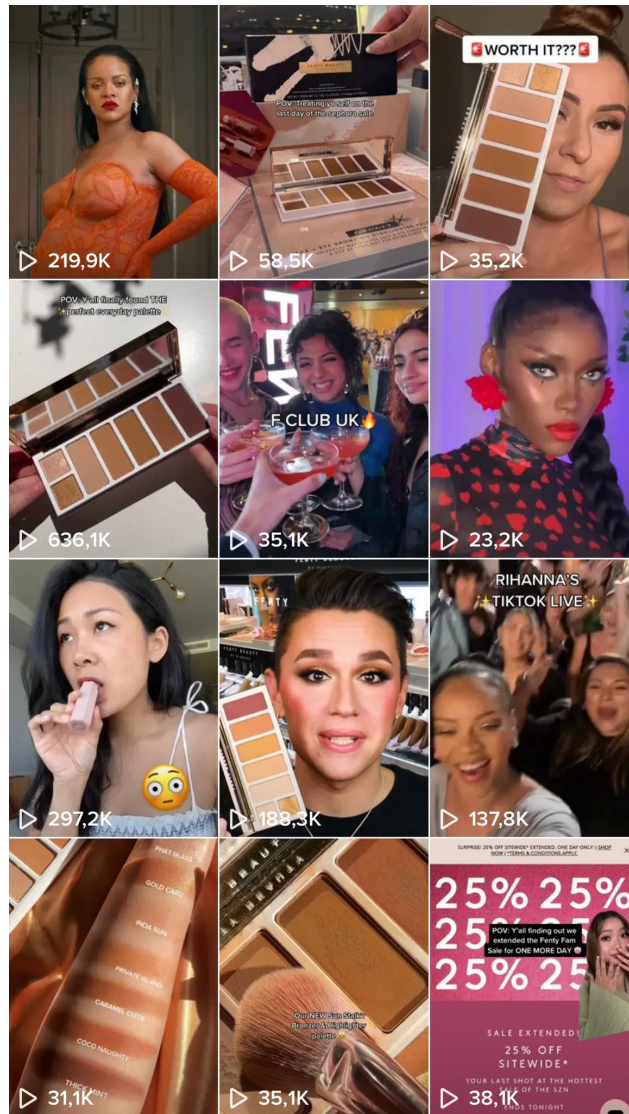


Figure 20: Fenty Beauty TikTok Feed from March 29 to April 12th

The sample chosen for TikTok aimed to select the greatest variety for the time analyzed of skin colors, hair types and colors and ethnicities, noticeable on Figures 20 with blonds, brunettes and lighter and darker skin tones as well.

The inclusivity of Fenty Beauty goes beyond representing women, it empowers them through real examples and from people that they can identify, creating an inclusive and diverse environment on social media. Twitter and YouTube also bet on this communication as it is a part of Fenty Beauty’s essence. On a sample of one tweet (Figure 21), Fenty has representativeness in gender with males and females, on hair colors and types with red-haired, brunettes, straight, wavy

and curly hair and even if the team is all North American (place of the taken picture), there is representation of ethnicities with White, Yellow and African Americans. Besides that, this specific tweet of April 15th also show (leftmost at the bottom corner) a girl with cancer receiving Fenty Beauty products, which raises the inclusivity and representativeness as well.



Figure 21: Fenty Beauty Tweet on April 15th

Although the YouTube platform is the Fenty Beauty social media with fewer contents with 45 videos from December 2021 to May 2022, is at the same time the most diverse and inclusive in terms of gender, with more representation of males than other social medias (Figure 22). The skin type and color are still represented but less often because the platform is updated constantly with content from the same people in specific playlists such as “#FENTYSKIN” or “FENTYFACE” (Figure 23), yet there is diversity in terms of nationalities and ethnicities of the chosen influencers, celebrities or team members that update the social media, representing White Americans, African Americans, Europeans and also having a specific playlist in Arabic for Arabs (Figure 23).

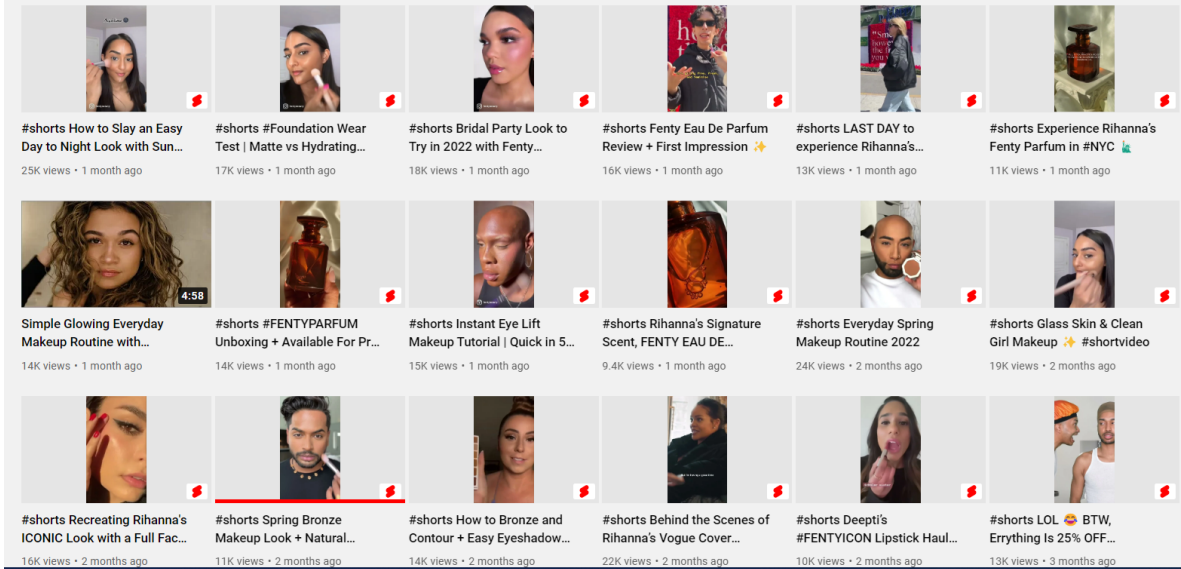


Figure 22: Fenty Beauty YouTube Videos from March to May 2022

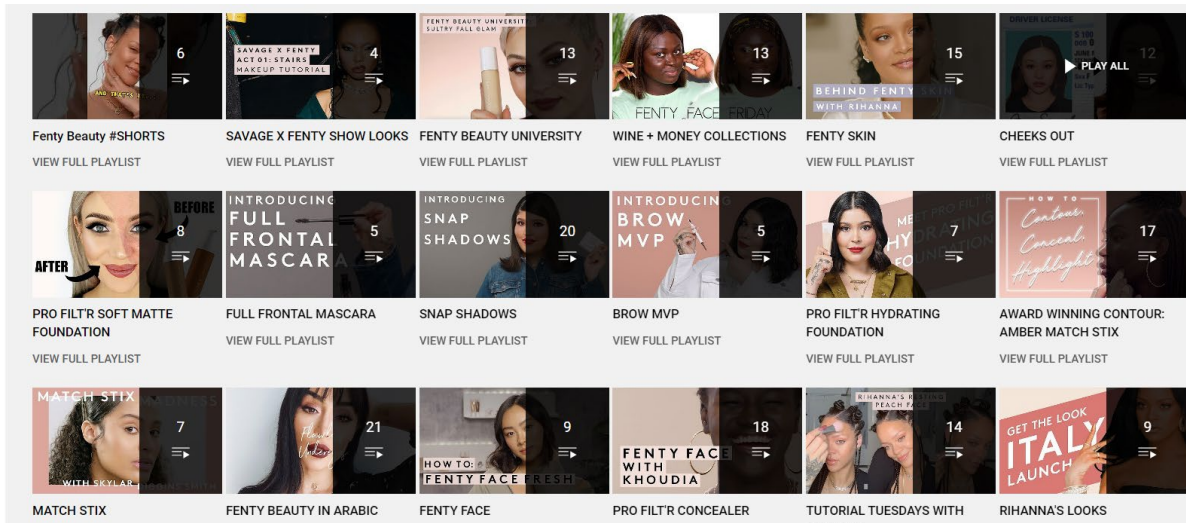


Figure 23: Fenty Beauty YouTube Playlist Feed

This representation of diversity and inclusivity is not only through the customers that are shown on social media but also on the products that have a wide range of skin tones, not only for foundation and concealer but blushes, highlighters, lipsticks, and shadow pallets that works from light to dark skin. As mentioned before, diversity, inclusivity and representativeness are in the brand's essence, is what Rihanna, Fenty Beauty owner, focus on spreading to the world with attitudes towards her brand. Communicating this values with naturalness became is part of the brand's mission and is constantly stated on social media, without having the need to explicit say "we are diverse, inclusive and representative", for example, Rihanna's words on the video posted

on International Womens Day (March 8, 2022) represent by Figure 24, confirms the affirmation. Rihanna stated on a red carpet interview to Channel “Extra”:

I want women to feel confident, no matter what size they are, no matter what shade of nude they are, no matter what their personality is, what their race is, their religion is. I want women to feel confident & sexy, because that’s who we are and we deserve to feel like that.⁵

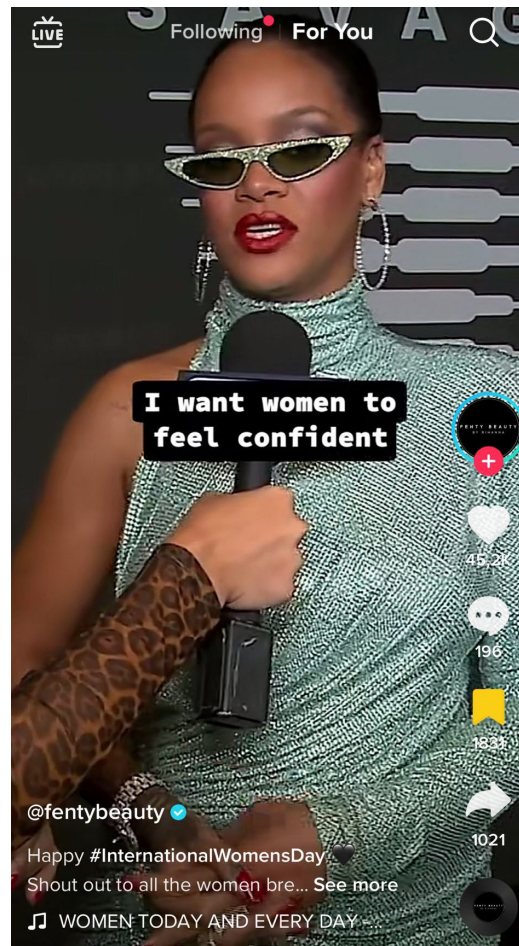


Figure 24: Fenty Beauty TikTok Post on March 8

⁵ Fenty Beauty TikTok Post on March 8, 2022 <https://vm.tiktok.com/ZMNM9qCKR/?k=1>

2.3.2 Customer Engagement on Social Media

The customer engagement on social media represents the analysis of two categories: Factors of Attention in Advertising Effectiveness and Engagement of Female Consumers on Social Media and how they are connected. For each social media, it will be evaluated the top 5 posts in likes, views, comments, shares and other interactions in order to achieve the objective of the research of understand how communicating values can generate customer engagement. Defining the 5 posts through the top performance of the period analyzed for each social media, helped analyzing the factors of attention in advertising effectiveness. Through creativity, memory through repetition, celebrity endorsement and brand awareness, it is noticeable which concepts had a real influence on the performance of social media and in consequence, the performance of engagement of Fenty Beauty.

In a general overview of each Fenty Beauty social media engagement, Instagram has the biggest number of followers with 11.6 million, followed by TikTok with 1.2 million, then YouTube with 778.000 thousands and lastly Twitter with 734.200 thousands of followers. This can mean that the number of followers and engagement are accordingly to how Fenty Beauty's team dedicates their strategies to each social media. On the period analyzed of April 2022, Fenty Beauty Instagram had over 150 posts, including videos on feed, carrousels, reels, and IGTV. As for Twitter, the same period analyzed resulted in 43 tweets while TikTok had about 28 posts and YouTube was analyzed from December 2021 to May 2022 with over 45 posts on the time range. We observed from the numbers that Instagram is the main platform for sharing content on Fenty Beauty. Followed by TikTok, both platforms are updated on a daily basis and filled with diverse, inclusive, and representative content, characteristics of Fenty Beauty communication.

The customer engagement of Fenty Beauty started right after the launch in 2017. The launch gathered more than 132 million views on YouTube with content related to Fenty Beauty, being considered the biggest launch in the history of YouTube (Saputo, 2019). In the analysis that follows, the performance of each post on YouTube was evaluated from the number of views. The first video of the selection in chronological order, is a campaign for Fenty Icon Lipstick posted on February 4, 2022 with 652K views and 6K of likes (Figure 25). Followed by a #short video, posted on February 17, 2022 with 1.1M views and 64K of likes (Figure 26). It is possible to realize from

this analysis on YouTube, that most of the videos are made with the tools #shorts, probably in an attempt to reconnect with the audience using content from both TikTok and Instagram Reels.

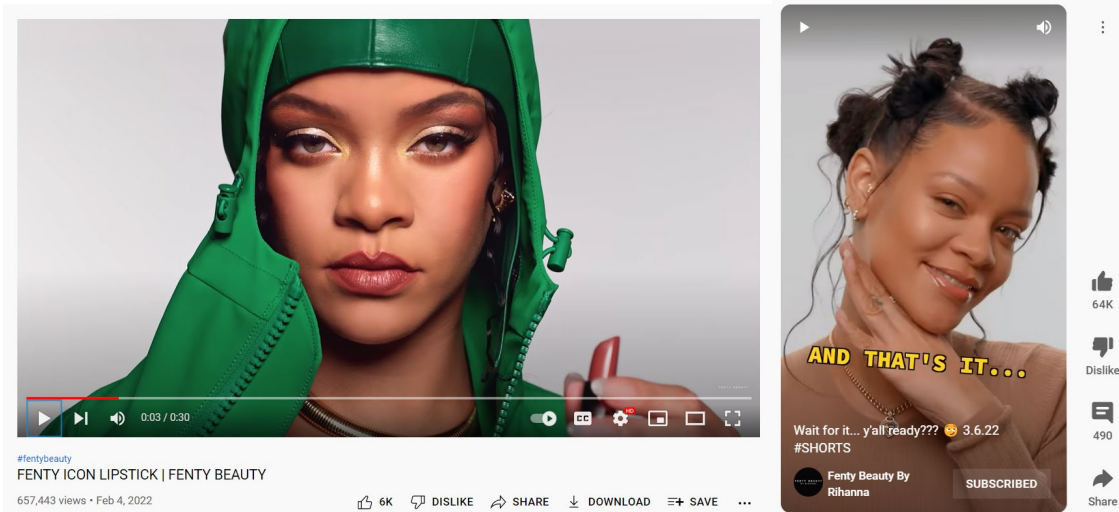


Figure 25: Fenty Beauty YouTube Video on Feb, 4th

Figure 26: Fenty Beauty YouTube #Shorts on Feb, 17

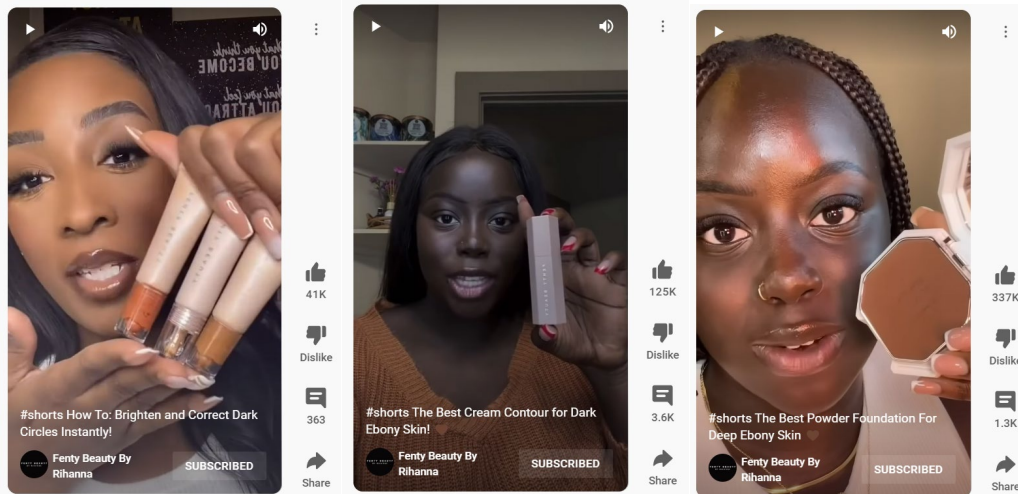


Figure 27: Fenty Beauty YouTube #Short on March 8

Figure 28: Fenty Beauty YouTube #Short on March 23

Figure 29: Fenty Beauty YouTube #Short on May 20

The other three most watched content on YouTube were on March 8 (Figure 27), with 730K views and 41K likes, followed by March 23 (Figure 28) with 1.2M views and 125K likes and lastly, on May 20 (Figure 29), with 3.4M views and 337K likes. The YouTube video with most views and likes was on May 20. Analyzing the engagement of female consumers on social media through the number of views and likes of the videos, we are able to deduce the factors of attention in advertising effectiveness. The creativity displayed in the YouTube channel are represented by the five most interacted videos, having the own audience reinforce the brand

awareness through diversity and inclusivity since the most interacted videos portray woman in darker skin tones. The strategy of memory through repetition is mostly used with the brand awareness and the celebrity endorsement by constantly repeating their values and vision through different videos, not having the need to actually repeat the same videos. The celebrity endorsement on YouTube and all other social medias, create an engagement with the audience specially because of the recognition of Fenty Beauty’s owner, Rihanna.

Analyzing the most interacted content on Twitter during the month of April 2022, the tweets were selected by the most commented, retweeted and liked. The tweets with the the highest numbers of all interactions were on April 12, April 16 and April 26.



Figure 30: Fenty Beauty Tweet on April 12

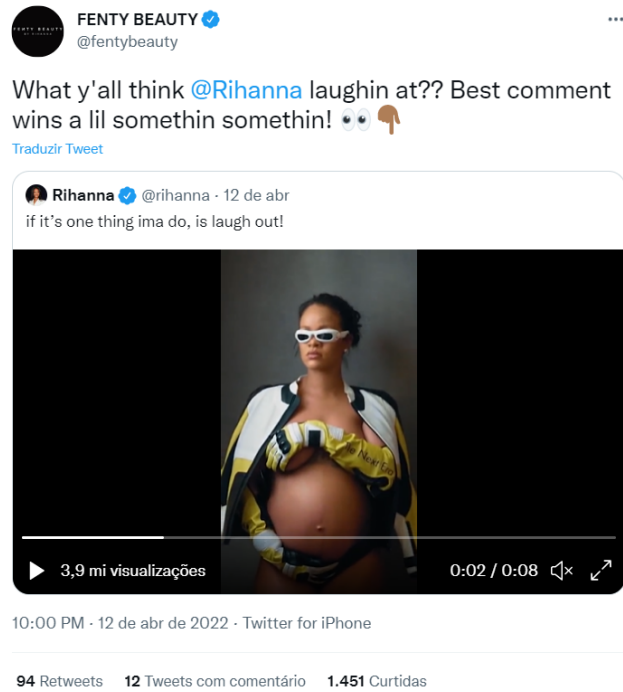


Figure 31: Fenty Beauty Tweet on April 12

The similarity between the most interacted tweets (Figures 30, 31 and 32) shows that the customer engagement is connected to the factors of attention in advertising effectiveness, specially from the celebrity endorsement point of view, in this case, with Rihanna being represented twice and Kelly Rowland using Fenty Beauty’s products. In addition, on April 26 (Figure 33), the fourth most interacted tweet of the month, the content that raised customer engagement was the announcement of the launch of #FentyParfum. Although, there is not much similarity between the selected tweets in terms of factors of attention in advertising effectiveness, the brand awareness is

well represented through their communication, having a friendly tone, using emojis and being as close to their customers as possible, as it is possible to see on Figure 32 and 33, to generate the engagement of customers.



Figure 32: Fenty Beauty Tweet on April 16

Figure 33: Fenty Beauty Tweet on April 26

The concept of creativity on Fenty Beauty’s twitter, is well explored with different types of content such as tweets, threads (Figure 35) and retweets, always trying to exhibit the products creating a connection with the tweet, for example on Figure 34.



Figure 34: Fenty Beauty Tweet on April 13

Figure 35: Fenty Beauty Tweet on April 15

Furthermore, the tweet on April 23 was one of the most engaged tweets reinforcing the celebrity endorsement with Doja Cat (Figure 36). In general, Fenty Beauty twitter focus their communication mostly on the creativity to promote their products always with a context that the customers can relate, as well as the celebrity endorsement, in which, the customers responded better than any other tweets, being the most liked, retweeted and commented during the month of April 2022.



Figure 36: Fenty Beauty Tweet on April 26

The network of the customers on Instagram performed differently than the other platforms analyzed. Analyzing comments, likes and views, most of the posts didn't highlight among the three components of analysis, with an exception of April 7 and April 10, 2022 that stayed on the top 5 posts for all components. The video on April 7 was a repost of a young girl recreating one of Rihanna's make up on her mother with Fenty Beauty products (Figure 37).



Figure 37: Fenty Beauty Instagram Post on April 7

As for the post on April 10, it was also a repost of a customer video, in this case, the customer is eating one of Fenty Beauty products (Figure 38), because of the boldness of the customer, the video went viral becoming the most watched video on Fenty Beauty Instagram on the month of April.

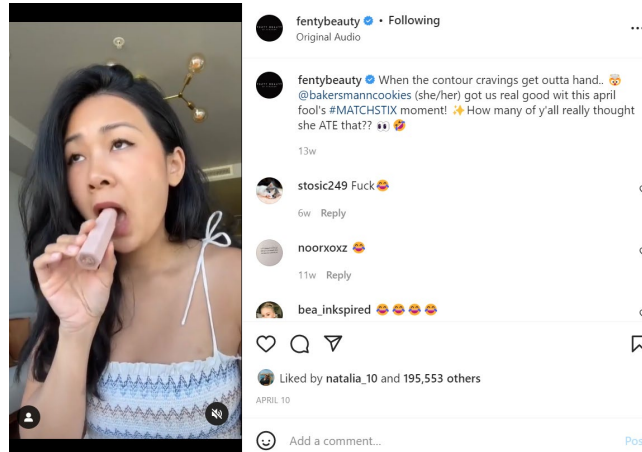


Figure 38: Fenty Beauty Instagram Post on April 10

The following table shows that the numbers of the top 5 posts for comments, likes and views were different depending on the day and consequently the strategy applied, meaning that not necessarily the post with most views was also the most commented or liked.

DAY	COMMENTS	LIKES	VIEWS
April 7	2680	255K	2.5M
April 10	984	195K	3.5M
April 11	1008	58K	1.4M
April 12	608	163K	1.3M
April 15	578	144K	-
April 17	205	122K	-
April 18	1564	10.8K	-
April 23	1234	413.7K	-
April 25	251	98.1K	1.6M

Table 4: Data collection of Fenty Beauty Instagram Posts on June 26, 2022. Self Elaboration

Table 4 explicit shows that Fenty Beauty works on a strategy depending on each type of post. In a few exceptions, posts had a great performance in two of the three components analyzed, such as April 11 with a high number of comments and views, followed by April 12 with a high number of likes and views and April 23 with a high number of comments and likes.



Figure 39: Fenty Beauty Instagram Post on April 11

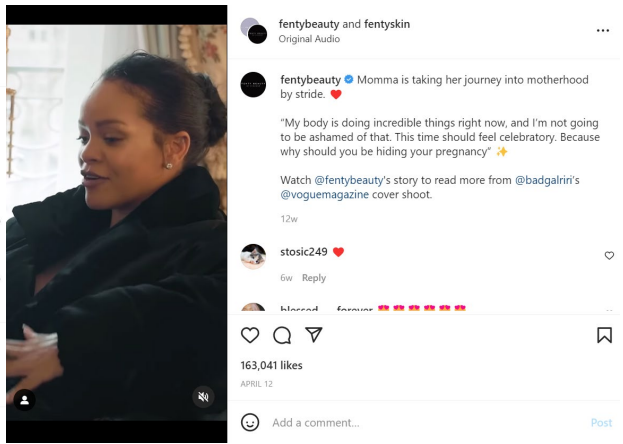


Figure 40: Fenty Beauty Instagram Post on April 12

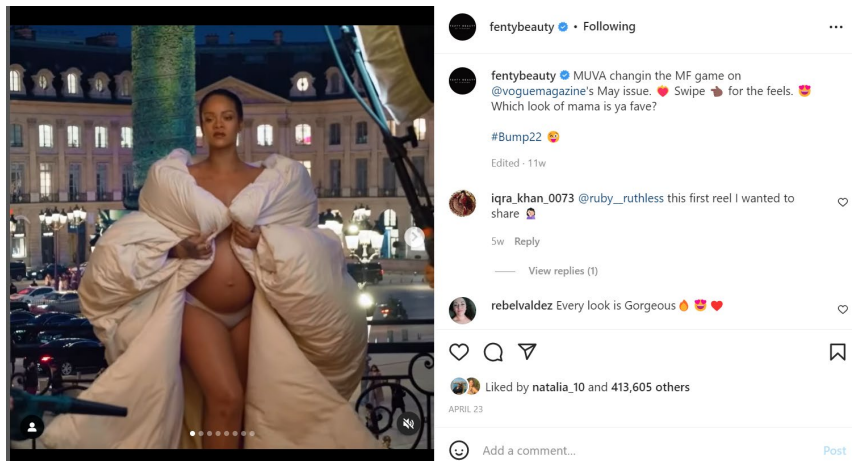


Figure 41: Fenty Beauty Instagram Post on April 23

It is noticeable that the customer engagement on Instagram is given mostly by creativity and celebrity endorsement as the most interacted posts were posts of Rihanna or other celebrities, in this case, Nina Marie Daniele, a comedy digital creator. The creativity is present in the platform mostly by sharing memes and promoting the products in a non-traditional way (Figure 38) and it is accepted and enjoyed by the customer, explaining the level of engagement of the posts.

The main Instagram tool used by Fenty’s team is *reels*, with more than 57 reels in April, the focus is to be able to show not only the product but also tutorials, reviews, and the product really in use. With an average of 5 posts a day, Fenty Beauty gives the opportunity to the consumers to properly behave and interact with them. There is strong retention with Fenty Beauty’s 11.6 million followers, with an average of 10% of engagement based on the numbers of Table 4.

The analysis of the top 5 most engaged videos on TikTok from all 29 videos in April 2022 also gives us clarity to understand our specific goals. The engagement of the female customers on the platform is calculated with number of saves, comments, likes and views, understanding the connection between the metrics and the factors of attention in advertising effectiveness. In this case, most of the posts, when performed well in any of the metrics, performed well in all of them, with an exception of April 4 that did not have the comments in the top 5 and April 20, which the comments were the only metric in the top 5 of the analysis.

DAY	SAVES	COMMENTS	LIKES	VIEWS
April 1	435	212	27.2K	138.9K
April 4	420	135	48K	299.1K
April 7	3046	336	72K	637.8K
April 12	391	160	42K	455.4K
April 14	516	228	31.2K	212.8K
April 20	33	290	2180	28.6K

Table 5: Data collection of Fenty Beauty TikTok Posts on June 26, 2022. Self Elaboration
 The posts that performed well in all of the metrics were the posts on April 1st, followed by April 7, April 12 and April 14. There was no connection perceived to the period of the month the posts were made, yet in this case the connection was mostly through Fenty Beauty’s owner, Rihanna.

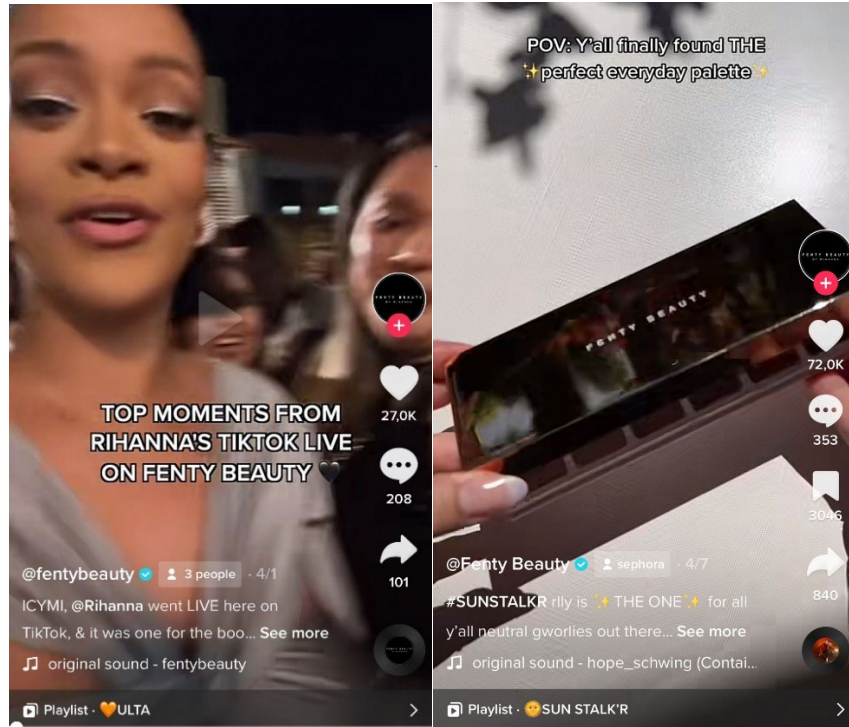


Figure 43: Fenty Beauty TikTok Post on April 1st

Figure 44: Fenty Beauty TikTok Post on April 7

Three of the four posts that performed well in all of the TikTok metrics had Rihanna on it or recording it (Figure 43, 45 and 46). The most used factor of advertising effectiveness in this case are both celebrity endorsement and memory through repetition, considering the amount of times that Rihanna is represented on Fenty Beauty's TikTok page.

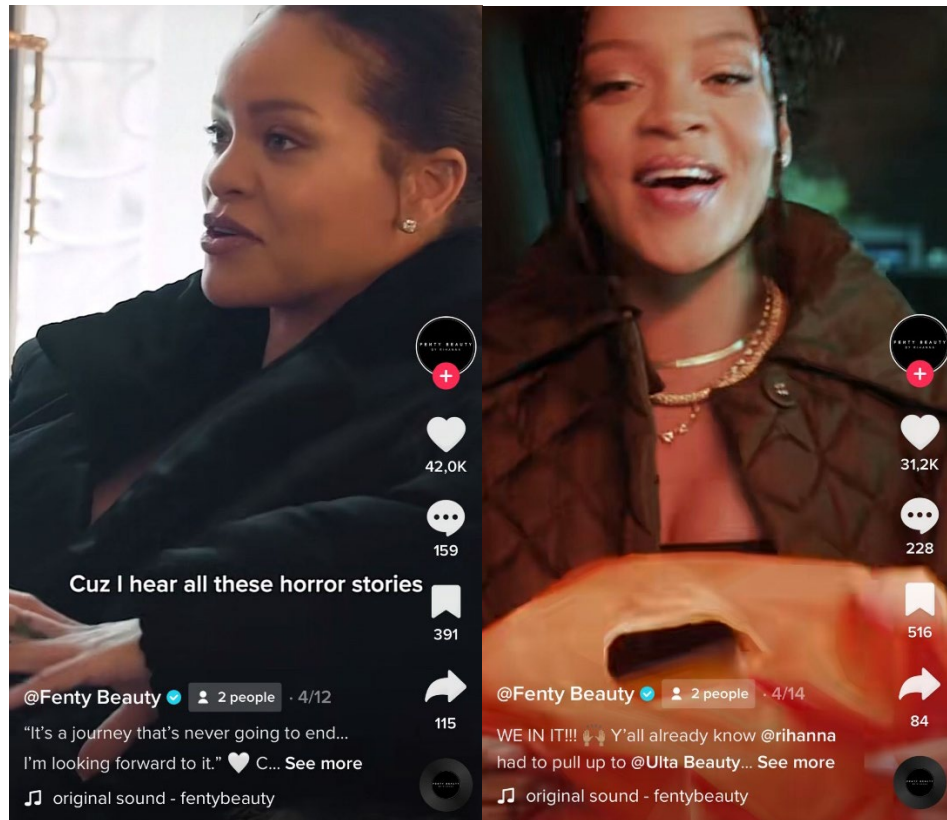


Figure 45: Fenty Beauty TikTok Post on April 12

Figure 46: Fenty Beauty TikTok Post on April 14

Although creativity and brand awareness were not the most perceived factors in the engagement of TikTok posts, Figure 44 shows that creativity does have a significant impact on the brand and its customers. The post on April 7 used a trend audio on the platform to promote one of their new products and it worked, as the post performed well in all metrics. Even if the brand awareness is not explicit in any post, it is possible to see in a context of the platform, understanding how the brand communicates with captions, the type of posts made and most importantly the posts that the audience interacts the most. Being diverse and inclusive is in Fenty Beauty brand awareness essence, in the TikTok case what caught the most attention of the customers was definitely the celebrity endorsement, yet the diversity and inclusivity are still represented in other posts throughout the month, as it is possible to see on Figure 47 with females, from light to dark skin, males and also on the products of the brand that it has a variety of colors. With 1.3 million of followers on the social media and 20.7 million of likes on their videos, the engagement reaches an average from 10% to 40% of the followers per post.

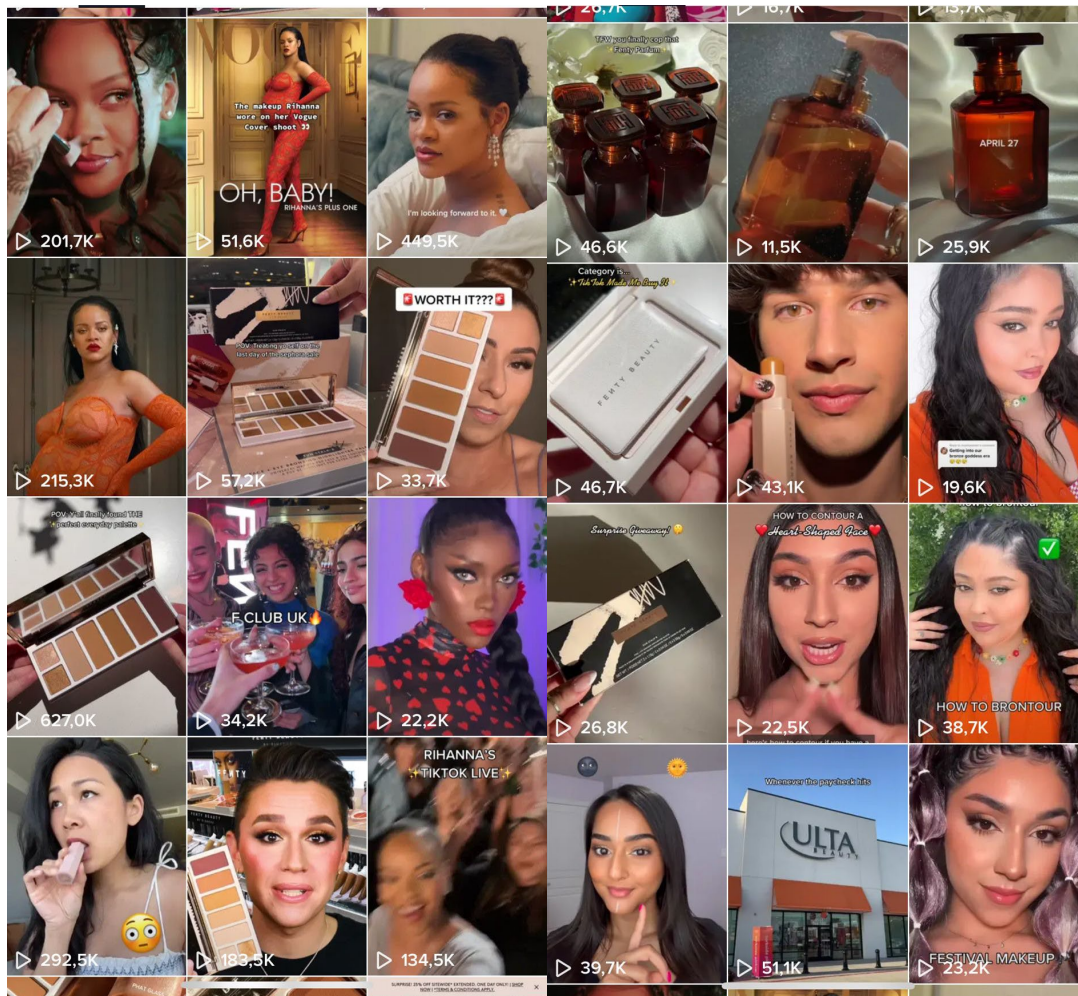


Figure 47: Fenty Beauty TikTok Feed

The analysis of the customer engagement on social media helps us gather the first conclusions of the investigation reaching the specific goals in which was possible to perceive that celebrity endorsement has a significant level of influence on the engagement of customers. Besides that, the communication of the brand values with concepts of diversity, inclusivity and representativeness are present in Fenty Beauty's essence and it is perceived in the engagement as well. Lastly, it was possible to perceive that the brand creates a communication and positions itself on social media creating a relationship with the customers, through captions, trends and mostly by having real people talking to real people, raising customer engagement.

2.4 Discussion of Results

In the literature review, it was possible to conclude from researches and empirical studies (Rana & Arora, 2021; Shen et al., 2021; Shrivastava, Nagar & Gill, 2021) that advertising do influence

women consumer behavior and that there is a few factors such as diversity, inclusivity and celebrity endorsement that works in order for this process to happen. This proves the importance of concepts such as diversity, inclusivity, creativity, memory, celebrity endorsement and brand awareness to advertising effectiveness. When talking about advertising effectiveness, we must perceive the audience in a specific content and understand their path from the moment they are in touch with the product to the moment of purchase decision-making, which is why we used the Hierarchy-of-Effects model (HOE) by Lavidge and Steiner (1961). From the three perspectives of cognitive, affective and conative in advertising function, we are able to apply all three in the analysis of the social media of the brand. As it was possible to see in the content analysis, we can conclude that Fenty Beauty mostly focus on a strategy that involves all three functions. Working on information and facts that interest the audience (cognitive function) they share tips, tutorials, information about the products and the brand. The affective function, Fenty Beauty works more on the connection they create with an audience, with the interactive caption, the presence on different social media and principally by sharing their customers, making their platforms about them, highlighting and recognizing their work. In order to stimulate and generate the desire to buy the products (conative function), the brand works on using a self-love speech, connected to empowerment and femvertising.

In order to achieve the first goal and verify the connection between communicating the brand values and engagement, the literature review presented a common opinion among authors that defining value, mission, vision and having a clear visual identity for the brand has increased trust and retention of consumers, especially because it gives meaning to the advertising and improves recognition of the brand (Leland, 2016; Nuseir, 2016). From the analysis point of view, again we verify that from the level of engagement of Fenty Beauty posts on social media, having a clear value and communicating can raise customer engagement, confirming the results obtained in the literature review. Besides that, content marketing and design also have a positive outcome on the effectiveness (Ang et al., 2007; Kingsnorth, 2019; Rahmi, Tayeb & Amerkhail, 2020). The work that Fenty Beauty does in general with all of its pronunciation and communicating is connected to brand awareness. Considering the empirical study by Rahmi, Tayeb and Amerkhail (2020), "The Impact of Advertising on Consumer Buying Behavior" shows that brand awarenees has a significant unique contribution to explaining consumer buying behavior. In this case, the study supports what Fenty Beauty works their communication strategy.

Understanding how the brand positions itself with attention to Femvertising and communicates on social media to get closer to the customers allows us to conclude the importance of a few components to create a connection with the audience and raise engagement. For example, in the analysis we proved that most of the engaged posts on Social Media represent a content focused on highlighting the audience at the same time the audience is organic promoting their products and brand. This analysis aligns with the literature review as the content is used as tool for female empowerment and an expansion of beauty standards (Leboeuf, 2019). Also Rahmi, Tayeb and Amerkhail (2020) concluded that “for an effective advertisement to be ensure, target audience must be extensively studied to know their consumption pattern and buying behavior” (p.930), a conclusion that matches with Kotler and Armstrong (2018) research that says that the answer to learning about the whys on consumer behavior involves understanding “what consumers buy, where they buy, how and how much they buy, when they buy, and why they buy” and other researcher also stated that the answer will depend on the cultural background, the way people perceive the world, the social cycle, values and beliefs, motivation and personality (Khan, 2016).

As previously mentioned, advertising of beauty products has a strong influence shaping the female mind reinforcing the idea of the perfect physical appearance and that the good qualities of women are related to how they look, as presented in studies by Rani Jha (2016) and Danylova (2020). Fenty Beauty makes sure that its social media break advertising stereotypes in the beauty industry, mainly working their diversity, inclusivity, self-love, and empowerment of all customers. From the analysis point of view and the study of purchase decision on the literature review, women are susceptible to change their attitude towards beauty products consumption when they feel represented by it, in this case, the interactions the consumers have with the brand and the hype that the brand still have even years after its first launch, proves that women felt and feel represented by Fenty Beauty’s makeup that they switched their buying behavior to accepting and being loyal to a new brand and also they developed more confidence and self-esteem because they were and are represented and included on a daily basis. Understanding the way Fenty Beauty applies the femvertising helps clarifying how the process of engagement is perceived in the female customer behavior process.

There was not a extensive literature review collection that focused mainly on celebrity endorsement, yet on the study of “Impact of advertising strategies on the cognitive and behavioral component of attitude of women consumers” by Kaur and Hundal (2017) the hypothesis of

“celebrity endorsement of advertisement has insignificant impact on the purchase behavior of consumers” was rejected, meaning that celebrity endorsement does have a significant impact on the purchase behavior. Relating this hypothesis with the analysis done in this investigation, it is possible to perceive that celebrity endorsement does have a level of influence on the engagement of customers. On Fenty Beauty social media, there are representation of celebrities constantly, from Rihanna, being the owner of the brand to other famous actors, singers and figures. We can also conclude on that, that the engagement of the customers was higher on posts containing celebrities than other posts throughout all social media.

Fenty Beauty, no doubt, focused on Digital Marketing Strategies, targeting content marketing, brand awareness, and customer experience. The digital impression of the brand is what makes them unique (Upshaw, 1995) and Fenty keeps developing and improving the digital impression over the years, mainly because of its positioning on concepts such as diversity, inclusivity and representativeness. From the analysis, it was possible to see that these concepts are part of the brand’s communication on a daily basis and usually there is no need to explicit communicate it, because it is represented with a variety of skin tones in the products, on the cruelty-free and vegan products and a constant repost of their audience representing all different kinds of people. More than just a marketing strategy, communicating clearly the brand awareness shows a unique contribution to the customer buying behavior (Rahmi, Tayeb & Amerkhail, 2020). A strong branding such as Fenty Beauty on the examples of the analysis, can persuade potential customers, assigning advertising as an important part in the brand’s strength.

All of the concepts present in the literature review and on Fenty Beauty content analysis represent a validity in advertising effectiveness. Diversity, Inclusivity, Creativity, Memory, Celebrity Endorsement and Brand Awareness are all part of the content marketing and content marketing is created based on these concepts, reassuring that the advertisement is memorable and confirming its effectiveness, proven then with what was explained how Fenty Beauty successfully communicate their values generating customer engagement.

3. CONCLUSIONS, LIMITATIONS AND RECOMMENDATIONS

3.1 Conclusions

The purpose of this master dissertation was to investigate advertising effectiveness, the communication of company values in the beauty industry and women consumer behavior to understand the connection between the brand's communication and the engagement of female consumers on social media. Throughout the analysis of Rihanna's makeup brand, Fenty Beauty, we analyzed how can the type of communication that the brand assumes help in improving customer engagement at the same time that customer engagement can help improving the brand's strength. The desire to research the theme began with the intention to understand better the process of women's consumer behavior and how was the engagement behavior from the advertisement to the purchase decision specifically in the beauty industry, a industry that can be helpful yet cruel to women's self-esteem.

From the starting point of the research question, the investigation aimed to generate conclusion through an analysis of the launch of Fenty Beauty and also the social media of the brand (Instagram, TikTok, Twitter and YouTube), identifying consumer behavior toward the brand with the specific goals:

- Verify the connection between communicating the brand values and engagement;
- Understand how the brand positions itself with attention to Femvertising and communicates on social media to get closer to the consumers, raising engagement;
- Perceive the level of influence on engagement of having a brand with a celebrity owner;
- Analyze if concepts like inclusivity, diversity and representativeness are part of the brand's communication.

Achieving the goals and answering the research question **“How Fenty Beauty successfully communicate their values generating customer engagement?”** the categories that were set in the Methodology made the analysis plausible of taking conclusions. Fenty Beauty advertisement and social media analysis suggests that the influence on consumer behavior of their female consumers mostly happens because of how the brand is positioned in the industry, having a wide sample of female society being represented. In the literature review, this process of how the brand is positioned, represents the branding and having a clear communication, which will lead to advertising effectiveness (Kingsnorth, 2019). The book “Digital Marketing Strategy” by Simon Kingsnorth (2019), helped this investigation to thrive in understanding the connection between strategy, content and consumers. Concepts such as diversity and inclusivity as a top of mind value

and the recognition of brand awareness influences the consumer as the brand communicates its mission to the team and the consumers with honesty.

The categories analyzed enable to concluded that the brand has a strong presence in the representativeness, identification and diversity, with a wide range of products for all skin types and tones but of course from the position the brand assumes in social media with women from different skin types, shapes, ethnicities and religions while recognizing beauty in all of them. The age group category was more restrict, the content on Social Media is more focused on younger women from 18 to 35 years old, just one or the other content represented elder women, but even in that case there was still a representation. As for the Beauty Advertising and Application of Femvertising, we concluded that the brand applies the concept correctly but mainly because it is in their essence. The female empowerment is not something forced into Fenty Beauty's consumers, but the contrary: women feel empowered because the brand helps them with their strength in a natural way. As for the Factors of attention in Advertising Effectiveness, the brand enforces the creativity, memory, brand awareness and celebrity endorsement in all of their social media and almost every post, turning advertisements and content into a fun environment for their consumers which is possible to see in the category of Engagement of Female Consumers on Social Media. Kaur and Hundal (2017) studies also helped understand which factors of attention were relevant to analyze during the analysis content. The study of "impact of advertising strategies on the cognitive and behavioral component of attitude of women consumers" concluded in one of the hypothesis that celebrity endorsement has a significant impact in consumers. For this master thesis, understanding how celebrity endorsement impacted the female consumers of Fenty Beauty, represents a balance between endorsing different celebrities and at the same time focus on diversity, inclusivity and representativeness.

From that, it was also analyzed how the Fenty Beauty uses their social media, concluding that Instagram is the most used channel, with more posts, followers and interactions, followed by similar number for TikTok, Twitter and YouTube. The main content does not differ from the social medias but in fact is adapted to the tone and audience of each platform, meaning TikTok and Twitter, for example, have a more fun environment with memes, backstage images and exclusive content for these social media. As for YouTube, the channel of the brand is more focused on makeup educational purposes with makeup tutorials, tips and step-by-step routines.

Furthermore, in the analysis of the advertisement and social media, we found out that having a brand with a celebrity owner do influence the consumer behavior. In this case, Rihanna's presence represents success of the brand as the posts that has her image or mention her are the posts with the best metrics and most recognized. The brand is associated with her and she is associated with the brand, creating a strong connection and an easy bond among customers.

In conclusion, the goals were achieved as we researched and analyzed that beauty advertising influences women consumer behavior on the engagement level on social media as well as the influence of having a brand with a celebrity owner helps the brand recognition and strengths. The research question is then answered, that Fenty Beauty successfully communicate their values through having a strong brand awareness, using creative strategy for social media and investing on concepts of diversity and inclusivity and yet focusing on celebrity endorsement as Rihanna is the center of the brand. All of the concepts successfully generate customer engagement, proving that the categories were valid and that Fenty Beauty raise customer engagement through communicating their values.

3.2 Limitations of the Research

During the research of this master dissertation, there were a few limitations towards what was studied and analyzed. It is hard to extract the real impact that advertising has on consumer behavior without analyzing the consumers. For lack of Fenty Beauty consumers willing to participate in Focus Groups and Interviews at the moment, it was not possible to analyze how advertising and social media influence women consumer behavior, yet the focus of the research was to understand how effective advertising can make brands grow their engagement by communicating values. Besides that, the concept of Femvertising is a new concept among researchers as it was recently created, hence why there was not a lot of studies available to develop a more complete research.

3.3 Recommendations for Future Studies

There are already a lot of research about the impact that advertising has on women consumer behavior. Most of the studies developed focus on understanding which components influence consumer behavior and it was already proven that advertising do influence consume behavior, independently from the gender and the context.

I recommend new researchers to focus the study with a qualitative approach to understand not if, but how this process works and what constantly influences the behavior of consumers from a cultural perspective, analyzing different segments in the Beauty Industry or different companies in order to get a complete understanding of the trigger points that lead consumers to engage with a brand and how important is for the brand to properly communicate their values raising brand awareness.

REFERENCES

- Aderka, I.M., Gutner, C.A., Lazarov, A., Hermesh, H., Hofmann, S.G., Marom, S. (2014). Body image in social anxiety disorder, obsessive-compulsive disorder, and panic disorder. *Body Image*, 11(1), 51-56. doi: 10.1016/j.bodyim.2013.09.002.
- Aitken, R., Gray, B. & Lawson, R. (2008). Advertising effectiveness from a consumer perspective, *International Journal of Advertising*, 27:2, 279-297, DOI: 10.1080/02650487.2008.11073055
- Åkestam, N, Rosengren, S, & Dahlen, M. (2017). Advertising “like a girl”: Toward a better understanding of “femvertising” and its effects. *Psychol Mark.* 2017; 34: 795– 806. <https://doi.org/10.1002/mar.21023>
- Ang, S. H., & Low, S. Y. M. (2000). Exploring the Dimensions of Ad Creativity. *Psychology and Marketing*, 17(10), 835–854.
- Ang, S. H., Lee, Y. H., & Leong, S. M. (2007). The ad creativity cube: conceptualization and initial validation. *Journal of the Academy of Marketing Science*, 35(2), 220-232.
- Barry, T.E. & Howard, D.J. (1990). A review and critique of the hierarchy of effects in advertising. *International Journal of Advertising*, 9(2), pp. 121–135.
- Becker-Herby, E. (2016). The rise of femvertising: authentically reaching female consumers.
- Black, E.B., Garratt, M., Beccaria, G., Mildred, H., & Kwan, M. (2019). Body image as a predictor of nonsuicidal self-injury in women: A longitudinal study. *Comprehensive Psychiatry*, 88, 83-89. doi: <https://doi.org/10.1016/j.comppsy.2018.11.010>.
- Till, Brian D. & Baack, Daniel W. (2005). RECALL AND PERSUASION: Does Creative Advertising Matter?, *Journal of Advertising*, 34:3, 47-57, DOI: 10.1080/00913367.2005.10639201
- Cash, T. F., & Pruzinsky, T. E. (1990). *Body images: Development, deviance, and change*. Guilford Press.

Churchill, Gilbert Jr. & Peter, J. Paul (2005). Marketing: Criando valor para os clientes. São Paulo: Saraiva, 2005

Creswell, J. W. (2003). Research Design, qualitative, quantitative and mixed method approaches - Second Edition. Sage Publications

Baack, Daniel W., Wilson, Rick T. & Till, Brian D. (2008). Creativity and Memory Effects: Recall, Recognition, and an Exploration of Nontraditional Media, *Journal of Advertising*, 37:4, 85-94, DOI: 10.2753/JOA0091-3367370407

Danylova, T. (2020). The Modern-Day Feminine Beauty Ideal, Mental Health, and Jungian Archetypes. *Mental Health: Global Challenges Journal*

Elo, S & Kyngas, H. (2008) ~ S H. (2008) The qualitative content analysis process. *Journal of Advanced Nursing* 62(1), 107–115 doi: 10.1111/j.1365-2648.2007.04569.x

Engel, J.F., Kollat, D.T. & Blackwell, R.D. (1968). Consumer behavior. New York: Holt, Rinehart & Winston.

Engel, J., Blackwell, R. & Miniard, P. (2000). *Comportamento do Consumidor*. Rio de Janeiro: LTC editora, 8a ed.

Shahriar, Fahim. (2013). Why advertisement of beauty products need to be banned.

Grohmann B. (2009). Gender Dimensions of Brand Personality. *Journal of Marketing Research*. 46(1):105-119. doi:[10.1509/jmkr.46.1.105](https://doi.org/10.1509/jmkr.46.1.105)

Guolla, Michael A. & Belch, George E. & Belch, Michael A. (2011). *Advertising & Promotion* (Fourth Canadian Edition)

Hamlin, C. & Peters, G. (2018). “Consuming like a girl: Subjectivation and Empowerment in ADS Targeting Women. *Lua Nova: Revista de Cultura e Política* [online]. pp. 167-202.

Disponível em: <<https://doi.org/10.1590/0102-138/103>>. ISSN 1807-0175.

<https://doi.org/10.1590/0102-138/103>.

- Hernández, T. & Sepúlveda, I. (2022). “Empowerment through Femvertising: Reality or Myth?”
- Holliman, G. & Rowley, J. (2014). “Business to Business Digital Content Marketing: Marketers' Perceptions of Best Practice,” *Journal of Research in Interactive Marketing*, 8, 4, 269–93.
- Huddleston, P & Minahan, S. (2011). *Consumer Behavior Women and Shopping*. Business Press Experts, LLC
- Isingrini, M., Vazou, F. & Leroy, Phillip. (1995). “Dissociation of Implicit and Explicit Memory Tests: Effect of Age and Divided Attention on Category Exemplar. Generation and Cued Recall,” *Memory and Cognition*, 23 (4), 462–467.
- Kakkar, G. (2017). “Top 10 Reasons Behind Growing Importance of Content Marketing,” at: <http://www.digitalvidya.com/blog/importance-of-content-marketing/>
- Kaur, H. & Hundal, Bikramjit S. (2017). "Impact of advertising strategies on the cognitive and behavioral component of attitude of women consumers", *Journal of Asia Business Studies*, <https://doi.org/10.1108/JABS-08-2015-0147>
- Khan, M. (2006). *Consumer behavior and Advertising Management*. New Age International (P) Ltd., Publishers
- Kingsnorth, S. (2019). “Digital Marketing Strategy”. Kogan Page
- Klein, K. M. (2013). *Why Don't I Look Like Her? The Impact of Social Media on Female Body Image*.
- Kotler, P. & Armstrong, G. (2004). *Principles of Marketing*. 10th Edition, Pearson-Prentice Hall, New Jersey.
- Kotler, P. & Armstrong, G. (2012). *Principles of Marketing*. 14th Edition, Pearson-Prentice Hall, New Jersey.
- Kotler, P. & Armstrong, G. (2018). *Principles of Marketing*. 17. Ed. Pearson Education.

- Kotler, P. & Keller, K. L. (2006). *Administração de Marketing* (12aed). Pearson Education.
- Kover, Arthur J., Goldberg, Stephen M. & James, William L. (1995). "Creativity vs. Effectiveness? An Integrating Classification for Advertising," *Journal of Advertising Research*. 35 (6), 29–39.
- Leboeuf, C. 2019. "Anatomy of the Thigh Gap." *Feminist Philosophy Quarterly*.doi:10.5206/fpq/2019.1.7312.
- Lee, Owen (2018). "Best ads 50 years: Dove truly challenged beauty advertising" <https://www.campaignlive.co.uk/article/best-ads-50-years-dove-truly-challenged-beauty-advertising/1518832>
- Leland, K. (2016). *The Brand Mapping Strategy*. Entrepreneur Press. Data de acesso. Disponível em ebook ISBN: 978-1-61308-339-0
- Loewenthal, E. (2020). *Leveraging brand image in the cosmetics market*. (Tipo de documento não editado) Universidade Catolica Portuguesa, Lisbon.
- Mair, C. (2019). *The influence of body image on mental health*. The British Psychological Society. Retrieved from <https://www.bps.org.uk/blogs/guest/influence-body-image-mental-health>
- McGuire, William J. (1968). "Personality and Attitude Change," in *Psychological Foundations of Attitudes*, Timothy C. Brock, Thomas M. Ostrom, and Anthony G. Greenwald, eds., San Diego: Academic Press.
- Menéndez, M. (2019). Entre la cooptación y la resistencia: del Femvertising a la Publicidad. *Profem. Recerca Revista de pensament i anàlisi*, 24(2), 15-38. <https://doi.org/10.6035/Recerca.2019.24.2.2>
- Mohammed, T. Nuseir (2016). *Exploring the Use of Online Marketing Strategies and Digital Media to Improve the Brand Loyalty and Customer Retention*. Department of Management, Faculty of Business and Finances, The World Islamic Science & Education University, Amman, Jordan. DOI:10.5539/ijbm.v11n4p228 URL: <http://dx.doi.org/10.5539/ijbm.v11n4p228>

Mulligan, Neil W. (1998). "The Role of Attention During Encoding in Implicit and Explicit Memory,". *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 24 (1), 27–47.

Navalpakkam, Vidhya, & Itti, Laurent (2005). "Modeling the Influence of Task on Attention," *Vision Research*, 45 (2),205–231.

Octan, V. (2017). Self-Harm Behaviour in Adolescents: Body Image and Self-Esteem. *Journal of Psychologists and Counsellors in Schools*, 27(2), 177-189. Doi: 10.1017/jgc.2017.6.

Pieters, R., Warlop, L., & Wedel, M. (2002). Breaking Through the Clutter: Benefits of Advertisement Originality and Familiarity for Brand Attention and Memory. *Management Science*, 48(6), 765–782.

Putervu, S., Gentry, J. W., & Fischer, E. (2001). Exploring the origins and information processing differences between men and women: Implications for advertisers. *Academy of Marketing Science Review*, 2001(10). www.amsreview.org/articles/putervu10-2001.pdf

Rahmi, A., Tayeb, B., & Amerkhail, S. (2020). "The Impact of Advertising on Consumer Buying Behavior". *IJRAR*, Volume 7, Issue 4, Available at SSRN: <https://ssrn.com/abstract=3763168>

Rajaram, S, Srinivas, K. & Travers, S. (2001). "The Effects of Attention on Perceptual Implicit Memory," *Memory and Cognition*, 29 (7), 920–930.r

Rana, M. & Arora, N. (2021). How Does Social Media Advertising Persuade? An Investigation of the Moderation Effects of Corporate Reputation, Privacy Concerns and Intrusiveness, *Journal of Global Marketing*, DOI: [10.1080/08911762.2021.1980932](https://doi.org/10.1080/08911762.2021.1980932)
<https://www.tandfonline.com/action/showCitFormats?doi=10.1080%2F08911762.2021.1980932&area=0000000000000001>

Rani Jha, M. (2016). "The Global Beauty Industry: Colorism, Racism and the National Body". New York: Routledge. 1st Edition, DOI: [10.4324/9781315733432](https://doi.org/10.4324/9781315733432)

Reid, Leonard N., King, Karen Whitehill, & Delorme, Denise E. (1998). Top-Level Agency Creatives Look at Advertising Creativity Then and Now, *Journal of Advertising*, 27:2, 1-16, DOI: [10.1080/00913367.1998.10673549](https://doi.org/10.1080/00913367.1998.10673549)

Richers, R. (1984). O enigmático mais indispensável consumidor: teoria e prática. *Revista da Administração*, jul./set. de 1984.

Ritson, M. (2016). “If you think the sales funnel is dead, you’ve mistaken tactics for strategy” at: <https://www.marketingweek.com/mark-ritson-if-you-think-the-sales-funnel-is-dead-youve-mistaken-tactics-for-strategy/>

Lavidge, R. & Steiner, G. (1961). A Model for Predictive Measurements of Advertising Effectiveness. *Journal of Marketing*, Vol. 25, No. 6 (Oct., 1961), pp. 59-62. Sage Publications, Inc. on behalf of American Marketing Association. <https://www.jstor.org/stable/1248516>

Ruggiero, Thomas E. (2000). Uses and Gratifications Theory in the 21st Century, *Mass Communication and Society*, 3:1, 3-37, DOI: [10.1207/S15327825MCS0301_02](https://doi.org/10.1207/S15327825MCS0301_02)

Schiffman, Leon G. & Kanuk, Leslie L. (1997). “Consumer Behavior”. Prentice Hall , Inc., Englewood Cliff.

Schiffman, Leon G. & Kanuk, Leslie L. (2000). 6 ed., Rio de Janeiro: Editora LTC, 2000.

Selvi, Ali F. (2019). “The Routledge Handbook of Research Methods in Applied Linguistics” Part IV, Chapter 36 “Qualitative Content Analysis”. New York: Routledge

Shapiro, S., & Krishnan, H. Shanker. (2001). “Memory-Based Measures for Assessing Advertising Effects: A Comparison of Explicit and Implicit Memory Effects,” *Journal of Advertising*, 30 (3), 1–13.

Sharon, Ng., Bharti, M., & Faust, N. (2020). The Impact of Gender and Culture in Consumer Behavior. Auckland University of Technology, <https://doi.org/10.1017/9781108561716.021>

Shen, Wangbing, Bai, Haiping, Ball, Linden J & Yuan, Yuan. (2021). What makes creative advertisements memorable? The role of insight. *Psychological Research* **85**, 2538–2552. <https://doi.org/10.1007/s00426-020-01439-5> <https://link.springer.com/article/10.1007/s00426-020-01439-5>

Shields, V. R. (2013). *Measuring up: How advertising affects self-image*. University of Pennsylvania Press.

Smith, R. E., Chen, J., & Yang, X. (2008). The impact of advertising creativity on the hierarchy of effects. *Journal of Advertising*, 37(4), 47-61.

Soloman, Michael R. (2002). *O comportamento do consumidor: comprando, possuindo e sendo*. 5a ed. Porto Alegre: Bookman, 2002.

Stone, G., Besser, D. & Lewis, L. (2000). “Recall, Liking, and Creativity in TV Commercials: A New Approach,” *Journal of Advertising Research*, 40 (3), 7–18.

Syahrani, D. I. (2021). The Effectiveness Of Dove Campaign For Real Beauty In Affecting Customers’ Purchase Decision Toward Dove Products. *Advanced International Journal of Business, Entrepreneurship and SMEs*, 3 (9), 244-264.

Upshaw, L. B. (1995). *Building Brand Identity*. Wiley.

Walker, D., & Von Gonten, Heal F. (1989). “Explaining Related Recall Outcomes: New Answers from a Better Model,” *Journal of Advertising Research*, 29 (3), 11–21.

Wang, Wei-Lin, Malthouse, Edward, Calder, Bobby & Uzunoglu, Ebru. (2017). “B2B Content Marketing for Professional Services: In-person Versus Digital Contacts,” *Industrial Marketing Management*, <https://doi.org/10.1016/j.indmarman.2017.11.006> (in press).

Watson, J. (1913). *«Psychology as the behaviorist views it.»*. *Psychological Review*. **20** (2): 158-177. [doi:10.1037/h0074428](https://doi.org/10.1037/h0074428)

Zeisler, A. (2016). "We were Feminists Once: From Riot Girl to Covergirl, the Buying & Selling of a Political Movement." Public Affairs.

WEBGRAFIA

<http://www.behaviorology.org/>

<http://www.feministezine.com/feminist/fashion/The-Beauty-Dilemma.html> 02 de maio de 2022
17:20

<https://440industries.com/fenty-beauty-marketing-strategy-lessons-from-the-beauty-giant/> 02 de
abril de 2022 16:45

<https://academicjournals.org/journal/AJBM/article-abstract/70C270417770> 14 de abril de 2022
18:05

<https://econsultancy.com/content-marketing-beauty-brands/> 12 de março de 2022 19:45

<https://fentybeauty.com/pages/about-fenty-beauty> 2 de abril de 2022 17:00

<https://jilt.com/blog/fenty-brand-positioning/> 02 de abril de 2022, 16:45

<https://latana.com/post/build-brand-awareness-fenty/> 02 de maio de 2022, 17:25

[https://motamem.org/wp-content/uploads/2019/07/Borden-1984_The-concept-of-marketing-
mix.pdf](https://motamem.org/wp-content/uploads/2019/07/Borden-1984_The-concept-of-marketing-mix.pdf) 02 de abril de 2022 17:30

<https://neilpatel.com/br/blog/upsell-o-que-e/> 14 de abril de 2022 17:00

<https://twitter.com/fentybeauty/photo>

<https://twitter.com/fentybeauty/status/1513605651775176704>

<https://twitter.com/fentybeauty/status/1514347375581564931>

<https://twitter.com/fentybeauty/status/1514740292544516100>

<https://twitter.com/fentybeauty/status/1514759703833718789>

<https://twitter.com/fentybeauty/status/1515453156020273156>

<https://twitter.com/fentybeauty/status/1516550153229930501>

<https://twitter.com/fentybeauty/status/1516870306861703169>

<https://twitter.com/fentybeauty/status/1517585518082420737>

<https://twitter.com/fentybeauty/status/1517993673585135616>

<https://www.allure.com/story/rihanna-diverse-fenty-beauty-ad-campaign> 03 de maio de 2022
09:00

<https://www.campaignlive.co.uk/article/best-ads-50-years-dove-truly-challenged-beauty-advertising/1518832> 12 de abril de 2022 20:30

https://www.clubofamsterdam.com/contentarticles/52_Beauty/dove_white_paper_final.pdf 02 de
abril de 2022 17:30

<https://www.globalbrandsmagazine.com/the-success-of-doves-real-beauty-campaign/>

<https://www.instagram.com/fentybeauty/> 03 de maio de 2022 21:40

<https://www.investopedia.com/terms/h/hierarchy-of-effects-theory.asp> 13 de abril de 2022 20:11

<https://www.marketingweek.com/mark-ritson-if-you-think-the-sales-funnel-is-dead-youve-mistaken-tactics-for-strategy/> 15 de abril de 2022 20:00

<https://www.socialfix.com/9-best-beauty-brand-campaigns/> 12 de março de 2022 21:00

<https://www.thelogocreative.co.uk/how-important-is-branding-in-advertising/> 15 de abril de
2022 20:32

<https://www.thinkwithgoogle.com/future-of-marketing/management-and-culture/diversity-and-inclusion/-fenty-beauty-inclusive-advertising/> 02 de abril de 2022, 16:30

<https://www.thinkwithgoogle.com/future-of-marketing/management-and-culture/diversity-and-inclusion/-fenty-beauty-inclusive-advertising/>

<https://www.thinkwithgoogle.com/marketing-strategies/video/youtube-history/> 3 de abril de 2022, 16:50

<https://www.tiktok.com/@fentybeauty>

<https://www.youtube.com/c/fentybeauty/playlists>

<https://www.youtube.com/c/fentybeauty/videos>

<https://www.youtube.com/shorts/BxXY64ULRgY>

<https://www.youtube.com/watch?v=KZWsJzTn20k>

<https://www.youtube.com/watch?v=S4jng09394c>

<https://www.youtube.com/watch?v=vfjrRQF0E9w>

[Instagram.com/fentybeauty](https://www.instagram.com/fentybeauty)



Campus de Santos . Av. D. Carlos I, 4, 1200-649 Lisboa | Portugal
Telf: (+351) 213 030 600 . iade@iade.pt

