

**h e g**

Haute école de gestion  
Genève

# **How has The Body Positive movement impacted the demand for lingerie brands for women in Generation Y living in Geneva?**

**Bachelor Project submitted for the degree of  
Bachelor of Science HES in International Business Management**

by

**Giulia RENNA**

Bachelor Project Mentor:

**Dr. Timothy CONNERTON, HEG Adjunct Professor**

**Geneva, 2<sup>nd</sup> of June 2021**

**Haute école de gestion de Genève (HEG-GE)**

**International Business Management**



## **Disclaimer**

This report is submitted as part of the final examination requirements of the Haute école de gestion de Genève, for the Bachelor of Science HES-SO in International Business Management. The use of any conclusions or recommendations made in or based upon this report, with no prejudice to their value, engages the responsibility neither of the author, nor the author's mentor, nor the jury members nor the HEG or any of its employees.

## Acknowledgements

I would like to thank my mentor Dr. Timothy Connerton for supporting and challenging me in the process of writing my Bachelor Thesis. His advices, recommendations, and reliable commitment as a mentor enables me to push my work above my expectations. I truly think that I couldn't have had a better mentor for my last work of Bachelor at HEG.

I would also like to thank my family and friends for supporting me when I felt lost and overwhelmed by the amount of work that the thesis requires.

All of them, trusted in me and my potential to do a quality work, that pushed me to do one.

Thank you all very much, this is a great achievement which would not be possible without being surrounded by the best.

# Executive Summary

Thin, tall, and fit was the body standard promoted in the western society during many years. These societal messages, ideas and beauty standards were keeping women in a dissatisfaction with their bodies rather than loving it. In 1996, Elizabeth Scott and Connie Sobczak were two women who brought to life the term “Body Positive” and co-created a non-profit organization under this name. As therapists, they wanted to help women suffering with eating disorders mostly related with body struggles. The Body Positive has thrived and became a worldwide movement over the years. In 2012, rounder women started to post pictures of their body on Instagram and it boosted the movement even more as it was a way to challenge the feminine ideal body. The Body Positive movement promotes self-love, self-acceptance, self-esteem, and empower body diversification, shapes and sizes. Lingerie brands which take part into the spread of beauty ideals of women have evolved recently models' sizes posing for their campaigns by being more inclusive. Size diversity has started to appear in campaigns of big lingerie brands such as Victoria's Secret. Very supported by women, this change in body representation in campaigns may affect the demand and purchase decision of women who are sensitive to this social movement.

In this thesis, a research has been done about the impact of The Body Positive movement in the demand of lingerie brands for women in Generation Y living in Geneva. The aim of this thesis is to know if women in Generation Y living in Geneva are aware of this social movement and if they support it. In connection with that, the purpose is to know if size diversity is a driving criterion for lingerie purchase for women in Generation Y living in Geneva.

The methodology of the thesis was a primary research composed of an observational research and an online survey. The observational research intends to look at the sensitiveness of lingerie brands present in Geneva about The Body Positive and the online survey conducted for women in Gen.Y living in Geneva intends to answer the thesis question and sub-queries.

In Geneva, women in Generation Y support the movement Body Positive if they know it but it is not the driving criteria of lingerie purchase. Pretty design, quality products, comfortable underwear, and good value for money are the main reasons for purchase. The findings of this thesis could serve lingerie brands present in Geneva to better understand the Gen.Y women's needs and better set their marketing strategies.

# Contents

<b>Title of Bachelor Project</b> .....	<b>1</b>
<b>Disclaimer</b> .....	<b>i</b>
<b>Acknowledgements</b> .....	<b>ii</b>
<b>Executive Summary</b> .....	<b>iii</b>
<b>Contents</b> .....	<b>iv</b>
<b>List of Tables</b> .....	<b>v</b>
<b>List of Figures</b> .....	<b>v</b>
<b>1. Introduction</b> .....	<b>1</b>
<b>2. Reasons and objectives of the study</b> .....	<b>12</b>
<b>3. Literature review</b> .....	<b>15</b>
<b>3.1 The lingerie industry</b> .....	<b>15</b>
3.1.1 Victoria's Secret (VS).....	16
3.1.1.1 How VS represent and address The Body Positive nowadays?.....	17
3.1.2 Savage x Fenty by Rihanna.....	18
3.1.2.1 How Savage x Fenty represent and address The Body Positive?.....	19
3.1.3 Etam.....	19
3.1.3.1 How Etam represent and address The Body Positive?.....	20
3.1.4 Calida.....	21
3.1.4.1 How Calida represent and address The Body Positive?.....	21
3.1.5 Oysho.....	22
3.1.5.1 How Oysho represent and address The Body Positive?.....	22
3.1.6 Intimissimi.....	23
3.1.6.1 How Intimissimi represent and address The Body Positive?.....	23
<b>3.2 Media</b> .....	<b>24</b>
3.2.1 Imagery.....	25
3.2.2 Models on images.....	26
<b>3.3 Generation Y</b> .....	<b>30</b>
3.3.1 Generation Y in Switzerland.....	32
<b>3.4 Body Positive movement</b> .....	<b>33</b>
<b>4. Methodology</b> .....	<b>36</b>
<b>5. Results</b> .....	<b>39</b>
<b>5.1 Primary research - Observational results</b> .....	<b>39</b>
<b>5.1 Primary research - Survey results</b> .....	<b>47</b>
<b>6. Discussion and Recommendations</b> .....	<b>57</b>
<b>6.1 Discussion</b> .....	<b>57</b>
<b>6.2 Recommendations</b> .....	<b>60</b>
<b>7. Conclusion</b> .....	<b>67</b>
<b>Bibliography</b> .....	<b>69</b>
<b>Appendix 1: Online survey questions and results</b> .....	<b>77</b>

## List of Tables

Table 1 Findings of Grabe, Ward, and Hyde study .....	28
Table 2 Classification of Millennials behavior .....	30
Table 3 Appearance satisfaction results .....	31
Table 4 Age composition in Switzerland .....	32
Table 5 International Bra cup size conversion chart .....	37
Table 6 International Bra chest size conversion chart .....	37

## List of Figures

Figure 1 Maryline Monroe .....	4
Figure 2 Brigitte Bardot .....	4
Figure 3 Claudia Schiffer .....	5
Figure 4 Cindy Crawford .....	5
Figure 5 Naomi Campbell .....	5
Figure 6 Gisele Bündchen .....	6
Figure 7 Adriana Lima .....	6
Figure 8 Karlie Kloss .....	6
Figure 9 Cara Delevingne .....	6
Figure 10 Gigi Hadid .....	7
Figure 11 Bella Hadid .....	7
Figure 12 Kendall Jenner .....	7

Figure 13 Victoria's Secret fashion show in 2018 .....	17
Figure 14 Sara Sampaio .....	18
Figure 15 Victoria's Secret model 1 .....	18
Figure 16 Victoria's Secret model 2 .....	18
Figure 17 Victoria's Secret model 3 .....	18
Figure 18 Savage x Fenty 2018 Fashion show .....	19
Figure 19 Savage x Fenty Instagram post model 1 .....	19
Figure 20 Savage x Fenty Instagram post model 2 .....	19
Figure 21 Savage x Fenty Instagram post model 3 .....	19
Figure 22 Savage x Fenty Instagram post model 4 .....	19
Figure 23 Screenshot of #FeelFree campaign on Etam website .....	20
Figure 24 Etam Fashion show on Cosmopolitan website .....	21
Figure 25 Images from Calida website model 1 .....	22
Figure 26 Images from Calida website model 2 .....	22
Figure 27 Images from Calida website model 3 .....	22
Figure 28 Images of Oysho website in Asorey research, 2018 .....	22
Figure 29 Ella Mills .....	23
Figure 30 Dakota Johnson .....	23
Figure 31 Ana Ivanovic .....	24
Figure 32 Irina Shayk .....	24
Figure 33 Array of technologies in Neuman research, 2010 .....	24
Figure 34 Tess Holliday .....	33
Figure 35 Ashley Graham .....	34

Figure 36 Number of participants.....	47
Figure 37 Awareness of The Body Positive movement .....	48
Figure 38 Support The Body Positive movement .....	48
Figure 39 Awareness and sensitivity of the movement.....	48
Figure 40 Shopping in lingerie stores representing body diversity .....	48
Figure 41 Lingerie brands inclusion of body diversity .....	49
Figure 42 Lingerie brands in Geneva.....	49
Figure 43 Lingerie brands reflecting your body type.....	50
Figure 44 Representation by lingerie brands in Geneva.....	50
Figure 45 Fair alignment with campaigns and size availability .....	50
Figure 46 Favorite lingerie brands in Geneva.....	51
Figure 47 Reasons of purchase.....	51
Figure 48 Purchase according to body type or models in campaign .....	52
Figure 49 Identification with models in lingerie brands' campaigns .....	52
Figure 50 Sensitiveness of the image of the perfect women body .....	53
Figure 51 Sensitiveness of models posing for lingerie brands.....	53
Figure 52 Psychological impact of “the perfect body” on Women.....	54
Figure 53 Type of psychological impact.....	54
Figure 54 Psychological impact on you .....	54
Figure 55 Evolution in body size in lingerie brands.....	55
Figure 56 Evolution in body size among all media.....	55
Figure 57 Favorite lingerie brands .....	58
Figure 58 Body Type consideration .....	61

---

Figure 59 Number of women living in Geneva .....	62
Figure 60 Population resident by age category.....	62
Figure 61 Body shapes of women.....	64
Figure 62 Savage x Fenty men model 1 .....	66
Figure 63 Savage x Fenty men model 2 .....	66

# 1. Introduction

The early expressions of dissatisfaction of the women's status and role in the society started in the 19th century from leader's women who devoted their life to women's right (D'Itri, 1999). At the start of the 19th century, women were not equal to men, women had quasi no rights and they stayed at home whilst men worked and earned money. The industrial revolution has promoted the economic and social change which reconsidered also the role of women in the society (Berg, 1993). In July 1848, five women from Seneca Falls in New York started the first women's rights movement to denounce women's legal, social, and political oppression and to ask for the equality between men and women. It was the first time when women spoke up and question women's status, their lack of basic rights and women's submission. Elizabeth Cady Stanton was the driving intellect and activist of this first women's movement and the author of the "Declaration of Rights and Sentiments". She asked for the equality between men and women, greater legal and professional rights, access to education opportunities, and launch the idea for the right to vote. Convincing women themselves that they deserved better, was also a big challenge that inspiring and visionary woman like Elizabeth Cady Stanton needed to fight. Even though the right to vote for women generated laugh at that time, a movement was born (McMillen, 2008). Other American women such as Susan B. Anthony or Lucretia Mott were activists who attended lots of conventions and meetings in their own country and around the world to give speech about women's rights (Villard, 1920) (Ochoa & Faulkner, 2002). The interventions in other countries from women's right activists has consolidated the women's rights movement internationally and created a network of women fighting for their rights (D'Itri, 1999). March the 19<sup>th</sup>, 1911 was the first day of "International Women's Day" which is dedicated for women around the world who got mobilized to protest for their right to vote, their right to work, their right to hold public office, and an end to discrimination in the workplace.

*"It was a day of international solidarity in the fight for common objectives and a day for reviewing the organized strength of working women under the banner of socialism"* (Perera, 2014).

This militant celebration day was made official in 1977 by the United Nation and is a way for women to take stoke of gender equality, improvements of women's condition and status in the society, and make their claims heard (Nations United, 2020). Since then,

International Women's Day has been celebrated every year all over the world. Other women's movements and protest of women rebelling for their rights and denouncing an oppression have occurred like "Miss America" in the United States in 1968. "Miss America" pageant was an annual event that explains the projection of what women should be in appearance and the pageant was a stimulus for an entire movement from activist' women to claim a women's liberation movement betraying the beauty standards that were oppressive for women (Welch, 2015). This protest occurred during the beauty contest of Miss America in 1968 from feminist and activists' women. During this rebellion, women burned bras because it was a symbol of the oppression of women's bodies like its predecessor the corset that compressed the women's chest and thin the size of women to create a perfect body shape (Gallot, 2013). During the protest, a "freedom trash can" was used to toss make-up, fake eyelashes, girdles, hairspray, hair curlers, and everything that were symbol of women's suppression (Watson & Martin, 2000). Feminist and activists' women accused the chairman Albert Marks that the pageant was degrading and exploitive to women (Watson & Martin, 2000). Although the contest "Miss America" took place each year, the beauty contest holds a series of other controversy and protest every year which accused also the sexist nature of the pageant, the low ethnic diversity in the contest with minority of black women, or contest's participants that had to wear two-piece swimsuits with high heels (Watson & Martin, 2000).

*"Many critics of the Miss America pageant point to the obsessive concern with physical appearance that the pageant seems to espouse". (Watson & Martin, 2000)*

Jennifer Jones who was an American actress criticized the different pageant like Miss America, Miss Universe and more which "construct a feminine ideal that objectify women" (Battistoni, 2013). The construction of this feminine ideal is present either in beauty pageant and in American media. Media is a canal that reinforced the image of the feminine ideal body as being "thin, tall, and fit" (Battistoni, 2013).

Women who are exposed to those conveyed images in media, have grown a distorted body image with sometimes eating disorder habits (Battistoni, 2013). A research, among many others, has demonstrated that the "feminine ideal body" or "perfect ideal body" advertised in the media have a negative impact on people (Dittmar, 2009).

One experiment has been done by Heinberg and Thompson (1995) by exposing two types of television adverts to the participants: one appearance commercials which

showed images of thinness and attractiveness and one non-appearance commercials. People were measured according to a median split on levels of body image perturbation and sociocultural attitudes regarding appearance. The results showed that participants who scored high on these measures were notably more depressed after being exposed to appearance commercials rather than non-appearance commercials. The findings discussed in this experiment stated that the sociocultural model and standards which refers to “the perfect/ideal body” advertised on campaigns, is often unachievable and lead to discriminate against “unattractive” people. They called this phenomenon “beautyism” (Heinberg & Thompson, 1995).

Another research was done by Grabe, Wyde and Hyde (2008) showing the correlation between the exposure to mass media advertising the “perfect body” and the disturbance it causes on women aftermath. The mean effect size calculation found by the researchers showed a “*relation between media exposure and body dissatisfaction at -0.28*” (Battistoni, 2013). It means that the constant and high exposure to mass media lead to higher body dissatisfaction for women (Grabe & al., 2008) (Battistoni, 2013).

In Grogan’s research (2016), she proved that images and messages conveyed in mass media have a negative impact on women and that media contribute to body dissatisfaction through the portrayal of unrealistic ideals (Grogan, 2016).

All those research proved that a negative impact is notable on women exposed to images portraying the “perfect feminine ideal body” in medias in addition to beauty pageant organized which narrow the ideal women appearance to one body type. As such, each year’s protest during the Miss America pageant was a movement from women to claim the suppression and psychological oppression they endured and to denounce the unrealistic “perfect body” conveyed in Western societies. For a long time, the search for a perfect body has been a major concern in Western societies which was fed by all external sources such as beauty contests, the media, the fashion industry and models posing for brands. The thin, tall, and fit body was representative of the “perfect body” for a long time because it was considered as being healthy, attractive, and beautiful. People were seeking this “ideal body” because having it would also symbolize “self-control, success, and acceptance” towards others and the society (Brownell, 1991). In a way, everyone can reach this “perfect ideal body” with the right combination of diet and exercise but the genetics of a person will limit how much one can change (Brownell, 1991). Seeking the perfect body, that is most of the time difficult to attain and generate a strict way of life, can become a serious psychological issue resulting to pathological

behavior (Brownell, 1991). The “perfect body” has evolved through centuries and the perception of the ideal body types vary across region of the world (Battistoni, 2013).

*“Although beauty truly is in the eye of the beholder, different cultures cherish different traits of women. In the United States and western culture, there is an image of beauty that sets the standard for women to meet”. According to Kinloch, “The epitome of western beauty” is “being tall with long limbs, golden skin, and long hair” (Battistoni, 2013).*

Throughout the time, models are used to illustrate the perfect ideal body type representative of the attractive women. On purpose, the author found relevant to illustrate with picture the evolution of the “perfect body” through the time. She will start from 1950 until today to illustrate the change or on the contrary the repeated body type that is promoted as being “perfect and beautiful”. Below are the following supermodels renowned all over the world and promoted in medias by many brands from various sectors representing the beauty and “perfect ideal body”.

- In 1950

Marylin Monroe was the sex-symbol and the definition of beauty in Hollywood and worldwide. She promoted the pulpy women with large breasts and slim waist.

Brigitte Bardot was the French icon and muse of lots of artist at that time. She was known all over the world and promoted the beauty with the same measurements, large breasts and slim waist.

At that time, those measurements were considered as the “perfect body type” and women that would not fall in this category, may have felt a social pressure and body dissatisfaction. Thereafter, a change in body measurement was notable.

Figure 1: Maryline Monroe



Source: CIELO, Tapia, year of account creation: no date. Account handle: thegorgeoushussy.tumblr.com. Pinterest account @tapiacielo [online]. Date of update: no date. [Viewed 23 April 2021]. Available from: <https://www.pinterest.es/pin/320600067205151059>

Figure 2: Brigitte Bardot



Source: HOTCLBS, Brigitte Bardot bio, net worth, measurements, body statistics, height, affairs, age. Published on July 09, 2019. [online]. [Viewed 23 April 2021]. Available from: <http://hotclbs.blogspot.com/2019/07/brigitte-bardot-bio.html>

- In 1990

Claudia Schiffer worn the definition of beauty and supermodel. Tall, skinny, and blond with blue eyes, this model was compared to Brigitte Bardot that's also why she knew a huge success.

Cindy Crawford was another worldwide known supermodel representative of the beauty and owning the "perfect body" at that time. Her measurements followed the one of Claudia Schiffer.

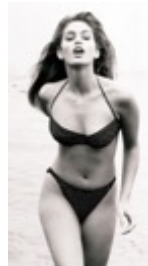
Naomi Campbell was another example of supermodel in that era. Tall, skinny, and this time a black woman.

Figure 3: Claudia Schiffer



Source: STARSCHANGES.COM. Secrets of slim body of top-model Claudia Schiffer. [online]. [Viewed 23 April 2021]. Available from: <https://starschanges.com/claudia-schiffer-height-weight-body-measurements/>

Figure 4: Cindy Crawford



Source: VOGUE, Magazine, year of account creation: no date. Account handle: vogue.com [online]. Pinterest account @voguemagazine. Date of update: no date. [Viewed 23 April 2021]. Available from: <https://www.pinterest.com/pin/262616221997613237/>

Figure 5: Naomi Campbell



Source: GETTYIMAGES. Rosa Cha Spring 2005 - Runway. [online]. [Viewed 24 April 2021]. Available from: <https://www.gettyimages.ch/detail/nachrichtenfoto/naomi-campbell-walks-down-the-runway-at-the-rosa-cha-nachrichtenfoto/51285424>

- In 2000

Gisele Bündchen was another worldwide model representative of the beauty. Her body measurements are following the same as her predecessor: tall, skinny, and long hair. She signed and became an "Angel" in the famous American lingerie brand Victoria's Secret and she walked for their fashion show during 7 years.

Adriana Lima is a Brazilian supermodel known worldwide for her beauty. She became an "Angel" for Victoria's Secret for many years and represented the definition of the "perfect body" and beauty as well.

Figure 6: Gisele Bündchen



Source: FANPOP. Gisele Bündchen Club Mitmachen. [online]. [Viewed 24 April 2021]. Available from: <https://de.fanpop.com/clubs/gisele-bundchen/images/13424467/title/gisele-bundchen-calzedonia-bikini-bod-photo>

Figure 7: Adriana Lima



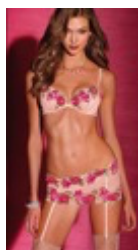
Source: OROZCO, George, account creation: no date. Account handle: munifitnessblog.com. Pinterest @georgeozoo [online]. Date of update: no date. [Viewed 24 April 2021]. Available from: <https://www.pinterest.com/pin/50032245839553392/>

- In 2010

Karlie Kloss is another renowned supermodel from the US. She became an “Angel” for Victoria’s Secret for 2 years even though she walked the fashion show during 4 years in total. She has walked for the greatest couturiers and luxurious brands. Her measurements are following the established one: tall, skinny, and fit.

Cara Delevingne is another blond, tall, and skinny renowned supermodel that walked for the Victoria’s Secret fashion show and the greatest couturiers.

Figure 8: Karlie Kloss



Source: LISTAL. Karlie Kloss – Lingerie and stockings. [online]. [Viewed 24 April 2021]. Available from: <https://www.listal.com/list/karlie-kloss-liontamer26>

Figure 9: Cara Delevingne



Source: JAN, Williams, year of account creation: no date. Account handle: blissfully-chic.tumblr.com. Pinterest @janwilliams [online]. Date of update: no date. [Viewed 24 April 2021]. Available from: <https://www.pinterest.com/pin/512284526335656601/>

- From 2016 to now

Gigi Hadid and Bella Hadid are the two model’s sister known worldwide for their beauty and body shape. They are the icon of beauty and present in every fashion show all over the world. She also took part of the Victoria’s Secret fashion show and does not derogate from the rule: tall, skinny, and fit.

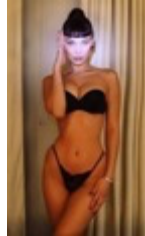
Kendall Jenner is also a renowned model in the 21<sup>st</sup> century and an inspiration for the new generation of women. She is also the definition of beauty and “perfect body” following all the measurements of supermodels, tall, skinny, and fit.

Figure 10: Gigi Hadid



Source: SMIT, Angeliq, year of account creation: no date. Account handle: gihadid.tumblr.com. Pinterest @angeliquesmit [online]. Date of update: no date. [Viewed 24 April 2021]. Available from: <https://www.pinterest.com/pin/461830136768988682/>

Figure 11: Bella Hadid



Source: SENEMEDIA. Bella Hadid: Ultrasexy en lingerie, le top model embrase la toile. [online]. [Viewed 24 April 2021]. Available from: <http://www.senemedia.com/article-10420-bella-hadid-ultrasexy-en-lingerie-le-top-model-embrase-la-toile.html>

Figure 12: Kendall Jenner



Source: LIFEANDSTYLEMAG. 2000s Vibes! Kendall Jenner stuns in a green floral bikini whole flaunting her abs with a belly chain. [online]. [Viewed 24 April 2021]. Available from: <https://www.lifemag.com/posts/kendall-jenner-flaunts-abs-in-green-bikini-belly-chain-photo/>

According to Dubois, Delobelle and Kervyn (2016), the use of models in media is increasing because “*creating a link between a real person and a brand, through advertising, allows to create, to deepen a brand identity of a company and to make it more “human” in order to be closer to its customers*” (Dubois & al., 2016).

The main aspect that makes the difference between models and consumers is weight. Models are representing an ideal body that is much thinner than the “average” female body type. The same corpulence of a woman’s body that is constantly highlighted in the society and media can create a psychological distortion for women who do not fit into these criteria of beauty (Dubois & al., 2016).

A research done by Aagerup (2011) has demonstrated that a certain self-identification occurs when women see those images representing models. Depending on the body type and corpulence of a woman, she will identify herself to the models. The results showed that thin women have a better self-esteem than overweight women who may feel less confident in their body after exposure of images of models. (Dubois & al., 2016)

Dittmar (2009) stated that if the “ideal feminine body” defined as being “thin” or “ultra-thin” becomes a self-ideal for someone, there may be a distinctive and psychologically salient gap between their “ideal feminine body type” and their actual body type. Being exposed to images representing the thin ideal body may consequently activate and highlight those specific gaps within someone’s bodily self-concept, that can cause negative affect and body dissatisfaction (Dittmar, 2009).

A popularized idea was that attractive models used in images of advertising campaigns find their popularity among women because they allow them to dream and imagine themselves in the skin of a feminine ideal that women would like to reach (Dubois & al., 2016). In the research of Dittmar (2009), she strengthens this idea by saying that women identify themselves to the “ideal body” represented. For a short time, women imagine that they are the model portrayed which enables the person to notice less the gap between the body of the model and her actual body which may generate positive emotions. On the other hand, this internalization and feeling of satisfaction by imagining having the ideal body is temporary.

Many research have demonstrated that images portraying only and repeatedly the thin ideal feminine body is harmful for women and causes negative impacts.

Bessenoff (2006) has done a study on 112 undergraduate female who were exposed to advertisement with thin-ideal body women or without thin ideal body women. The moderator was the body image self-discrepancy and the mediator was the social comparison in the effects on women from thin-ideal images. Results have shown that women exposed to thin-ideal advertisements were more likely to present body dissatisfaction, low self-esteem, negative mood and levels of depression. Furthermore, women scoring high in image self-discrepancy were apparently more subject to engage in social comparison with the thin ideal body images, as well as more likely to demonstrate symptoms of self-directed negative consequences (Bessenoff, 2006).

Ogden (2020) has done an experimental study with 106 female participants aging between 16 to 30 years old. Random images reflecting control, body diversity and thin ideal were exposed to the participants who had to complete measures of body compassion and body and face satisfaction before and after exposure those random images. Attitudes towards images of thin ideal were also measured. Results demonstrated important differences between groups exposed to thin ideal body images and body diversity images. Women exposed to body diversity images scored higher in the completed measures and they had a more positive impact on body kindness and overall body compassion and satisfaction. They showed also negative attitudes towards thin ideal images (Ogden, 2020).

It is noticeable that women’s fight and movements denouncing any oppression has been a reality for many centuries. Women have played a role in causing a change in their working conditions, their rights, gender equality and status in the society. Beauty

standards and more precisely body type and size diversity are the focus in this thesis because in the 21<sup>st</sup> century, another movement called “body positive” was taken up on social media to advocate the acceptance of all bodies regardless physical ability, size, gender race, or appearance. This movement finds its roots in the century before.

### The Body Positive

According to Sobczak (2014) the term “Body Positive” was brought to life in 1996 in the United States as the name of a non-profit organization co-created by two women Elizabeth Scott and Connie Sobczak. Connie Sobczak was a therapist specialized in eating disorders and Elizabeth Scott was also a therapist and one of those women who experienced the painful road of eating disorder during six years. Elizabeth Scott explained that the “seeds of her suffering” started at thirteen years old when her sister Stephanie and most of her friends were influenced by images portraying the perfect body type and started to diet because “they thought something was wrong with their bodies”. They all had something in common “a strong desire to fit in”. Elizabeth Scott explained that this eating disorder has taken over her life. For several years, it destroyed her student life as she was forced to quit the university and her dream of becoming a computer engineer because she was psychologically unhealthy: *“My eating disorder fooled me into believing my course of study was the problem during both of these attempts to resume my education”* (Sobczak, 2014). At twenty-two, she realized that something was wrong in her behavioral habits and recovered completely from eating disorder. The suffering that Elizabeth Scott endured over her body has drastically changed the course of her career and life purpose. This purpose became clearer some years later when her sister, Stephanie, died at thirty-six years old from *“physical consequences of her obsession with thinness and ideal beauty”* (Sobczak, 2014).

*“As a therapist, Elizabeth’s commitment to The Body Positive is fueled by her desire to provide a healing community that is lively and inspiring for her clients suffering with eating disorders. It is a community that offers freedom from suffocating societal messages that keep people in a perpetual struggle with their bodies”* (Sobczak, 2014).

Within The Body Positive that the two women co-created, it was conveyed *“a culture of recovery and joy in which people find the courage to leave body hatred behind and turn their attention to fully inhabiting their lives”* (Sobczak, 2014).

Through the story of Elizabeth Scott, it is observable that body image and body acceptance appeared to be a key element in the psychological and physical health. It seems that a mental distortion can cause behavioral problems and affect a person's life.

Over the years, The Body Positive has continued to thrive and it became a worldwide movement (Cwynar-Horta, 2016). *"The ultimate goal of the body positivity movement is to address unrealistic ideals about beauty, promote self-acceptance, and build self-esteem through improving one's self-image and learning to love oneself to the fullest"* (Cwynar-Horta, 2016).

Instagram was the social media that gave a boost to the movement The Body Positive in 2012 as female users of this platform who did not present the perfect body size began to post selfies in order to challenge the feminine ideal body and the body size norms. Women have started to share on Instagram their experience with eating disorders, body-shaming, the myths around "bikini body" and confront women bodies expectations of the society (Cwynar-Horta, 2016).

### The Body Positive Movement

This social movement challenges the dominant way of how the physical body was viewed during many years in accordance with the body standard and feminine beauty ideals. The Body Positive movement promotes self-love, self-acceptance, self-esteem, and empower body diversification, shapes and sizes. Cellulite, dimples, varicose veins, acne, hairy bodies, fat bodies, abled and disabled bodies, thin bodies, burned bodies are encouraged to be self-loved by their owner (Cwynar-Horta, 2016).

As this thesis focuses on Switzerland and more precisely Geneva, the author found an important information about the eating behavior and body perception of girls in the country.

In Switzerland, the World Health Organization (WHO) has reported that 20-24% of girls aging fifteen are engaged in behavior of weight-loss. These numbers were based on 2009-2010. The WHO also noted: *"the fact that self-perceived fatness is the most important factor leading to weight-reduction activities highlights the importance of promoting body image for young people across the weight spectrum"* (Swissinfo.ch, 2015).

In August 2015, Psychologists at the Zurich University of Applied Sciences and the Health Promotion Switzerland have shown alarming results: 35% of girls were happy with the way they looked compared to 56% among boys (Swissinfo.ch, 2015).

It seems that a movement like The Body Positive would also concern and benefit Swiss girls who may need to see more body diversity images.

## 2. Reasons and objectives of the study

### Reasons of the study

For two years, the author worked in a lingerie brand in Geneva as a sales consultant and she was exposed to some women not shopping in the store because they could not fit in the imposed standard sizes. She was also exposed to questions from plus-size women asking why some lingerie products were not available in a size more than L or XL for few items. Most of the time, the author's answer was that the lingerie brand produces standard sizes where there are more demands. The societal standard has been stated previously: thin, tall, and fit. This body standard does not represent all women and may affect psychologically some of them. Moreover, one type of body has been promoted in western societies for many years but a movement like The Body Positive has shown that a need of change is asked. Working for two years has raised awareness to the author who could notice an unmet demand for lingerie products because some sizes were missing. The professional experience was a primary motivation for the author to focus on the lingerie industry.

A second underlying motivation was that the author felt personally impacted psychologically by ideal body images conveyed in Instagram. The expansion of The Body Positive movement on social media is very prevalent in advertisement as witness by the author and she could recognize a need of body diversity in campaign and in stores. Is it shared by other women?

The fact that the author is part of the Generation Y of women, focuses the research on this generation born between 1980-1999 (Lissitsa & Kol, 2016). Generation Y will be the target study and they are also called Millennials or Gen. Y (Rainer, 2011).

### Objectives of the study

The Body Positive movement advocates the acceptance of all bodies regardless physical ability, size, gender, race, or appearance. For a specific purpose, this research will mainly focus on size differences that The Body Positive movement addresses. The primary objectives of this thesis are to answer the following sub-queries concerning the business side of the movement:

- Are lingerie brands sensitive to The Body Positive movement that challenges society to reconsider the perfect body image and include more diversity?

- How are brands representing size diversity of women in their lingerie campaign?

The literature review will try to provide answer to those questions.

### Aim of the study

The Body Positive movement also have a human side as it touches women. The aim of the study is to answer the following sub-queries concerning women in Generation Y living in Geneva:

- Are women living in Geneva sensitive and supportive to The Body Positive movement that challenges society to reconsider the ideal body image and include more diversity?
- Psychologically, are women living in Geneva affected positively or negatively by the ideal body image marketed in media?
- For Generation Y of women living in Geneva, are lingerie brands including more size diversity in their campaign and in the store?
- Do women in Generation Y living in Geneva feel represented in campaign and stores and why? Accordingly, how does it affect women's preference towards lingerie brands that include more size diversity?

Those sub-queries will be the core research of this thesis.

### Research question

The main question that this thesis will intend to answer is:

**“How has The Body Positive movement impacted the demand for lingerie brands for women in Generation Y living in Geneva?”**

Throughout the thesis, the author will try to demonstrate the impact that The Body Positive has on six lingerie brands: Victoria's Secret, Savage x Fenty by Rihanna, Etam, Calida, Oysho, and Intimissimi. The paper will try to see if it is important for lingerie companies to include more body diversity and sizes in their campaign and store that target women of Generation Y living in Geneva. Moreover, the thesis will determine if there is a correlation between the purchase of women of Generation Y living in Geneva towards brands that include more body diversity in their marketing. The ultimate goal is to identify which criteria for purchase is important for the Generation Y of women living in Geneva concerning the choice of underwear for lingerie brands.

The following chapter is the literature review who present the theoretical foundations supporting the research and answering the business side sub-queries. The following topics will be addressed: lingerie industry, media, Generation Y, and The Body Positive movement.

### 3. Literature review

#### 3.1 The lingerie industry

Lingerie is the most intimate piece of undergarment that women wear. Fine fabrics, embroidered, with lace, today we can distinguish two types of lingerie: the one that women want to show publicly, for example waspies, suspenders, stockings, and the ones reserved for the woman herself (Barbier & Boucher, 2012). The role of the lingerie on women can be important as it can build self-confidence, self-acceptance of her body, and a certain attitude and behavior (Barbier & Boucher, 2012). Lingerie is also a product that plays a significant role in the feminization of the women's body and sexualized it in the eyes of both women and men (Fields, 2007). The history, use, and signification of women's undergarment has evolved through centuries.

Before the twentieth century, underwear was hidden from the public and the corset was a piece that women had to wear to thin their size and create a perfect body shape. At the end of the nineteenth century until 1914, underwear started to reveal itself to the public and activist women claim the abolition of the corset or at least "its adaptation to the women's body" (Gallot, 2013). At that time, hygienists demonstrated that the corset deformed the women's body as it was a rigid piece (Gallot, 2013). In 1908, Paul Poiret, a French couturier, designed a "corsetless" dresses which was the changeover to new modern moral codes (Fields, 2007). Later, the bra comes to replace the corset and although it compresses the chest, it was seen as a liberation for women. *"Throughout this era, undergarment manufacture was the third-largest branch of the women's wear industry"* (Fields, 2007). The industrialization favored the mass-consumption.

The underwear industry has to adapt to the economic and social change of the society such as the increase of work and leisure and the perception and representation of female body (Fields, 2007). In the sixties, when women got married and had children, they tended to not take care of themselves anymore as much as their bodies. Women were no longer seeking to be seductive (Barbier & Boucher, 2012). In the twenty-first century, this way of thinking is totally obsolete. A woman might want to take care of herself and wear beautiful underwear whether she is fifteen or seventy-five years old. Lingerie has always aimed at a distinct age group and a girl of fifteen, a woman of thirty and a lady of sixty years old, won't wear the same underwear and adopting the same attitude (Barbier & Boucher, 2012). Compared to ready-to-wear fashion, lingerie is more a state of mind,

a question of attitude and a way of embracing its body shapes. Lingerie has to suit every kind of body, every kind of woman (Barbier & Boucher, 2012).

The Body Positive movement is the movement advocating that all kind of bodies are beautiful and should be represented in the society as standards. It has influenced lots of industry such as the lingerie one.

### 3.1.1 Victoria's Secret (VS):

Victoria's Secret is a lingerie brand from the United States which has known a huge success placing the parent company "L Brands" in a leading and monopolistic position in the country for the lingerie industry (Chang & al., 2004). The brand sells an image and a lifestyle which they did not miss to represent it during their lingerie fashion shows, advertising and the selected supermodels they hold. For the company, the supermodels are called "Angels" which are the most important input supplies in the lingerie industry. Those supermodels are the representation of "beauty" thus "ideal" (Chang & al., 2004). As illustrated in the introduction, models were representing only one type of body: thin, tall, and fit. The social change that the twenty-first century is enduring with movement like The Body Positive, might force the brand to reconsider its criteria of "beauty ideals".

An interview of Monica Mitro (Executive vice president of public relations of VS) and Ed Razek (Chief Marketing Officer of VS) was done by Vogue in 2018 and the controverse question about diversity of bodies was asked:

*"Are you putting more emphasis on diversity now?"*

*Mitro: This year – it's kind of hard to believe, because we only have 60 women – we have 19 new faces who have never walked Victoria's Secret before.*

*Razek: By the way, in 1999, 2000, after we would done the show for a few years, none of the designers who did shows would use any of our girls. They were too "fat" was the prevailing wisdom of fashion at the time. Progress gets made, and part of what's happened in our show is that the girls have just continued to get more physically fit. We don't tell them to; they compete with one another and they work hard, they work in pairs, they work in threes. Many of them work out at the same gyms; they have complex routines. They shouldn't have to apologize for that. Everybody keeps talking about*

*Rihanna's show. If we had done Rihanna's show, we would be accused of pandering without question."*

The answer from the two Victoria's Secret employees might suggest that the lingerie brand was not ready in 2018 to adapt to social changes and embracing the movement Body Positive in their new marketing strategy.

In 2019, Victoria's Secret announced that their annual fashion show was cancelled for that year because of a decline of viewership. Stuart Burgdoerfer who is the chief financial officer of the brand said during a call: *"We think it's important to evolve the marketing of Victoria's Secret"* (Reuters, 2019). The announcement was the continuity of the hard time of Victoria's Secret. The brand was facing a reduction in sales and a lot of criticism for its *"continued focus on what some say are outdated fashion and beauty ideals"* (Gajanan, 2019).

Figure 13: Victoria's Secret fashion show in 2018



Source: VOGUE. "We're nobody's third love, we're their first love" – The architects of the Victoria's Secret Fashion show are still banking on bombshells. Nicole Phelps. [online]. [Viewed 24 April 2021]. Available from: <https://www.vogue.com/article/victorias-secret-ed-razek-monica-mitro-interview>

### 3.1.1.1 How does Victoria's Secret represent and address The Body Positive nowadays?

The best illustration of the change in the strategy of VS and the representation of The Body Positive, is to look at the models featured on images and campaigns conveyed by the brand before and after 2019.

Figure 14: Sara Sampaio



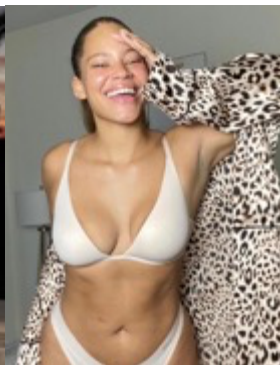
Source: VICTORIASSECRET, year of account creation: no date. Account handle: Victoria's Secret. Instagram @victoriasecret [online]. Date of update: 10 Feb. 2021. [Viewed 24 April 2021]. Available from: <https://www.instagram.com/p/CLHVB64AbsL/>

Figure 15: Victoria's Secret models 1



Source: VICTORIASSECRET, year of account creation: no date. Account handle: Victoria's Secret. Instagram @victoriasecret [online]. Date of update: 09 Feb. 2021. [Viewed 24 April 2021]. Available from: <https://www.instagram.com/p/CLF0ZBdA53f/>

Figure 16: Victoria's Secret models 2



Source: VICTORIASSECRET, year of account creation: no date. Account handle: Victoria's Secret. Instagram @victoriasecret [online]. Date of update: 11 Jan. 2021. [Viewed 24 April 2021]. Available from: <https://www.instagram.com/p/CJ6WsLXgTZ1/>

Figure 17: Victoria's Secret models 3



Source: VICTORIASSECRET, year of account creation: no date. Account handle: Victoria's Secret. Instagram @victoriasecret [online]. Date of update: 01 Nov. 2020. [Viewed 24 April 2021]. Available from: [https://www.instagram.com/p/CIQ\\_TB rAGfQ/](https://www.instagram.com/p/CIQ_TB rAGfQ/)

It appears that rounder models are representing the lingerie. Sara Sampaio who is a certified Angel of VS has gained weight from 2018 until now. Including more body diversity might be crucial for the brand to continue position itself as leader in the market.

### 3.1.2 Savage x Fenty by Rihanna:

The well-known singer Rihanna has created her own line of lingerie in 2018 called "Savage x Fenty". Her way of looking at the industry was different, she wanted to bring the change. During the New York Fashion Week in 2018, Rihanna presented a runway debut of her new lingerie brand featuring all kind of women of various shapes, colors, and sizes (Penrose, 2018).

An interview from ELLE Magazine to Rihanna (2018) was done afterwards placing the diversity at the heart of the discussion.

*"How would you come up with the concept for the show?"*

*Rihanna: I wanted to include every woman. I wanted every woman on the stage with different energies, different races, body types, different stages in their womanhood, culture. I wanted women to feel celebrated and that we started this shit. We own this. This is our land because really it is. Women are running the world right now and it's too bad for men (Penrose, 2018).*

Figure 18: Savage x Fenty fashion show in 2018



Source: ELITE DAILY. Rihanna's Savage x Fenty NYFW Show redefined inclusivity, proving ALL body types are sexy AF. Theresa Massony [online]. [Viewed 24 April 2021]. Available from: <https://www.elitedaily.com/pr/rihanna-savage-x-fenty-nyfw-show-redefined-inclusivity-proving-all-body-types-are-sexy-af-11919598>

### 3.1.2.1 How does Savage x Fenty represent and address The Body Positive?

The best representation of The Body Positive and what the movement advocates, is to look at the models used during the shows and the diversity of women featured on images of the brand.

Figure 19: Savage x Fenty Instagram post model 1



Source: SAVAGEXFENTY, year of account creation: no date. Account handle: Savage x Fenty, Instagram @savagexfenty [online]. Date of update: 13 Dec. 2020. [Viewed 24 April 2021]. Available from: <https://www.instagram.com/p/C1wNh2RfScn/>

Figure 20: Savage x Fenty Instagram post model 2



Source: SAVAGEXFENTY, year of account creation: no date. Account handle: Savage x Fenty, Instagram @savagexfenty [online]. Date of update: 17 Aug. 2020. [Viewed 24 April 2021]. Available from: [https://www.instagram.com/p/CD\\_2Mu0Dz8/](https://www.instagram.com/p/CD_2Mu0Dz8/)

Figure 21: Savage x Fenty Instagram post model 3



Source: SAVAGEXFENTY, year of account creation: no date. Account handle: Savage x Fenty, Instagram @savagexfenty [online]. Date of update: 09 Oct. 2019. [Viewed 24 April 2021]. Available from: <https://www.instagram.com/p/B3YD2SqiUn0/>

Figure 22: Savage x Fenty Instagram post model 4



Source: SAVAGEXFENTY, year of account creation: no date. Account handle: Savage x Fenty, Instagram @savagexfenty [online]. Date of update: 11 Sept. 2020. [Viewed 24 April 2021]. Available from: <https://www.instagram.com/p/CFAX8-QF0Sp/>

The models used at Savage x Fenty are really pushing the boundaries of beauty standards established in the western societies during many centuries.

### 3.1.3 Etam:

Etam is a lingerie brand from France. They were the leading brand in their own country at the beginning of the twenty-first century (Chang & al.,2004).

Etam was discussed in an interview from Emmanuelle Duez (2016), who is the Director of the lingerie collection, and it gives an insight of the brand in the industry:

*“The history of Etam is marked by the history of women because it is a brand that has the particularity to reinvent itself, to keep up with the times, thus to keep up with the needs, the tendencies, desires, emotions of women. It is its biggest strength. It is a brand that does not age, that reinvents itself constantly. That’s really what characterized it.”*  
(Etam, 2016).

#### 3.1.3.1 How does Etam represent and address The Body Positive?

A campaign named #FeelFree was launched in 2019 by Etam to support women to dare to be themselves. It is in line with The Body Positive movement that advocates all sizes to be represented and beautiful. Etam’s campaign was promoted this way:

Figure 23: Screenshot of #FeelFree campaign on Etam website



It seems that they are aware of the oppression that women might feel in the society. They address this by empowering women to push the boundaries by just being themselves unapologetically. Etam has also done a Body Positive lingerie fashion show in 2019 which is part of the campaign #FeelFree (Delacotte, 2019).

Figure 24: Etam Fashion show on Cosmopolitan website



Source: COSMOPOLITAN. Feel Free: le défilé body positive d'Etam qui fait du bien. Loïse Delacotte [online]. [Viewed 24 April 2021]. Available from: <https://www.cosmopolitan.fr/feel-free-le-defile-body-positive-d-etam-qui-fait-du-bien,2033242.asp>

Their lingerie fashion show featured women of diverse bodies, shapes, and sizes. Stretch marks and cellulite were apparent.

#### 3.1.4 Calida

Calida is a swiss lingerie brand created in 1941 in Sursee. According to their annual report of 2020, Calida focused primarily on advancing its “sustainability brand promise” (Calida, 2021).

Alexandra Heibling who is the general manager in Calida, talked about the vision and mission of the swiss lingerie brand: *“The deliberate focus on our core value of sustainability supports us on our expansion path and in the implementation of our digitization and internationalization strategy, through our demand for sustainability we are addressing exact the same topic that new customers and the younger generations identify with”* (Calida, 2020).

##### 3.1.4.1 How does Calida represent and address The Body Positive?

The Body Positive movement seems not to be the primary focus for the swiss lingerie brand. The models’ sizes displayed on their website stick to the standard body type: thin, tall, and fit.

Figure 25: Image from Calida website model 1



Source: CALIDA. Top à fines bretelles. Calida website [online]. [Viewed 25 April 2021]. Available from: <https://www.calida.com/fr-CH/p/sensual-secrets-top-a-fines-bretelles-p-11531-171/>

Figure 26: Image from Calida website model 2



Source: CALIDA. Sensual Secrets Shorty. Calida website [online]. [Viewed 25 April 2021]. Available from: <https://www.calida.com/fr-CH/p/sensual-secrets-shorty-p-24331-171/>

Figure 27: Image from Calida website model 3



Source: CALIDA. Sensual Secrets Soutien-gorge soft. Calida website [online]. [Viewed 25 April 2021]. Available from: <https://www.calida.com/fr-CH/p/sensual-secrets-soutien-gorge-soft-p-03131-171/>

### 3.1.5 Oysho

Oysho is a Spanish brand from the Inditex Group proposing lingerie for women. Their contribution to the lingerie industry is viewed as: *“Oysho creates timeless, versatile and trendy collections offering essential pieces for today's woman”* (Oysho, 2021).

#### 3.1.5.1 How does Oysho represent and address The Body Positive?

The Spanish lingerie brand has started to include more plus-size models in their campaign and posting images without editing (Asorey, 2018). When Oysho started to display more body diversity in their campaign, they did not make any announce because they wanted to normalize it. They did a campaign in 2018 with the purpose of representing all body sizes and real body (Asorey, 2018).

Figure 28: Image of Oysho website in Asorey research, 2018



Source: ASOREY, Cristina Knight. El Body Positive como fenómeno social a través de Instagram [online]. 2018. Madrid: Universidad Camilo José Cela. [Viewed 25 April 2021]. Available from: [https://iddigitalschool.com/wp-content/uploads/2019/06/CRISTINA\\_KNIGHT\\_ASOREY.pdf](https://iddigitalschool.com/wp-content/uploads/2019/06/CRISTINA_KNIGHT_ASOREY.pdf)

### 3.1.6 Intimissimi

Intimissimi is an Italian lingerie brand created in 1996. The brand is part of the Italian Group Calzedonia. Romantic and sophisticated is the two adjectives that the brand advocates.

*“Intimissimi was created to convey sophistication and romance, tapping into unmistakable Italian style to satisfy the desires and needs of all women seeking comfort, performance and quality, without sacrificing glamour. Like all brands within the Calzedonia Group, Intimissimi offers a wide range of products, the result of research attentive to shapes and materials, both in its basic and fashion collections. In addition to intimates and lingerie, the brand also offers a wide array of knitwear and nightwear”* (Calzedonia Group, 2021).

#### 3.1.6.1 How does Intimissimi represent and address The Body Positive?

In 2018, Intimissimi launched a new campaign called #insideandout featuring four women: the model Irina Shayk, the tennis player Ana Ivanovic, the culinary author and businesswoman Ella Mills and the actress Dakota Johnson. The purpose of this campaign was to show *“women who express their femininity by sharing Intimissimi’s vision that **every woman can feel confident, comfortable and empowered with the right intimates. Intimissimi wants to push beyond appearances and the concepts of sensuality and desire that have always characterized the lingerie world to emphasize the values of ethics, ambition and dedication”*** (Intimissimi, 2018).

Figure 29: Ella Mills



Source: MILLED. Discover the new Intimissimi campaign. Milled website [online]. [Viewed 25 April 2021]. Available from: [https://milled.com/intimissimi-set/ella-mills-outerwear-cookery-author-and-entrepreneur-underwear-intimissimi-HrT\\_KwuENkYWeEnQ](https://milled.com/intimissimi-set/ella-mills-outerwear-cookery-author-and-entrepreneur-underwear-intimissimi-HrT_KwuENkYWeEnQ)

Figure 30: Dakota Johnson



Source: INTIMISSIMI. Intimissimi Dakota Johnson. Intimissimi website [online]. [Viewed 25 April 2021]. Available from: <https://world.intimissimi.com/section/dakota-johnson/51139 uts>

Figure 31: Ava Ivanovic



Source: ANAIVANOVIC. Intimissimi campaign. Ava Ivanovic website [online]. [Viewed 25 April 2021]. Available from: <http://www.anaivanovic.com/news/off-court/intimissimi-campaign>

Figure 32: Irina Shayk



Source: FASHIONGONEROGUE. Irina Shayk and Dakota Johnson are the faces of Intimissimi's #insideandout campaign. Fashion gone rogue [online]. [Viewed 25 April 2021]. Available from: <https://www.fashiongonerogue.com/irina-shayk-dakota-johnson-intimissimi-campaign/>

Even though Intimissimi wanted to push beyond appearance with this campaign, the diversity of body sizes and shapes seems to be similar between the four women chosen.

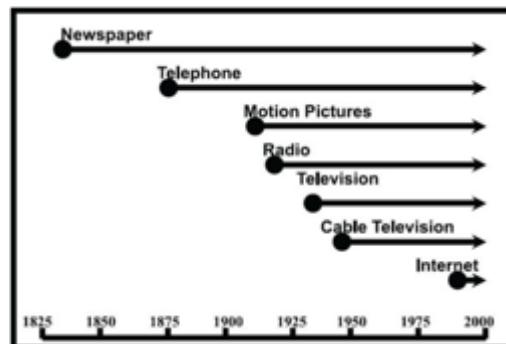
### 3.2 Media

Media is surely an influencing topic for the spread of beauty ideal and The Body Positive movement. Media is defined as a distribution process allowing the diffusion or the communication of documents, works, sound or audiovisual messages (press, poster, radio, television, cinema) (Larousse, 2021).

On these communication channels, advertising in various forms is broadcast. Advertising appeared in times of war in order to inform the population and to pass on propaganda messages (Dubois & al., 2016). Over time, advertising has become an important part of people's lives. The technical evolution has modified the habits of life of people and modify their consumption (Dubois & al., 2016).

The following figure represent the historical transitions of the media evolution and the broad array of technologies (Neuman, 2010):

Figure 33: Array of technologies in Neuman research, 2010



Source: NEUMAN, W.Russell. 2010. Media, technology, and society: theories of media evolution [online]. United States: University of Michigan. [Viewed 25 April 2021]. Available from: <https://www.fulcrum.org/concern/monographs/ms35b771>

These seven modes of communication were the most dominant in the last two centuries which were primarily called mass communication as it can touch a large audience (Neuman, 2010). Televisions started to appear in the homes and the specialization in the advertising amplifies more this practice (Dubois & al., 2016). Over time, brands have used advertising as a way to sell a product or convey messages to a mass audience (Dubois & al., 2016). Lingerie brand as much as other brand, started to use media to sell their product, convey images and messages as it was the case in the United States in the twentieth century:

*“Myriad intimate apparel texts and depictions increasingly appeared in trade journals, women’s magazines, mail-order catalogs, and shop-window displays to describe new designs and promote brand-and style-named products, explain fashion trends, and offer shopping, fitting, and care guides. As a result, knowledge and information about these garments, including the ideas they conveyed about women’s bodies, became abundantly available. The mass production of objects thus provided an opportunity for the production of words and images that ascribed meaning to and created structures for using and interpreting these commodities”* (Fields, 2007).

### 3.2.1 Imagery

The use of images has risen sharply in recent years due to the globalization of the world, the progress of the Internet, and the development of international brand (Branthwaite, 2002). Today the image is part of people's daily life, much more than in the past. The technological evolution of the media has allowed the communication channels (television, magazines, radio, internet) to carry many more images and advertisements. The Web 2.0 or social media facilitates the transmission of information and interactions between users of Internet in the 21<sup>st</sup> century (Akrimi & al., 2012). Social media is a group of internet-based applications, digital technologies, which allow users to interact, connect, and generate content (Carr & Hayes, 2015). It is a new communication tool for people and companies. Social media has created an opportunity for companies to increase their brand and product’s visibility and to be closer to their target (Akrimi & al., 2012). The invention of social media, which is based on internet applications, has merged the technology and the human being and it has changed thoroughly the way with which the information disseminates (Akrimi & al., 2012). It becomes much easier.

In today's advertising, symbolism is emphasized showing only images without words or product description. As a result, the consumer can have multiple interpretations of the images viewed but the interpretation will be unique, based on the consumer perception,

experience, and in relation to the consumer's lifestyle. The advertisement attempts to influence and touch the potential consumer in order to bring them to purchase the product in question (Dubois & al., 2016). The use of images from advertising campaigns has effects on the mind and body of the viewers (Branthwaite, 2002).

### 3.2.2 Models on images

Models are used to represent a brand's image. Consequently, brands try to use models who embody the ideal in people's eyes (Dubois & al., 2016).

*"The role of representation of the brand by the model is not to be neglected"* (Dubois & al., 2016). According to Bower (2001), the choice of the model is an important concern for the brand as it will touch positively or negatively the target customer. Models own certain characteristics: age, body appearance, skin color, culture, social environment (Dubois & al., 2016).

According to Yuan's research (2011) attractive models featured on images conveyed a more credible message and brand name. These observations must be qualified because even though attractive models score higher in some aspects, for others it is nothing significant (Dubois & al., 2016). Bower (2001) contradicts this thought by saying that highly attractive models generate negative effects on consumers (Bower, 2001).

The model featured has to be credible and reachable for the consumer (Dubois & al., 2016). The women models in the advertisements represent the typical customer of the brand and the consumers make this link implicitly. Depending on the desire, or not, that the consumer wants to look like the typical customer of a brand it will generate a positive or negative attitude towards the brand (Dubois & al., 2016). *"Studies of the portrayal of the female body in the media have reliably found that models became thinner and thinner between 1960s and 1980s"* (Grogan, 2016). Therefore, media has played a role in the spread of body image and the "ideal body" type during many years.

*"Body image is a core aspect of physical and mental well-being"* (Dittmar, 2009).

Numerous research have demonstrated that mass media contribute to the spread of the unrealistic "feminine ideal body" and a source of body dissatisfaction (Dittmar, 2009). Images and messages conveyed in mass media have a negative impact on women and that media contribute to body dissatisfaction through the portrayal of unrealistic body

type (Grogan, 2016). In Grogan research, she proved that some women tend to compare themselves with images advertised after exposure and it can cause self-directed negative consequences (Grogan, 2016).

Chrisler, Fung, Lopez, and Gorman (2013) conducted a study about the suffering that teenagers and young women have in comparing their bodies with the images conveyed by the Victoria's Secret Fashion show on Twitter, a social media platform. Twitter is an electronic conversation in which anybody can connect and share its opinion. A common pattern among teenagers and young women is that they tend to internalize the ideal body exposed on media as a personal standard, and consequently they feel a social pressure to look like the unrealistic body type (Chrisler & al., 2013). The fact that models walking for the VS Fashion show are very attractive and wear sexy outfit, a social comparison can occur. The results showed that many tweets were engaging about models themselves and body image, eating disorders, desires for food or alcohol, weight, and even an urge to commit self-harm. Even though the VS Fashion show is very popular, the results showed that a more neutral perceptions was significantly higher than a positive one and only 10% of tweets reported a negative perception:

- *« Fuck the Victoria's Secret fashion show and the culture it perpetuates »*
- *« Just because you aren't on the Victoria's secret fashion show, doesn't mean you aren't beautiful. #ThingsIveRealized »*
- *« She's like not even that pretty »; « To all my female followers watching the Victoria's Secret fashion show tonight, remember: real men go for meat. Only dogs go for bones »*
- *« The Victoria's Secret fashion show = an hour to feel bad about yourself »*
- *« I dunno why I'm watching this Victoria's Secret fashion show. I can only fit the perfume »*
- *« Every girl is going to feel like shit after watching the Victoria's secret fashion show »*
- *« Victoria's Secret Fashion show. Just there to remind you that yes, you are still fat »*
- *« Just wondering how many girls are committing suicide after watching the Victoria's Secret Fashion Show. »*

The tweets are representing a real-time and normally spontaneous thoughts, opinion, and feeling for the users who watched the lingerie Fashion show. Their research supports the social comparison theory and women who are more vulnerable in body

acceptance might avoid too much exposure of media because a high level of consumption of media (TV, social media, magazines) conducts to a more body image concerns about weight, appearance, eating disordered behavior, self-consciousness, and negative affect (Chrisler & al., 2013).

Another study has been done by Grabe, Ward, and Hyde (2008) on American girls and young women who could be impacted negatively after exposure to body image representing the “thin ideal feminine body”. *“These perceptions develop relatively early, emerging among children as young as age 7 years, and appear to exist across diverse levels of body size and race”* (Grabe & al., 2008). They clearly explained why many girls and young women present dissatisfaction of their bodies. The main reason is the constant and dominant thin ideal body figuring in media, movies, television programs, magazines and nowadays social media. Being thin is continuously highlighted and rewarded for women, as such thinness is overrepresented while overweight people is underrepresented. They also explained that the thin body which represent the ideal becomes thinner and thinner over the years across media, fashion models, movie and television actresses, cartoon characters, and Miss America pageant winners. It is no longer representative of the actual women in the population. This ideal feminine body type has been omnipresent; therefore girls, adolescents and young women started to accept the media portrayals of the ideal feminine body and make it their own representation of reality. In their experiment, they conducted a sample of 77 studies that gave 141 effect sizes and the mean effect sizes were small to moderate. They did four categories of outcome variables: (1) Body dissatisfaction, (2) Body self-consciousness/objection, (3) Internalization of the thin ideal and drive for thinness, and (4) Eating behaviors and beliefs.

Table 1: Findings of Grabe, Ward, and Hyde study

*Summary of Experimental and Correlational Studies*

Measure type	No. studies	Experimental	Correlational
Body image dissatisfaction	90	62	28
Body self-consciousness	8	3	5
Internalization	23	7	16
Eating behaviors	20	8	12
Total	141	80	61

Source: GRABE, Shelly and WARD, L. Monique and HYDE, Janet Shibley, 2008. The role of the media in body image concerns among women: A meta-analysis of experimental and correlational studies [online]. United States: University of Michigan and University of Wisconsin-Madison. [Viewed 25 April 2021]. Available from: [https://www.researchgate.net/publication/5259131\\_The\\_Role\\_of\\_the\\_Media\\_in\\_Body\\_Image\\_Concerns\\_Among\\_Women\\_A\\_Meta-Analysis\\_of\\_Experimental\\_and\\_Correlational\\_Studies](https://www.researchgate.net/publication/5259131_The_Role_of_the_Media_in_Body_Image_Concerns_Among_Women_A_Meta-Analysis_of_Experimental_and_Correlational_Studies)

The findings from these analyses indicate that when women are exposed to media images portraying the thin body, women present more body dissatisfaction, there is an increase in investment appearance, and an increase in favorable eating disorder behaviors. The exposure of media emerges to affect negatively the women's body image regardless of their age, individual difference variables, and type of media (Grabe & al., 2008).

Two theories have illustrated the social consequences of images advertising the ideal body in media. They figured in the scientific article of Dubois, Delobelle, and Kervyn (2016) but those theories were borrowed from Hamilton & Mineo (1996), Rokeach (1960-68), and McGuire (1968-85). The two theories that highlight the comparison process are:

- **"The belief system theory"** which refers to *"the interaction between the personality of the observer and his beliefs about himself when he compares himself to the model presented in the advertisement"* (Dubois & al., 2016)
- **"The theory of information"** processing which talks about the consequences of advertisements on the possible intentions of consumers to improve their appearance to resemble the represented model" (Dubois & al., 2016)

Those theories go beyond the social comparison from the consumer and the model represented on media. It illustrates that the concept of identification is inked among human being who everyone creates its own identity according to others and what they represent. Lately, media are contributing in this creation of identity that everyone is implicitly doing by observing others and choosing the features and elements they like and think that it characterizes them (Dubois & al., 2016).

### 3.3 Generation Y

While there is some discrepancy over the exact time frame of the Generation Y, the definition used in this thesis will refer to women born between 1980 and 1999 (Lissitsa & Kol, 2016). Generation Y are also called Millennials or Gen.Y (Rainer, 2011). Today, this generation has between twenty-two and forty-one years old and they were born at the time of the emergence of technology and internet which allow them to connect with the global world (Rainer, 2011). They are the first digital native generation and being connected, communicating and sharing information through digital media is an innate ability for them (Rainer, 2011) (Ruppen, 2020). This generation is moving away from the traditional media, such as radio or television, to interact more digitally. They are the

reason why in the twenty-first century e-commerce has developed massively (Rainer, 2011). The fact that they are more active in integrating technologies into their routine, advertising on internet, social media and mobile devices have been more available (Rainer, 2011). In the research of Rainer (2011), they collected several author's study about the behavioral characteristics of millennials.

Table 2: Classification of Millennials behavior

No	Author(s)	Classification of millennials' behavior
1	Smith (2011)	They are in favor of e-coupons or promotions that offer benefits in exchange for any comment, survey or interaction. The digital marketing strategy that draws the attention of a millennium is the use of graphics as well as personalization, competitive prices, and good shipping rates. They continually watch their peers to determine the merit of a product.
2	Weyland (2011)	Their technology-centered world has strongly influenced how they communicate. The speed of communication has allowed this generation to process the information at a very fast pace, that they get bored easily. Generation Y is attracted to strong brands. They realize how the brand connects with people and how the company respects and directs its staff, so a brand can be supported or rejected very quickly. Generation Y is especially attracted to companies with strong values, social ethics, distinctive brands and non-hierarchical environments.
3	Moore (2012)	Related research also suggests that with broad experience and knowledge on the Internet, they tend to influence the search for family information using Internet marketing means. Regularly follow tweeter brands. They are more likely to download an application or program from a retailer. They are more likely to give a like to retailer or brand on Facebook. Millennials actively participate in marketing research on the use of a variety of media: blogs, e-mail, mobile connections, utilities and various applications. They are more likely to download applications, "useful applications" to connect to retailers or brands.
4	Valentine & Powers (2013)	They want distinctive brands with their traits that will serve as a form of self-expression. Most of the purchases made are clothing, shoes, jewelry, sports equipment, entertainment, health and beauty, and food. Millennials are not so faithful to brands. Retailers use social media to connect with these consumers, as well as to gain feedback and information from this audience that has been difficult to achieve through conventional methods. For a message to appeal to them, it must be fast, direct and honest. This generation dislikes being an advertising target, so they rely more on the opinions of their friends and electronic word of mouth (eWoM) marketing when making purchase choices.

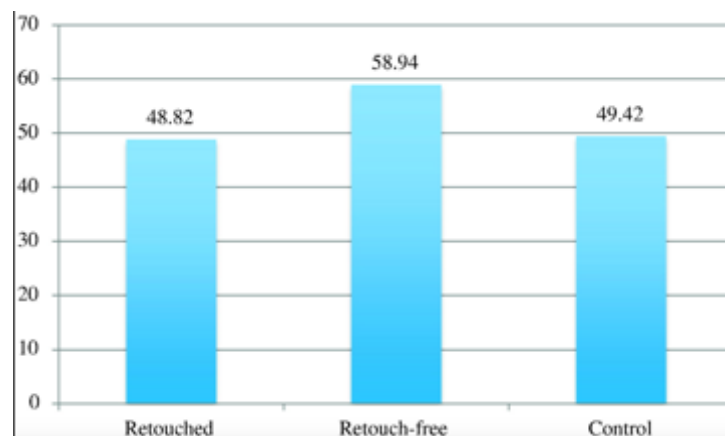
Source: RAINER, Thom S. and RAINER Jess, 2011. The Millennials [online]. United States Published by B&H Publishing Group Nashville, Tennessee. 308p. ISBN: 978-4336-7325-2

It seems that Generation Y presents a strong sense of consuming towards brands that advocate and convey real values and respect with ethics. They relate to their peers when it comes to gather information and feedbacks about a brand and product before purchasing. This Generation is characterized as ambitious, open-minded, embracing diversity and craving challenges (Williams, 2011). The fact that they are extremely image-driven, marketing communication had to adapt its strategy to reach this generation (Williams, 2011). Millennials care about the experience and are very learning oriented; hence companies must innovate if they want to keep market shares toward this generation (Williams, 2011). Creativity is advocated and social media must be used to capture this Gen. Y audience as it is fully part of their daily life. Transmitting a powerful message, defending a cause, are examples that companies should seek when doing

campaign toward the Millennials (Williams, 2011). Generation Y wants products that have a purpose and specially customized for them (Williams, 2011).

A study done by Cornelis and Peter (2017) demonstrated how women from Generation Y are affected by ads, images and attractive models in ads. It shows how to appeal women from Generation Y without telling them that a company is authentic as *“digitally altered images have characterized the advertising industry throughout the past two decades”* (Cornelis & Peter, 2017). They based their study under three pillars: retouched, retouch-free, and control. The retouched condition informs the participants that « the model in this ad has been retouched », the retouch-free condition informs the participants that « the model in this ad has NOT been retouched », and the control condition is without an advertising disclaimer informing the participants. They also defined the concept of *“authenticity”* with two major components: realism and meaningfulness. They found that *“realism of the model mediates the positive effect of a retouch-free disclaimer on women’s appearance satisfaction, whereas meaningfulness of the ad mediates the positive effect of a retouch-free disclaimer on women’s attitudes and purchase intentions.”* There is no specification as to the location and origin of the women who were tested.

Table 3: Appearance satisfaction results



Source: CORNELIS, Erlinde and PETER, Paula C., 2017. The real campaign: The role of authenticity in the effectiveness of advertising disclaimers in digitally enhanced images. Journal of Business Research, August 1, 2017, Vol. 77, pp. 102-112.

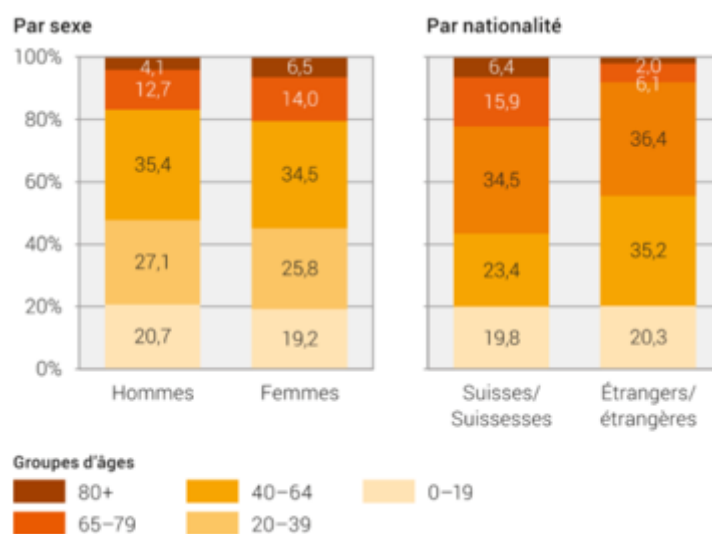
In this study, they find that images that are retouch-free leads to a higher appearance satisfaction than retouched images. Retouched and control images does not differ very much from each other. Therefore, women react more favorably to ads that indicate that models have not been retouched. The results are aligned with the reasoning of Cornelis and Peter that is: an unretouched advertisement tells women that the models are real and that they can positively identify themselves with the models. Unretouched advertising activates self-esteem motives. This study shows that millennials women have greater appearance satisfaction, attitude toward the ad, and intentions to purchase the

brand when exposed to a disclaimer that states that the model has not been retouched (Cornelis & Peter, 2017).

### 3.3.1 Generation Y in Switzerland

In Switzerland, the Federal Statistical Office has published in 2019 the age composition of the population as of the 31.12.2019.

Table 4: Age composition in Switzerland



Source: OFFICE FEDERAL DE LA STATISTIQUE. Composition de la population par âge, sexe et nationalité. Confédération Suisse [online]. [Viewed 26 April 2021]. Available from: <https://www.bfs.admin.ch/bfs/fr/home/statistiques/population.assetdetail.13657137.html>

Today, Generation Y of women have between 22 and 41 years old but according to the table above that recorded the age two years ago, female Millennials are represented in the range aging 20-39. This graph shows that in 2019, 25,8% of female were part of Generation Y in Switzerland. It is the second most populated generation. The offer of specific scientific articles which discusses about the impact of images, ads and attractive models on Millennial's women in Switzerland and more precisely Geneva is very rare. As such, a study about the impact of attractive models on media which is an influencing topic of The Body Positive movement could be done.

### 3.4 Body Positive Movement

The Body Positive Movement has increased its presence since 2012 on Instagram (Cwynar-Horta, 2016). Instagram is a social media platform where more than one billion users worldwide share photos, videos, and messages (Instagram, 2016). Plus-sized model started to take over the app by conveying body empowering messages,

denouncing the societal influences and belief of what a perfect body should look like (Cwynar-Horta, 2016). Tess Holliday is an example of the first plus-sized model who signed in a European model agency, Milk Management, in 2015 and landed in a cover of the Magazine People the same year. Tess Holliday is a millennial woman from the US who founded the Instagram account @effyourbeautystandards and launched a campaign to respond to all messages across media that tell women how they should look like to be considered beautiful (Cwynar-Horta, 2016). Her campaign #effyourbeautystandards was a call for women to accept and love their bodies because every shape and size can be fashionable (Cwynar-Horta, 2016).

Figure 34: Tess Holliday



Source: ALLURE. Tess Holliday shares how she overcame adversity and found acceptance for isle of paradise's new "Get body posi" campaign. Allure website [online]. [Viewed 26 April 2021]. Available from: <https://www.allure.com/story/tess-holliday-isle-of-paradise-get-body-posi-campaign-interview>

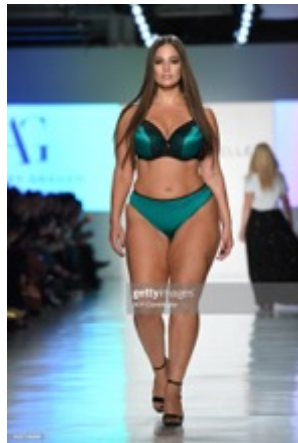
In the study of Cwynar-Horta (2016), she criticized that the popularity of The Body Positive Movement was used by companies to capitalize more off of the movement and pushing products to be sold.

The social movement Body Positive seems to be really supported by the plus-sized community of women. An interview from Vogue in 2018 to Ashley Graham who is a plus-sized model reflects other aspects that the movement advocates:

*"The biggest thing is how you use your words, I think a lot of people look in the mirror and they say "Oh, I'm sad, or I'm ugly, I'm stupid, I'm not worthy, or XYZ". You have to really understand that your words have power and something I had to learn at a young age was affirmation".*

*“I love hearing from fans, I love hearing just all the incredible different types of stories, I answer my DMs, it’s important to have a dialogue about, not just body diversity, but loving who you are, it’s not just about size, it’s about anybody, it’s about any race, gender, size, and religious background. It doesn’t matter, it’s just about loving who you are!”*

Figure 35: Ashley Graham



Source: GETTIMAGES. Douniamag-Fashion-US-Graham. Getty images [online]. [Viewed 26 April 2021]. Available from: <https://www.gettyimages.ch/detail/nachrichtenfoto/model-ashley-graham-walks-the-runway-for-addition-elle-nachrichtenfoto/845746098?language=fr>

*“I don’t want to stop. I know that I didn’t have anybody to look up to when I was younger, and I want to make sure that the younger generation knows that they can have anything and do anything regardless of their shape or size!” (Lupica, 2019).*

It seems that the Body Positive movement is very much supported by the curvy women community in the United States. Its popularity in the United States has made some lingerie brands such as Victoria's Secret review their marketing strategies and new brands such as Savage x Fenty by Rihanna has been created. The diversity of sizes and body types began to appear in media and lingerie campaigns throughout Western society. In Europe, Etam, Intimissimi, and Oysho have been sensitive to this movement and created campaigns or fashion shows representing the diversity of women's bodies and advocating that all women are beautiful. Images posted on Instagram from Victoria's Secret or Savage x Fenty are featuring all types of body. It seems that The Body Positive has also impacted lingerie brands and their marketing strategies.

However, there is still a gap in the understanding of how The Body Positive Movement is represented by lingerie stores in Geneva. A primary observational research will be done to analyze models' size diversity displayed in lingerie stores and observe the availability of the range of sizes for underwear (bras and panties) around the city of

Geneva. It will give a first impression about the potential presence of size diversity in lingerie brand.

Then, the author plans to conduct another primary research with an online survey from women of Generation Y living in Geneva to discover if they are sensitive and support The Body Positive movement and if they feel represented in lingerie stores in Geneva. The survey will intend to answer the following questions:

- Are women living in Geneva sensitive to the “body positive” movement that challenges society to reconsider the perfect body image and include more diversity?
- Psychologically, are women living in Geneva affected positively or negatively by the “perfect body image” marketed in campaigns?
- For Generation Y of women living in Geneva, are lingerie brands including more size diversity in their campaign and in the store? Do those women feel represented in campaign and stores and why? Accordingly, how does it affect women’s preference towards lingerie brands that include more size diversity?

The next chapter, methodology, intends to explain how the primary observational and online survey research matter for answering the research question of this thesis:

**“How has The Body Positive movement impacted the demand for lingerie brands for women in Generation Y living in Geneva?”**

## 4. Methodology

To answer the research question and objectives, the author plans to start with a primary observational research by analyzing the range of sizes available in lingerie stores in the city of Geneva. It is a quantitative and qualitative data which will give a first insight of the real presence of size diversity for underwear. Another primary research intends to conduct an online survey addressing to women of Generation Y living in Geneva aged between twenty-two and forty-one years old. The survey is a quantitative and qualitative data and will emphasize and complete the findings of the observational research. Both research will allow to answer the remaining sub-queries and thesis question.

### Observational research

Observational studies are made without any interventions (Song & al., 2010). It requires a specific framework to assess what will be observed in lingerie stores in Geneva city. The author decided to evaluate the following criteria in each lingerie stores:

1. Total number of bras and panties for the new collection of each lingerie brand
2. Range and number of panties sizes available in each lingerie store
3. Range and number of bra (cup and chest) sizes available in each lingerie store
4. Campaigns and models represented in each lingerie store

The reason of observing the new collection is because it is the most trendy and recent collection of the moment. Often it is the collection that the store put forward. Additionally, most of the stores are big retailers that display several floors and collections of lingerie products, as such, an entire inventory would not be possible. The author has to adapt its observation to each store. The goal of the primary research is to have an overview of the current sizes situation.

The choice of a correct bra depends on two sizes: the cup and the chest size. It is important to highlight that bra cup size and bra chest size have to be converted depending on the country reference a woman search its size. Therefore, to have a uniformity, the author decided to refer to French sizes in this thesis. The table below illustrate the conversion.

Table 5: International Bra cup size conversion chart

USA	UK	Europe	France	Italy	Australia	Japan
A	A	A	A	A	A	B
B	B	B	B	B	B	C
C	C	C	C	C	C	D
D	D	D	D	D	D	E
E (or DD)	DD	E (or DD)	E	DD	DD	F
F(or DDD)	E	F(or DDD)	F	E	E	G
G	F	G	G	F	F	H
H	FF	H	H	FF	FF	I
I	G	I	J	G	G	J
J	GG	J	K	GG	GG	K

Source: EPAY, no date. EPAY [online]. [Viewed 26 April 2021]. Available from: <https://www.payszpz.cf/ProductDetail.aspx?id=30974051&pr=27.99>

Table 6: International Bra chest size conversion chart

USA	UK	Europe	France	Italy	Australia	Japan
28	28	60	75	0	6	60
30	30	65	80	0	8	65
32	32	70	85	1	10	70
34	34	75	90	2	12	75
36	36	80	95	3	14	80
38	38	85	100	4	16	85
40	40	90	105	5	18	90
42	42	95	110	6	20	95
44	44	100	120	7	22	100

Source: EPAY, no date. EPAY [online]. [Viewed 26 April 2021]. Available from: <https://www.payszpz.cf/ProductDetail.aspx?id=30974051&pr=27.99>

The lingerie stores that will be observed in Geneva are the following:

- Etam
- Calida
- Oysho
- Intimissimi
- Beldona
- La Perla
- Undiz
- Aubade

The benefit of doing an observational study is the following:

- Opportunity to go directly on the field and visit lingerie stores
- Have an overview of the size diversity and presence and/or potential influence of The Body Positive movement with models represented on the stores

### Survey research

“Surveys are used to collect information from or about people to describe, compare, or explain their knowledge, feelings, values, and behavior” (Fink, 2015). For this thesis, the author decided to self-administer questionnaires with Google Forms. Before launching the survey publicly, the author had it filled out by her peers in order to get feedback on the correct understanding of the questions. The questionnaire totaled a number of thirty closed-ended questions, question ranking, and multiple-choice questions. The full questionnaire will be reported in Appendix N°1.

The survey was intentionally constructed under four main parts. The beginning and first part consist of setting the framework and asking participants if they work-out, at which frequency per week and how they perceive their body. The beginning questions were a tool for getting participants into the subject Body Positive and everything related. On the second following part, the focus was on lingerie brand, reasons of purchases, models on campaigns and their impact on women. The third part concerns The Body Positive movement, the size diversity on campaigns and in Geneva stores. Finally, there are two ended general questions about the awareness of the evolution of sizes and shapes of women body type on campaigns over the years.

The benefit of creating an online survey is the following (Ruppen, 2020):

- Ease of access and swift to reach a large number of participants
- Collection of data in real-time
- Enable participants to be as honest as possible because the survey is anonymous and confidential

## 5. Results

The observation was done on Monday 19<sup>th</sup> April, 2021 and Tuesday 20<sup>th</sup> April, 2021. The colour green, orange, and red represent the number of underwear that gradually differ between sizes. Green includes the maximum number of underwear and red includes the minimum number.

### 5.1 Primary research - Observational results

#### Etam

The store observed was in Centre Commercial Balexert, Avenue Louis-Casai 21, 1211 Genève. The observation was done on the new collection of lingerie which counted 18 panties and 31 bras in total. According to the sales consultant, the cup of size A is available only for specific models, as well as 100D and 100E. The range of bras' sizes that the brand produce start from: 70A to 110F.

Panties sizes available:

XXS	XS	S	M	L	XL	XXL
14	17	18	18	18	17	3

Bra chest sizes available:

75	80	85	90	95	100	105	110	120
0	0	31	31	31	28	18	0	0

Bra cup sizes available:

A	B	C	D	E	F	G	H	J	K
6	28	28	24	14	5	0	0	0	0

Campaigns/models on the store:

Images on the stores were featuring models with the standard size “thin, tall, and fit”. The size diversity was not obvious.

## Calida

The store observed is located in Rue du Commerce 4, 1204 Genève. The observation was done on the new collection of lingerie which counted 15 panties and 15 bras in total. According to the sales consultant, the standard size of the Calida's panties represents a larger panty size than other lingerie stores:

XXS = 32-34

XS = 36-38

S = 40-42

M = 44-46

L = 48-50

The sales consultant also informs that the range of bras' sizes that the brand produce start from: 70A to 90D.

Panties sizes available:

XXS	XS	S	M	L	XL	XXL
6	9	15	15	12	0	0

Bra chest sizes available:

75	80	85	90	95	100	105	110	120
0	0	11	15	2	0	0	0	0

Bra cup sizes available:

A	B	C	D	E	F	G	H	J	K
12	15	8	3	0	0	0	0	0	0

Campaigns/models on the store:

There were no pictures displayed on the store. The mannequin exposed were in standard sizes: thin, tall, and fit.

## Oysho

The store observed is located in Place du Molard 8, 1204 Genève. The observation was done on the new collection of lingerie which counted 60 panties and 39 bras in total. According to the sales consultant, the size XL is available only for clothes and the size XS is available for few panties. The range of bras sizes that the brand produce start from: 80A to 100C.

Panties sizes available:

XXS	XS	S	M	L	XL	XXL
0	25	35	60	60	0	0

Bra chest sizes available:

75	80	85	90	95	100	105	110	120
0	2	39	39	39	30	0	0	0

Bra cup sizes available:

A	B	C	D	E	F	G	H	J	K
12	39	13	0	0	0	0	0	0	0

Campaigns/models on the store:

There were no pictures displayed on the store. The mannequin exposed were in standard sizes: thin, tall, and fit.

## Intimissimi

The store observed is located in Rue de la Confédération 3, 1204 Genève. The observation was done on the new collection of lingerie which counted 20 panties and 27 bras in total. According to the sales consultant, the cup of size C to F are not necessarily exposed in the store because of lack of spaces. They produce those sizes in basic

models of lingerie. Moreover, the sizes XXS, XL, and XXL for panties are available upon request for order.

Panties sizes available:

XXS	XS	S	M	L	XL	XXL
0	0	19	19	20	0	0

Bra chest sizes available:

75	80	85	90	95	100	105	110	120
0	0	25	27	11	0	0	0	0

Bra cup sizes available:

A	B	C	D	E	F	G	H	J	K
0	27	20	4	3	0	0	0	0	0

Campaigns/models on the store:

There were no pictures displayed on the store. The mannequin exposed were in standard sizes: thin, tall, and fit.

### Beldona

The store observed is located in Rue de la Croix d'Or 25, 1204 Genève. The observation was done on the new collection of lingerie which counted 23 panties and 37 bras in total. According to the sales consultant, the range of bras sizes that the brand produce start from: 70A to 95F. The corresponding size of the Beldona's panties represents the following measurements:

XXS = 34

L = 42

XS = 36

XL = 44

S = 38

XXL = 46

M = 40

Panties sizes available:

XXS	XS	S	M	L	XL	XXL
0	18	23	23	23	23	5

They also have 3 articles displaying the size: 3XL

Bra chest sizes available:

75	80	85	90	95	100	105	110	120
0	0	9	21	37	37	0	0	0

Bra cup sizes available:

A	B	C	D	E	F	G	H	J	K
26	35	37	26	10	3	0	0	0	0

Campaigns/models on the store:

There were no pictures displayed on the store. The mannequin exposed were in standard sizes: thin, tall, and fit.

### La Perla

The store observed was in Bongenie, Rue du Marché 34, 1204 Genève. The observation was done on the new collection of lingerie which counted 13 panties and 16 bras in total. According to the sales consultant, the range of bras' sizes that the brand produce start from: 70A to 80F.

Panties sizes available:

XXS	XS	S	M	L	XL	XXL
0	13	13	13	13	5	1

Bra chest sizes available:

75	80	85	90	95	100	105	110	120

0	0	6	16	13	2	0	0	0
---	---	---	----	----	---	---	---	---

Bra cup sizes available:

A	B	C	D	E	F	G	H	J	K
6	16	16	15	5	4	0	0	0	0

Campaigns/models on the store:

There were no pictures displayed on the store. The mannequin exposed were in standard sizes: thin, tall, and fit.

### Undiz

The store observed was in Centre Commercial Balexert, Rue Louis-Casaï 27, 1211 Genève. The observation was done on the new collection of lingerie which counted 22 panties and 16 bras in total. According to the sales consultant, the range of bras' sizes that the brand produce start from: 70A to 85E.

Panties sizes available:

XXS	XS	S	M	L	XL	XXL
0	22	22	22	22	22	0

Bra chest sizes available:

75	80	85	90	95	100	105	110	120
0	0	14	15	16	0	0	0	0

Bra cup sizes available:

A	B	C	D	E	F	G	H	J	K
11	16	16	16	15	0	0	0	0	0

Campaigns/models on the store:

There were no pictures displayed on the store. The mannequin exposed were in standard sizes: thin, tall, and fit.

### Aubade

The store observed was in Centre Commercial Balexert, Rue du Rhône 110, 1060 Genève. The observation was done on the new collection of lingerie which counted 25 panties and 30 bras in total. According to the sales consultant, the range of bras' sizes that the brand produce start from: 85A to 95G.

Panties sizes available:

XXS	XS	S	M	L	XL	XXL
25	25	25	25	25	22	0

Bra chest sizes available:

75	80	85	90	95	100	105	110	120
0	0	30	30	30	0	0	0	0

Bra cup sizes available:

A	B	C	D	E	F	G	H	J	K
8	19	20	27	30	11	6	0	0	0

Campaigns/models on the store:

There were no pictures displayed on the stores but mannequins were curvy with generous chest, slim waist, and generous buttocks.

## Observation of primary research findings – observational results

### Panties

Three stores over eight are displaying the panties size until XXS and XXL. The panties sizes that are always available and are considered as standard sizes are S-M-L. Generally, those sizes are considered as a 36-38-40 except for Calida and Beldona. The more a client needs a small or big panty size, the less availability and choice of products there are.

### Bras

All stores are producing bras with a cup above C excepted Oysho. Aubade is the only lingerie brand that represent a cup size until G. The same observation can be done here: the more a client needs a small or big bra cup, the less availability and choice of products there are. Furthermore, 85-90-95 are the chest sizes available in all stores and below or above these sizes, availability of products and choice are reduced.

### Campaigns

Surprisingly, campaigns for the new collections were available only on 1/8 stores, Etam. Images with models representing the new collections were not displayed on walls as the author would have expected. During the visit, the author noticed that La Perla and Aubade are the two stores considered as “luxurious” lingerie brand with expensive prices. The presence of The Body Positive movement in the store is mitigate because of two reasons:

- Or the lack of images featuring models were banned for this collection in order to include all body types by representing none of them
- Or the lack of images featuring models were quasi-inexistent because they are not concerned about representing size diversity

It is not a certainty but an observation.

It appears that lingerie brands are not including all size of panties, bras and cup at the same amount of availability in stores. Underwear below or above the standard sizes (S-

M-L for panties, 85-90-95 for bra chest, B-C for bra cup) are rarer and are generally not available on all models in stores.

## 5.2 Primary research - Survey results

A total of 101 women of Generation Y living in Geneva answered the thirty questions of the online survey made in two version, English and French. Seven participants answer the survey in English and all the others in French. 97,7% of the participants are between 22 and 41 years old and 2,1% of women are 42 years old and more. As the thesis focuses on Millennial Generation of women, the two answers from women above 42 years old won't be taken into

consideration for this thesis. The online questionnaire was divided into four parts which enables the author to collect riveting data to answer the sub-queries and thesis question. As a first step, answers from the online survey concerning the sensitiveness to The Body Positive movement from women of Generation Y living in Geneva will be analyzed. Then the opinion of those women about the representation of size diversity on campaigns and in stores in Geneva will be studied. As a second step, what are the important criteria for Millennial women living in Geneva concerning their purchase decision towards lingerie brands will be analyzed. The goal is also to link the participants' answers with the observational research and answer the sub-queries and thesis question.

**Are women living in Geneva sensitive to The Body Positive movement that challenges society to reconsider the perfect body image and include more diversity?**

Figure 36: Number of participants

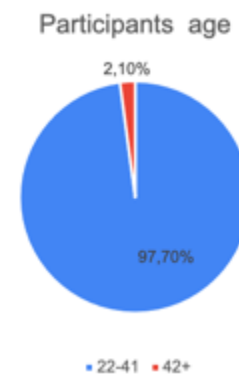


Figure 37: Awareness of the Body Positive movement

Have you ever heard about The Body Positive movement?

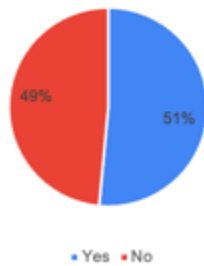
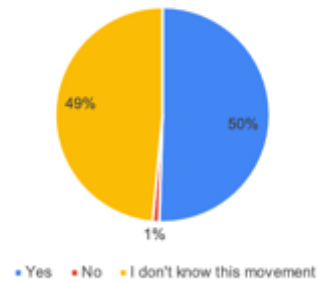


Figure 38: Support the Body Positive movement

Do you support this movement?



52 women know the movement Body Positive and 49 women don't know this movement. It is quite surprising that almost 50-50 result divided women from Generation Y living in Geneva about their awareness of The Body Positive movement. What is noticeable is that most of the women (except 1) support the movement Body Positive if they know it.

19 women who are aware and sensitive to the movement Body Positive and support it (selected yes) are more likely to affect their choice of lingerie brands according to their support of the movement. The rest of the women, who represent a proportion of 37 participants, are not basing their choice of lingerie brand according to their support of The Body Positive.

Figure 39: Awareness and Sensitivity of the movement

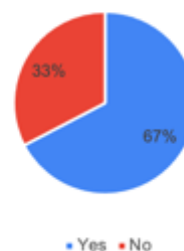
If you have selected yes: does your awareness and sensitivity of the movement affect your choice of lingerie brand?



Nevertheless, a lingerie brand that advocates The Body Positive in their campaigns and in stores, would get credit from women of Generation Y living in Geneva who would purchase in lingerie stores advocating body inclusion and diversity. 64 women are more likely to shop to lingerie brands that represent the body diversity compared to 32 women who don't affect their purchase based on that.

Figure 40: Shopping in lingerie stores representing body diversity

Would you rather shop to lingerie stores that represent body diversity (in their store windows, campaigns...)?



## For Generation Y of women living in Geneva, are lingerie brands including more size diversity in their campaign and in store?

Figure 41: Lingerie brands inclusion of body diversity

Among lingerie brands, do you think that they include sufficient diversity of body type in their campaigns (Instagram, magazine, window display, adverts...)?



Figure 42: Lingerie brands in Geneva

In Geneva, do you think that lingerie brands represent the diversity of bodies in their campaigns (Instagram, magazine, window display, adverts...)?



88 women of Generation Y living in Geneva think that lingerie brands in general are lacking in representing sufficient body diversity in their campaigns. 13 women think that lingerie brands are including enough diversity of bodies. When the question is asked about the lingerie brands present in Geneva, 96 women of Gen.Y think that the diversity of bodies is lacking and not fairly represented. 5 of them don't agree. A first observation is that the majority of Millennial women living in Geneva think that body diversity is not represented fairly. Another observation can be linked with the observational research about campaigns where only 1 lingerie store (Etam) displayed images in stores which don't represent body diversity. All other stores were not displaying images at all. The author made two assumptions for the lack of images in stores:

- Or the lack of images featuring models were banned for this collection in order to include all body types by representing none of them
- Or the lack of images featuring models were quasi-inexistent because they are not concerned about representing size diversity

The feeling of the 96 women from Gen.Y living in Geneva about the insufficiency of body diversity in campaigns from lingerie brands in Geneva may reflect that they are more likely to think that the quasi-inexistent images of models may represent a non-interest from lingerie brands to include more size diversity in their campaigns. Additionally, the feeling of the 96 women may be ingrained from years and don't come from the actual new collection that was observed in lingerie stores.

## Do women in Generation Y living in Geneva feel represented in campaign and stores and why?

Figure 43: Lingerie brands reflecting your body type

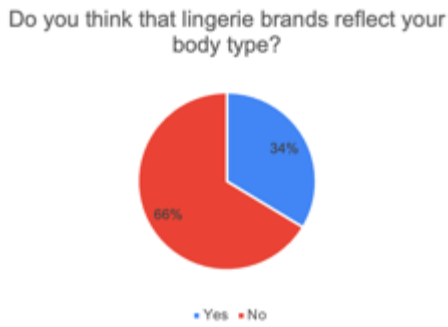
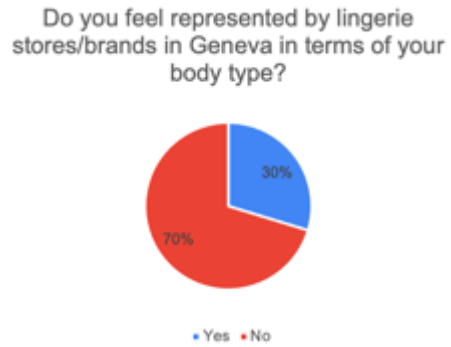
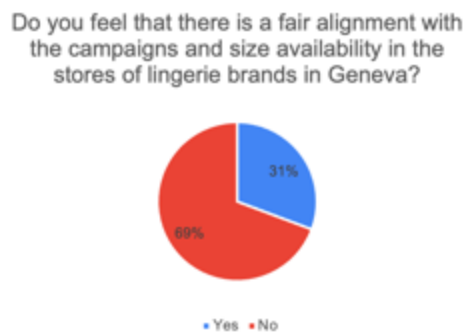


Figure 44: Representation by lingerie brands in Geneva



67 Millennial women don't feel represented by lingerie brands in general in contrast to 34 who said yes, they feel that their body type is represented. When the question is focus on lingerie brands in Geneva, 71 women from Gen.Y don't feel represented in terms of their body type and 30 women stated the opposite. An increase in the number of women who don't feel represented in terms of their body type is observed when the focus is on lingerie brands present in Geneva. As observed in the observational primary research, lingerie brands are displaying mainly standard sizes in their stores for panties, bras chest, and bras cup. As such, it could be a reason why the majority of Millennial women living in Geneva don't feel represented. All women have different bodies and sizes which may not fit into three standards that are panties: S-M-L, bras chest: 85-90-95, and bras cup: B-C.

Figure 45: Fair alignment with campaigns and size availability



70 Millennial women living in Geneva feels that there is not a fair alignment with the campaigns and size availability in the stores of lingerie brands in Geneva compared to 31 who feel the opposite. These answers are aligned with the previous finding:

- The majority of women in Gen.Y living in Geneva don't feel recognized by lingerie stores in terms of their body type

Furthermore, a link between the observational research and this survey answer can be made. In the observation research, the author found that lingerie stores are mostly displaying standard sizes for panties and bras (cup and chest). The more a woman have a size below or above the standard, the less availability of products are accessible. Campaigns in lingerie stores in Geneva are quasi-inexistent, as such, campaigns are not advertising size diversity. Consequently, the lack of both campaigns representing all body types and the fair range of size availability in stores may explain this answer from Millennial women living in Geneva.

**Accordingly, how does it affect women’s preference towards lingerie brands that include more size diversity?**

Figure 46: Favorite lingerie brands in Geneva

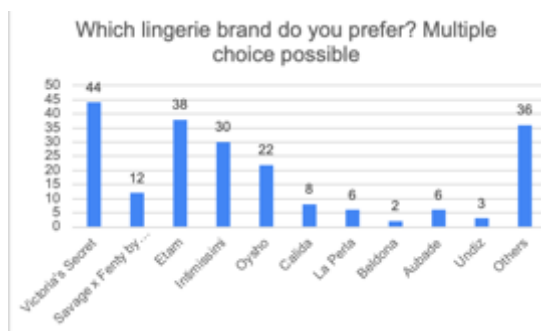
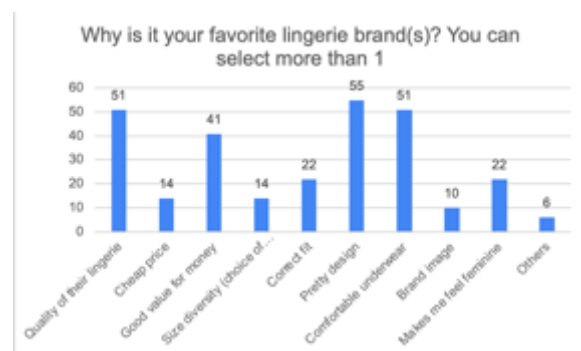


Figure 47: Reasons of purchase



On purpose, the author selected lingerie brands present in Geneva for the question “Which lingerie brand do you prefer?”, and added the two renowned American lingerie brands: Victoria’s Secret and Savage x Fenty by Rihanna to see the popularity of those lingerie brands towards women of Gen.Y living in Geneva. Surprisingly, the majority of women like Victoria’s Secret even though it was a very exclusive lingerie brand in terms of body diversity on campaigns during many years. The three major reason why Millennial women living in Geneva buy lingerie brands are the following:

- Pretty design (55 women)
- Quality of their lingerie + Comfortable underwear (equality of 51 women)
- Good value for money (41 women)

Size diversity does not affect women’s preference towards lingerie brands that include more of it, as much as brand image doesn’t seem to appear as a priority in women’s

choice in Generation Y living in Geneva. Consequently, lingerie brands that include more size diversity in their stores or conveyed a brand image representing diverse bodies won't affect primarily the choice of lingerie brand for purchase of women in Generation Y living in Geneva.

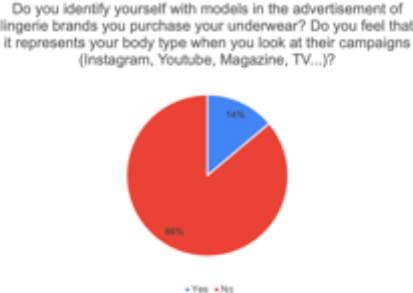
Figure 48: Purchase according to body type or models in campaigns



Furthermore, it seems that the majority of women in Generation Y living in Geneva (81 women) base their purchase of lingerie according to their body shape rather than looking like models. 15 women are purchasing underwear according to both models and their body shape.

**Psychologically, are women living in Geneva affected positively or negatively by the “perfect body image” marketed in campaigns?**

Figure 49: Identification with models in lingerie brands' campaigns



Before knowing how women of Gen.Y living in Geneva are affected by the “perfect body image” marketed in campaigns, the author found interesting to know if Millennial women feel represented in campaigns of the lingerie brands in which they purchase their underwear. The finding is interesting as the majority of women (87 participants) don't feel represented in terms of their body type in

campaigns. Previously, the author found that the key drivers for purchasing underwear from Millennial women living in Geneva are pretty design, quality of the lingerie, comfortable underwear, and good value for money. In addition to this finding, the author found that most Millennial women living in Geneva buy lingerie according to their body type and not models on campaigns. At this stage, an assumption can be made that the purchase decision and choice of women in Generation Y living in Geneva are not necessarily affected by models in campaigns of lingerie brands even though Millennial women don't feel represented in campaigns.

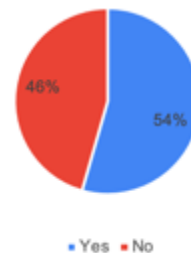
Figure 50: Sensitiveness of the image of the perfect women body

Are you sensitive to the image of the "ideal/perfect women body" marketed among all media (Instagram, Youtube, magazine, TV...)?



Figure 51: Sensitiveness of models posing for lingerie brands

Are you sensitive to models posing for lingerie brand who reflect a "perfect body type"?



64 participants answered yes to the question regarding the sensitiveness of the image of the perfect women body among all media. When the question is focused on models posing for lingerie brand 55 participants are sensitive to it. Even though the number of women being sensitive to models' image has decreased, more than 50% of them recognize an influence of the "perfect body type" on them.

Figure 52: Psychological impact of “the perfect body” on Women

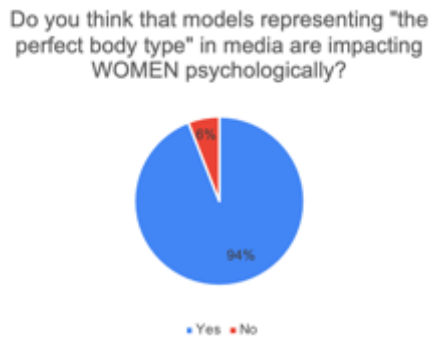
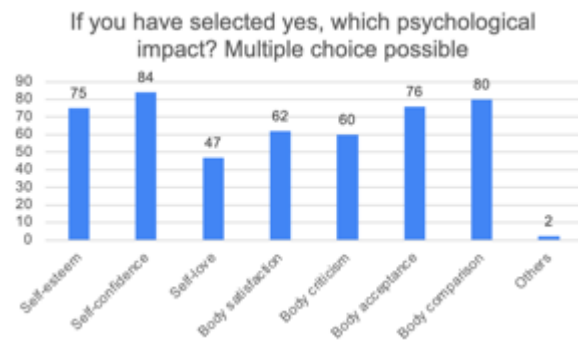


Figure 53: Type of psychological impact



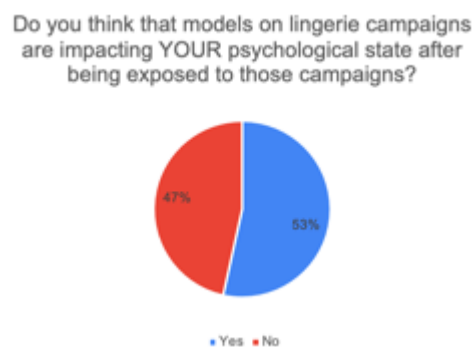
95 participants agreed on the fact that models representing the “perfect body type” in media have an impact psychologically on women.

The three main psychological impact that Millennial women living in Geneva have selected are:

- Self-confidence (84 participants)
- Body comparison (80 participants)
- Body acceptance (76 participants)

These impacts were developed in the introduction and literature review of this thesis highlighting research from numerous scholars. It will be discussed in the next chapter 6.

Figure 54: Psychological impact on you



54 participants answer yes to this question which is aligned with the previous question regarding the sensitiveness of Millennial women living in Geneva to models posing for

lingerie brands who reflect a “perfect body type”. Millennial women seem to be aware of the impact that images can have on them and on women in general.

**For Generation Y of women living in Geneva, are lingerie brands including more size diversity in their campaign and in the store?**

Figure 55: Evolution in body size in lingerie brands

Do you see an evolution (before-after) in the body size and shapes of models portrayed for lingerie brand through years?



Figure 56: Evolution in body size among all media

Do you see an evolution (before-after) in the body size and shapes of models portrayed in all types of advertising for different kind of product in media through years?



Those two questions were asked at the end of the online survey to have a feeling of the general awareness of the evolution of body shapes and types present among media and lingerie brand. When the question is focused on the evolution on lingerie brand, 60 participants have noticed an evolution, 32 women haven't paid attention and 9 women think that there is no evolution. In the contrary, when the question is asked about the evolution of body size and shape of models in all types of advertising, 69 participants agree that there is a change compared to before. 24 women haven't paid attention, and 8 women feel that there is no evolution. We can analyze an increase in awareness of the evolution of body shapes and types represented among all media as being more noticed by women in Generation Y living in Geneva. Those women feel that the evolution of body type representation in advertising is less notable for lingerie brands.

Overall data analysis conclusion

The online survey demonstrates that almost 50-50 result of the awareness of the movement Body Positive from women in Generation Y living in Geneva and if they know the movement, they support it. This movement doesn't have a direct impact on the purchase decision of Millennial women living in Geneva as they value pretty design, quality and comfortable lingerie, and good value for money as the three key driver that make them buy underwear. In terms of size diversity in stores and campaigns, the majority of women in Gen.Y living in Geneva don't feel represented by lingerie brands.

This explanation can be observed in the observational primary research where size availability is limited in stores, lingerie brands expose mainly standard sizes in their stores, and campaigns were inexistant in all stores except one, Etam. Etam displayed images in the store but models correspond to one body type: thin, tall, and fit. The representation of The Body Positive movement is quasi-inexistent for lingerie brands. According to the online survey, 54% of Millennial women living in Geneva are sensitive to the “perfect body type” of models posing for lingerie brands in campaigns. Furthermore, 94% of women in Gen.Y living in Geneva agree that the “perfect body” marketed in campaigns has a psychological impact on women in general. The three main impact that appeared to be affected are self-confidence, body comparison, and body acceptance.

After analyzing all the online survey and observational research, an answer of the thesis question can be done.

### **How has The Body Positive movement impacted the demand for lingerie brands for women in Generation Y living in Geneva?**

The movement Body Positive, which advocates the acceptance of all bodies regardless physical ability, size, gender race, or appearance, doesn't have a direct impact on the demand for lingerie brands for women in Generation Y living in Geneva. Nevertheless, when women know the movement, most of the time they support it which means that lingerie brands that include more size diversity in stores and campaigns will be very much appreciated by Millennial women living in Geneva. The key driver for a purchase decision of lingerie for Millennial women living in Geneva are pretty design, quality of the lingerie, comfortable underwear and good value for money. Further explanation will be done in the next chapter 6 to emphasize those explications with a secondary research that put together the results and the literature review.

## 6. Discussion and Recommendations

In this chapter, the author will discuss and bring the literature review with the findings and results of the primary research. Then, recommendations will be suggested.

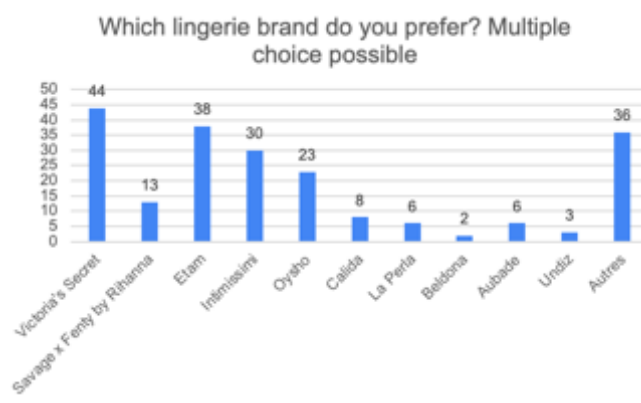
### 6.1 Discussion

Throughout the whole thesis, the author can highlight three subjects that can be brought back together with the primary research:

- The representation of The Body Positive movement from lingerie brands
- The psychological impact of models in campaigns that are thin, tall, and fit towards women in Gen.Y living in Geneva
- Generation Y behavior pattern

The representation of The Body Positive movement from lingerie brands present in Geneva seemed quasi-inexistent as observed in the primary observational research. This movement advocates size diversity which can be illustrated in lingerie stores with a wide size range availability for panties and bras, as much as diverse body type of models in campaigns by lingerie brands. Etam, Oysho, Intimissimi, Calida, Undiz, La Perla, Beldona, and Aubade were the eight lingerie stores observed in the primary research in Geneva and only one store (Etam) displayed images of models in the store which represented a body type as thin, tall, and fit. All the other lingerie brand didn't display campaigns in stores. In the literature review, the author analyzed the sensitiveness of lingerie brands towards The Body Positive movement. Even though Victoria's Secret and Savage x Fenty by Rihanna don't have stores in Geneva, the author found interesting to highlight their actions regarding The Body Positive movement because they are leader in the lingerie industry and it could serve as a comparison with other lingerie brands. Etam, Calida, Oysho, and Intimissimi were the focused brands in the literature review because they are the favorite lingerie brands present in Geneva toward the Generation Y of women living in Geneva (see table next page).

Figure 57: Favorite lingerie brands



### Etam

Although Etam seemed to be sensitive to The Body Positive movement with campaigns advocating diversity like #FeelFree and lingerie fashion shows representing all body types, in the Geneva store they featured models with one body type: thin, tall, and fit. This body type corresponded to the “standard” and perfect body type that a woman could have during many years. As such, a gap is observed regarding the campaigns and actions like the fashion show made by Etam and the stores models who represent new collection of lingerie. Additionally, the amount of size range for panties, bras chest, and bras cup is not fairly available. Standard sizes are more available than smaller or bigger sizes of panties and bras. In addition, sizes smaller or larger than the standard panty and bra are available on a limited quantity of lingerie and not on all items.

### Calida

Surprisingly, Calida which was a lingerie brand that featured only one type of body type in their website (thin, tall, and fit) and did not seem to be sensitive to The Body Positive movement, displayed its panties sizes larger than other lingerie brands. For bras cup and chest, they are not very inclusive in terms of size diversity.

### Oysho

Although Oysho seemed to be sensitive to The Body Positive movement with campaigns representing various body type and not retouching the pictures of models, in stores there were no pictures displayed and sizes diversity of underwear are very limited. The standards of panties (S-M-L) and bras (85-90-95 & B-C) sizes are available but women

who would have smaller or bigger sizes than those standards may not find their satisfaction in this store.

### Intimissimi

As well, Intimissimi seemed to be sensitive to The Body Positive movement with a campaign #insideandout advocating that all women can feel confident in the right intimate beyond their appearance. Nevertheless, no campaigns in Geneva's store were displayed and the amount of size range for panties and bras were not fairly available. Standard sizes were mostly displayed and sizes smaller or bigger than the standard are available on order and/or only on few items.

The results of this secondary research, which bring together the literature review and the primary observational and online survey research, shows a contradiction with the campaigns from lingerie brands and in store true representation of The Body Positive.

The psychological impact of models representing a "perfect body" has been examined by many scholars on women. Grogan (2016) demonstrated that the portrayal of the ideal body among media has a negative impact on women like body dissatisfaction, body comparison, and it can cause self-directed negative consequences (Grogan, 2016). The online survey conducted for this thesis agrees and complements even more the psychological impact a constant exposure to the ideal body type can be harmful for women. Women in Generation Y living in Geneva agree at 94% about the psychological impact those models representing the "perfect body type" has on women. Self-confidence, body comparison, and body acceptance are the three first consequences of constant exposure to the "ideal body" that women in Generation Y living in Geneva think about. These findings emphasize even more with the research of Chrisler, Fung, Lopez, and Gorman (2013) with the Tweet about Victoria's Secret fashion show reaction of teenagers and young women on images of models. They found that body comparison can occur with those images conveyed of models representing a perfect body, they identified a common pattern among their target who internalize the ideal body exposed on media as personal standard, as such women can feel a social pressure to resemble to those models (Chrisler & al., 2013). Therefore, self-confidence can be a consequence of internalizing too much the "ideal body type" and that's what women in Generation Y living in Geneva agreed at 84%. In addition, the survey demonstrated that Millennial women living in Geneva don't feel represented by lingerie brands in general and lingerie

brands present in Geneva in terms of their body type. Thin, tall, and fit has been the body advertised during many years and Williams (2011) demonstrated that Gen.Y are very much image driven for companies that stand for causes or defend real values (Williams, 2011). Even though some lingerie brands conducted campaigns about body diversity and all size inclusion, thus The Body Positive movement was advocated, a better effort can be made by them to recognize the influence of their marketing actions on women and their body perception, acceptance, and satisfaction.

The behaviour pattern of the Generation Y is also oriented digitally as they have grown with technology (Rainer, 2011). Using technology has been an integrated and daily part of Millennial lifestyle (Escandon-Barbosa, 2020). Consequently, digital campaigns and marketing could be more inclusive in terms of body and size diversity among lingerie brands because constant exposure to the “perfect and ideal body type” has been demonstrated to be harmful on women in Gen.Y living in Geneva. In the research of Williams (2011), she characterized Millennial as having the ambition to make change and not being afraid of challenges, Millennial are open-minded and welcome diversity, this may be a reason why the majority of women in Gen.Y living in Geneva are supporting The Body Positive movement if they know it. The Body Positive movement pushes the society boundaries. Furthermore, Valentine and Powers (2013) stated that Generation Y are not faithful to brands in terms of patterns consumption (Rainer, 2011), as such to retain their attention and being a purchase decision for Millennial, Williams (2011) emits the idea of transmitting a powerful message or defending a cause as a way to retain Generation Y. Lingerie brands present in Geneva could take the opportunity to integrate the actual social movement Body Positive in their campaigns and range of sizes of their underwear in stores. Including more size diversity in campaigns and stores might be very much appreciated by Millennial women living in Geneva and even though it is not the first purchasing criteria for them, it is something that they will be sensitive and retain for possible future choice of lingerie brands.

## 6.2 Recommendations

The Body Positive movement is currently resetting the rules of what was considered as beautiful and the “ideal body” by challenging the standard of western societies about women appearance. For many years, lingerie brands were conveying one body type which was thin, tall, and fit. It affected women worldwide and this thesis demonstrated that Millennial women living in Geneva are also sensitive at 54% to models posing for

lingerie brands. More than half of women in Gen.Y living in Geneva don't feel represented in terms of their body type by lingerie brands in which they purchase their underwear and lingerie brands present in Geneva. A first suggestion for lingerie brands is that they could take their responsibility in the society as they participate in the spread of ideas, images, and beauty ideals, which have an effect on women, and include more size diversity in stores and campaigns. A poor fair alignment is felt by women in Gen.Y living in Geneva about what lingerie brands advocate on campaigns and the size diversity available in stores. To quantify this first recommendation, and in order to know the potential market of Geneva in terms of the demand of women, the author use a question in the online survey regarding the body consideration of Millennial women living in Geneva.

Figure 58: Body type consideration



This question was at the beginning of the online survey to get Millennial women into the subject The Body Positive, but it shows also the potential demand for non-standard sizes in the Geneva's market. 10% of women feel overweight, 32% feel slightly overweight, 1% feel average weight. When regrouping those three sections, it shows a result of 42% of Millennial women considering their body type as average weight to overweight compared to 57% who feel healthy, fit or athletic. It is already a high number as only 101 Millennial women living in Geneva have answered the online survey. The fact that 42% of Millennial women living in Geneva consider their body type as average to overweight, shows a potential demand for larger than standard underwear sizes available in stores. Furthermore, the author suggests a potential value/profit and market accessibility of the region of Geneva for lingerie companies that could be reluctant in producing non-standard sizes for panties and bras. It is based on the number of the Federal Statistical Office in Switzerland that published for the first quarter of the year 2021 the number of women living in Geneva.

Figure 59: Number of women living in Geneva

Grandes régions Cantons	Population résidente permanente		
	Total		
	Total	Homme	Femme
<b>Suisse</b>	<b>8 680 890</b>	<b>4 308 318</b>	<b>4 372 572</b>
Région lémanique	1 671 833	819 916	851 917
Vaud	816 147	400 965	415 182
Valais	349 311	173 478	175 833
Genève	506 375	245 473	260 902

Source : OFFICE FEDERAL DE LA STATISTIQUE. Population résidente permanente et non permanente selon la catégorie de nationalité, le sexe et le canton, 1<sup>er</sup> trimestre 2021. Confédération Suisse [online]. [Viewed 25 June 2021]. Available from: <https://www.bfs.admin.ch/bfs/fr/home/statistiques/population.assetdetail.17404883.html>

There are 260'902 women living in Geneva as of the first quarter of 2021. To put those number in percentage, the author suggests the following calculation with the rule of three:

Total	506'375	100%
Women	260'902	51,5%
Men	245'473	48,4%

In Geneva, the population is composed of more than 50% of women which shows a potential for lingerie brands in terms of demand, but not all women might be solvent.

As a result, the author follows the segmentation of age that the Federal Statistical Office in Switzerland published in the first quarter of the year 2021 about the permanent population resident by age category.

Figure 60: Population resident by age category

Grandes régions Cantons	Total			
	Total	0-19 ans	20-64 ans	65 ans ou plus
<b>Suisse</b>	<b>8 680 890</b>	<b>1 726 733</b>	<b>5 315 829</b>	<b>1 638 328</b>
Région lémanique	1 671 833	351 854	1 031 112	288 867
Vaud	816 147	177 710	503 209	135 228
Valais	349 311	67 672	211 211	70 428
Genève	506 375	106 472	316 692	83 211

Source : OFFICE FEDERAL DE LA STATISTIQUE. Population résidente permanent selon la catégorie de nationalité, l'âge et le canton, 1<sup>er</sup> trimestre 2021. Confédération Suisse [online]. [Viewed 25 June 2021]. Available from: <https://www.bfs.admin.ch/bfs/fr/home/statistiques/population.assetdetail.17404883.html>

The range 20-64 years old count 316'692 people which represent 62,5% of the population ( $316'692 \times 100 / 506375$ ). This category of age might be considered as the period when someone could have a lucrative activity.

More than half of the population rank in the age of lucrative activity. In this thesis, the focus is on Millennial women living in Geneva and the online survey was addressed to 101 participants. Further research could be done by extending the number of participants but the author suggests the following calculation about the market size and potential demand for non-standard sizes for lingerie in Geneva.

Women with lucrative activity:  $316'692 * 51,5\% = 163'096$

Men with lucrative activity:  $316'692 * 48,4\% = 153'278$

163'096 women are aging between 20-64 years old and might have a lucrative activity to be a potential demand for consumption in the market of Geneva.

In this thesis 42% represented 101 Millennial women living in Geneva.

101	42
163'096	67'822

With the rule of three, the number of Millennial women living in Geneva who would potentially feel their body type as average weight to overweight would total 67'822 women. This result could be a potential demand for non-standard size of underwear segmenting only the Generation Y of women.

According to the online survey, Etam is the favorite lingerie brand present in Geneva for Millennial women (p.58). As a result, an estimation of potential profit can be calculated and this calculation will be based on the price of underwear of Etam. Furthermore, it can be an estimation of profit for all other lingerie brands that would produce and sell non-standard sizes in Geneva.

Average price of a Bra in the new collection: CHF 39,90

Average price of a panty in the new collection: CHF 19,90

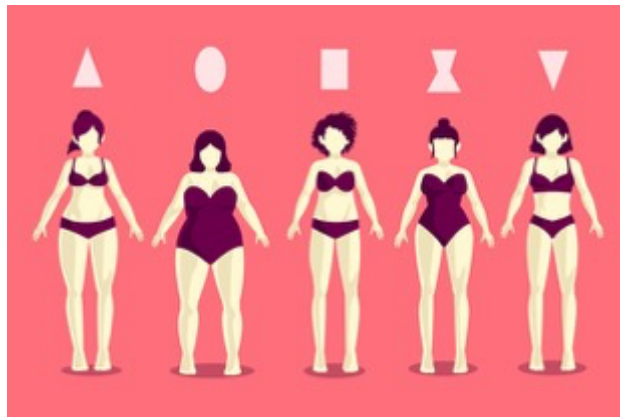
$(39,90 * 67'822) + (19,90 * 67'822) = 2'706'097 + 1'349'657 = \text{CHF } 4'055'754$  of Profit

This calculation is an estimation but the effort from lingerie brands to invest in size range expansion might have a potential in the market of Geneva in terms of profit, as well as an opportunity for lingerie brands to serve the needs of women who have to satisfied themselves with a reduced range of underwear available in their size and producing a fairly amount of smaller and bigger size for panties and bras.

## Inventory management solutions

By producing non-standard sizes for panties and bras, lingerie stores might face a problem of space in their stock. Lingerie brands that might decide to produce non-standard sizes for underwear, the author suggested an inventory management solution. The solution for lingerie brands would be to have models of each collection in bigger and smaller sizes for bras and panties available in the stock of the store. In this way women can try the right size in stores and then order either online or at the store directly. Another solution for the retail strategy would be to include more awareness around body diversity in lingerie stores in Geneva. One suggestion is to invest in campaigns representing more body types and another suggestion is to produce collections of bras and panties according to women's body type. The reason is that women have different body shapes and sizes, as such, they would need different bras and panties' cut to highlight their curves. It is a way to include and represent all women by producing collections according to their morphology. Furthermore, employees of lingerie stores should be trained regarding all the shapes of women, their own shapes, and what lingerie model fits best for each shape in terms of panties and bras. By knowing what kind of body shape and type a sales consultant in lingerie store is, she could advice other women more accurately.

Figure 61: Body shapes of women



Source: FREEPIK. Different type of female body shapes Free Vector. [online]. [Viewed 15 June 2021]. Available from: [https://www.freepik.com/free-vector/different-types-female-body-shapes\\_12643788.htm](https://www.freepik.com/free-vector/different-types-female-body-shapes_12643788.htm)

Other suggestion for future research could be done by investigating if The Body Positive movement affect women in other generations living in Geneva such as Generation X or Z. It is very much highlighted in the literature how harmful images of the women's "perfect body" marketed affect women but it would be interesting to compare the results if depending on the age of the women, images will have a different psychological impact

on women living in Geneva. Another recommendation can be based on the beginning questions of the online survey of this thesis which concerned the feeling and confidence of participants about their body and how they perceive their body under the following six types: overweight, slightly overweight, average weight, healthy, fit, or athletic. Those beginning questions were not analysed as it was outside the scope of this thesis and a tool for the author to get participants into the subject of The Body Positive and lingerie. Nevertheless, based on those answers, a research can be done about the potential link and influence a woman in Gen.Y living in Geneva who might feel confident in her body and perceived it as healthy, fit, or athletic will be sensitive, or not, to the “perfect body type” marketed in campaigns. As well, the research can also analyze the sensitiveness of women, who might feel unconfident in their body and see it as overweight, regarding images representing the “perfect body type”.

In this thesis, the beginning of social movements from women such as denouncing the equality between men and women, the oppression of beauty standard that the pageant Miss America conveyed, The Body Positive resetting the rules of what is the “perfect body”, are all examples of change undertaken by women living in the United States. About The Body Positive, it seems that it is more considered in the US rather than in Europe. Victoria’s Secret and Savage x Fenty by Rihanna are both American lingerie brands, compared to all other brands analyzed in this thesis and in the literature review, and the author shows that the two American lingerie brands are undertaking lots of actions regarding size diversity and inclusion of all body appearance. In Europe and more specifically in Geneva, it seems that the representation of size diversity is lagging compared to the US. Some reasons of this lag might be because Europe is older in terms of history than the US, as such more conservative (Durpaire, 2020). In Europe, there is lots of historical events that build the several millennia of the territory compared to the US that is under constant construction of their history because the country is several centuries old (Durpaire, 2020). The United States is a diverse society that has to build themselves through lots of wave of immigration (Durpaire, 2020). Consequently, change might occur in Europe but in a longer time.

A good representation of the advancement of the change for The Body Positive movement might be the Instagram posts of Savage x Fenty by Rihanna representing men without muscles and rounder body shapes than what the western society is used to see for underwear men’s campaign.

Figure 62: Savage x Fenty men model 1



Source: SAVAGXFENTY, year of account creation: no date. Account handle: Savage x Fenty. Instagram @savagexfenty [online]. Date of update: 24 Jan. 2021. [Viewed 12 May 2021]. Available from: <https://www.instagram.com/p/CkaR11RLK20/>

Figure 63: Savage x Fenty men model 2



Source: SAVAGXFENTY, year of account creation: no date. Account handle: Savage x Fenty. Instagram @savagexfenty [online]. Date of update: 14 Feb. 2021. [Viewed 12 May 2021]. Available from: <https://www.instagram.com/p/CLQYmLStyo/>

Consequently, being a man who may not present a muscular and strong body and being exposed by only one standard of body type might also have a psychological impact on men. This suggestion is also based on those new posts done by Savage x Fenty by Rihanna on Instagram which raised the awareness of the author about how men are affected by the unique body type represented in media and if a size diversity representation would affect men's demand towards underwear. A parallel research can be done by analysing men instead of women under the same sub-queries and main question of this thesis.

## 7. Conclusion

The purpose of this Bachelor thesis was to answer how The Body Positive movement has impacted the demand for lingerie brands for women in Generation Y living in Geneva. To attain this objective, the author conducts a primary research composed of observation in lingerie stores in Geneva and an online survey addressed to Millennial women living in Geneva. Both research methods have enabled the author to answer sub-queries such as (1) the sensitiveness and potential support of The Body Positive movement from lingerie brands and women in Gen.Y living in Geneva, (2) the psychological impact of the “perfect body” marketed in media on women in Gen.Y living in Geneva, (3) the feeling of Millennial women living in Geneva about the representation of their body type in lingerie campaigns and stores, (4) the preference criteria that drive Millennial women living in Geneva to purchase lingerie and consequently (5) if The Body Positive movement affect those women’s choice of lingerie brands that include more size diversity.

The findings show that lingerie brands have conducted actions (campaigns, fashion shows) advocating the diversity of bodies and appearance but there is still a gap in the fair alignment with lingerie stores size’ availability. Standard sizes which are S-M-L for panties, 85-90-95 for bra chest, and B-C for bra cup are mainly the size available for all models of underwear in stores. Smaller or bigger sizes of those underwear are limited and only available on fewer products. Campaigns in stores were quasi-inexistent or representing only one type of body: tall, thin, and fit.

The findings also show that most of the women in Generation Y living in Geneva who know the movement Body Positive are supporting it, but it does not necessarily affect the purchase decision preferences towards lingerie brands that include more size diversity. Their purchase criteria for lingerie are mainly pretty design, quality of the product, comfortable underwear, and good value for money. Women in Generation Y living in Geneva also based mostly their purchase according to their body type and not models in campaigns. Nevertheless, the majority of them think that models representing the “perfect body” characterized as thin, tall and fit, has a psychological impact on women such as self-confidence, body comparison, and body acceptance. Millennial women living in Geneva don’t feel represented by lingerie brands where they purchase their underwear, neither by lingerie brands present in Geneva. As such, the author recommends lingerie brands to give some effort in including more size diversity in stores with a fairly amount of smaller and bigger size of underwear available as much as diverse body representation in campaigns. Generation Y are image-driven and like brands that

transmit a message or defend a cause. The Body Positive movement concerns body and size appearance and lingerie brands are also concerned about that. Lingerie brands could help the society to reconsider its standards as they also have a responsibility in conveying messages, ideas, beauty and ideals.

All the findings in this thesis might help lingerie brands to better set their marketing strategies by knowing the incentives of purchase of a specific population in Geneva, Generation Y of women. By adapting to the specific needs of this population, lingerie brands could possibly increase their sales and market share. Additionally, if the findings in this thesis are implemented in a concrete action plan by lingerie brands, the results could offer opportunities for The Body Positive movement to become common practice for lingerie brands. A suggestion that was made by the author was to have one model of panties and bras in non-standard sizes for every collection in the stock of lingerie store in order for women to try the right size in the store and order lately the correct size. It is a way to manage inventory for lingerie brands which can be costly.

Finally, this thesis could serve as a basis for further research around the same subject such as comparing the psychological impact of images on women from other generation living in Geneva. Another research can be inspired by the first questions of the online survey about body perception and self-confidence of Millennial women living in Geneva. Will a woman who perceives herself as fit, athletic, or healthy be more, less, or not sensitive to the "perfect body type" marketed in campaigns? The same research could be done for women who see themselves as slightly overweight or overweight. Furthermore, this thesis can serve as a basis for looking at the underwear industry for men and how men are affected by the standard body type of men marketed in media. New marketing actions were noticed on Instagram with Savage x Fenty by Rihanna that posted men's pictures with a body that challenges the standard body conveyed by men's underwear industry. The Body Positive movement is addressed to everyone, as such it could also be supported by men living in Geneva if they are aware of the movement. It would also be interesting to know if men living in Geneva feel represented by models posing for underwear brands. All those research could be inspired by the same sub-queries and literature subject of this thesis to understand better the needs, feeling and key drivers for the demand of underwear of the broader population living in Geneva.

## Bibliography

5526ABCD3B8FD67A0CB6F44207757F9E.pdf, no date. [online].  
[Accessed 6 April 2021]. Retrieved from:  
[https://www.sohamvc.org/\\_site/data/files/documents/student%20experience/internet%20safety/5526ABCD3B8FD67A0CB6F44207757F9E.pdf](https://www.sohamvc.org/_site/data/files/documents/student%20experience/internet%20safety/5526ABCD3B8FD67A0CB6F44207757F9E.pdf)

“But I Like My Body”: Positive body image characteristics and a holistic model for young-adult women | Elsevier Enhanced Reader, no date. [online].  
[Accessed 29 September 2020]. Retrieved from:  
<https://reader.elsevier.com/reader/sd/pii/S174014451000021?token=B8C1FAED27839B8357BCEC6B8B1E4040580D4C0BC5EDED90F5A2EA1F62F2DB82066921576D24B319FE567F58C668DF4D>

AAGERUP, Ulf, 2011. The influence of real women in advertising on mass market fashion brand perception. *Journal of Fashion Marketing and Management: An International Journal*. 1 January 2011. Vol. 15, no. 4, p. 486–502. DOI [10.1108/13612021111169960](https://doi.org/10.1108/13612021111169960).

AKAN, Gloria E. and GRILO, Carlos M., 1995. Sociocultural influences on eating attitudes and behaviors, body image, and psychological functioning: A comparison of African-American, Asian-American, and Caucasian college women. *International Journal of Eating Disorders*. 1995. Vol. 18, no. 2, p. 181–187. DOI [https://doi.org/10.1002/1098-108X\(199509\)18:2<181::AID-EAT2260180211>3.0.CO;2-M](https://doi.org/10.1002/1098-108X(199509)18:2<181::AID-EAT2260180211>3.0.CO;2-M).

ANDREASEN, Alan R., 2006. *Social Marketing in the 21st Century*. SAGE. ISBN 978-1-4129-1634-9.

APARICIO-MARTINEZ, Pilar, PEREA-MORENO, Alberto-Jesus, MARTINEZ-JIMENEZ, María Pilar, REDEL-MACÍAS, María Dolores, PAGLIARI, Claudia and VAQUERO-ABELLAN, Manuel, 2019. Social Media, Thin-Ideal, Body Dissatisfaction and Disordered Eating Attitudes: An Exploratory Analysis. *International Journal of Environmental Research and Public Health*. January 2019. Vol. 16, no. 21, p. 4177. DOI [10.3390/ijerph16214177](https://doi.org/10.3390/ijerph16214177).

ASOREY, Cristina Knight, 2018. El Body Positive como fenómeno social a través de Instagram. . 2018. P. 130.

BAIRD, Sarah, 2015. WOMEN'S BODY TYPES: REPRESENTATION IN THE MEDIA. . 2015. P. 7.

BARBIER, Muriel and BOUCHER, Shazia, 2012. *The Story of Lingerie* [online]. Parkstone International. [Accessed 27 March 2021]. ISBN 978-1-85995-804-9. Retrieved from: <https://univ.scholarvox.com/book/88835870#>

BATTISTONI, Alicia Rodriguez, 2013. Miss America is No Ideal: The Repercussions of One Beauty. *BA, Boston College*. Retrieved June. 2013. Vol. 1, p. 2016.

BERG, Maxine, 1993. Women's Property and the Industrial Revolution. *The Journal of Interdisciplinary History*. 1993. Vol. 24, no. 2, p. 233–250. DOI [10.2307/205358](https://doi.org/10.2307/205358).

BESSENOFF, Gayle R., 2006. Can the Media Affect Us? Social Comparison, Self-Discrepancy, and the Thin Ideal. *Psychology of Women Quarterly*. 1 September 2006. Vol. 30, no. 3, p. 239–251. DOI [10.1111/j.1471-6402.2006.00292.x](https://doi.org/10.1111/j.1471-6402.2006.00292.x).

BISSELL, Kimberly and RASK, Amy, 2010. Real women on real beauty. *International Journal of Advertising*. 1 January 2010. Vol. 29, no. 4, p. 643–668. DOI [10.2501/S0265048710201385](https://doi.org/10.2501/S0265048710201385).

BORZEKOWSKI, Dina and BAYER, Angela, 2005. Body Image and Media Use Among Adolescents. *Adolescent medicine clinics*. 1 July 2005. Vol. 16, p. 289–313. DOI [10.1016/j.admecli.2005.02.010](https://doi.org/10.1016/j.admecli.2005.02.010).

BOVET, Jeanne, 2018. The Evolution of Feminine Beauty. In: KAPOULA, Zoï, VOLLE, Emmanuelle, RENOULT, Julien and ANDREATTA, Moreno (eds.), *Exploring Transdisciplinarity in Art and Sciences* [online]. Cham: Springer International Publishing. p. 327–357. [Accessed 24 November 2020]. ISBN 978-3-319-76054-4. Retrieved from: [https://doi.org/10.1007/978-3-319-76054-4\\_17](https://doi.org/10.1007/978-3-319-76054-4_17)

BOWER, Amanda B., 2001. Highly Attractive Models in Advertising and the Women Who Loathe Them: The Implications of Negative Affect for Spokesperson Effectiveness. *Journal of Advertising*. 1 October 2001. Vol. 30, no. 3, p. 51–63. DOI [10.1080/00913367.2001.10673645](https://doi.org/10.1080/00913367.2001.10673645).

BOWER, Amanda B. and LANDRETH, Stacy, 2001. Is Beauty Best? Highly versus Normally Attractive Models in Advertising. *Journal of Advertising*. 1 March 2001. Vol. 30, no. 1, p. 1–12. DOI [10.1080/00913367.2001.10673627](https://doi.org/10.1080/00913367.2001.10673627).

BRANTHWAITE, Alan, 2002. Investigating the power of imagery in marketing communication: evidence-based techniques. *Qualitative Market Research: An International Journal*. 1 January 2002. Vol. 5, no. 3, p. 164–171. DOI [10.1108/13522750210432977](https://doi.org/10.1108/13522750210432977).

BROWNELL, Kelly D., 1991. Dieting and the search for the perfect body: Where physiology and culture collide. *Behavior Therapy*. 1 December 1991. Vol. 22, no. 1, p. 1–12. DOI [10.1016/S0005-7894\(05\)80239-4](https://doi.org/10.1016/S0005-7894(05)80239-4).

CALIDA, Website, 2021. C the future | CALIDA Online-Shop. [online]. 2021. [Accessed 29 March 2021]. Retrieved from: <https://www.calida.com/fr-CH/cms/c-the-future/c-the-future/>

CALZEDONIA GROUP, Intimissimi, 2021. Intimissimi - Calzedonia Group's brands. [online]. 2021. [Accessed 29 March 2021]. Retrieved from: <https://www.calzedoniagroup.com/en/the-group/our-brands/intimissimi>

CARR, Caleb T. and HAYES, Rebecca A., 2015. Social Media: Defining, Developing, and Divining. *Atlantic Journal of Communication*. 1 January 2015. Vol. 23, no. 1, p. 46–65. DOI [10.1080/15456870.2015.972282](https://doi.org/10.1080/15456870.2015.972282).

CATTERALL, Miriam, MACLARAN, Pauline and STEVENS, Lorna, 2013. *Marketing and Feminism: Current issues and research*. Routledge. ISBN 978-1-136-35277-5.

CHABOT, Méline, 2019. L'essor du féminisme au sein des stratégies marketing des marques. . 2019. P. 116.

CHANG, Chelsea Chi, LIN, Alice and MAK, Charlene, 2004. *The Silky Strategy of Victoria's Secret*.

CHRISLER, Joan C., FUNG, Kaitlin T., LOPEZ, Alexandra M. and GORMAN, Jennifer A., 2013. Suffering by comparison: Twitter users' reactions to the Victoria's Secret

Fashion Show. *Body Image*. 1 September 2013. Vol. 10, no. 4, p. 648–652. DOI [10.1016/j.bodyim.2013.05.001](https://doi.org/10.1016/j.bodyim.2013.05.001).

CORNELIS, Erlinde and PETER, Paula C., 2017. The real campaign: The role of authenticity in the effectiveness of advertising disclaimers in digitally enhanced images. *Journal of Business Research*. 1 August 2017. Vol. 77, p. 102–112. DOI [10.1016/j.jbusres.2017.03.018](https://doi.org/10.1016/j.jbusres.2017.03.018).

COSCARELLI, Alyssa, no date. 10 Designers On How Instagram's Changed The World Of Lingerie. [online]. [Accessed 23 September 2020]. Retrieved from: <https://www.refinery29.com/en-us/how-instagram-has-changed-lingerie>

COX, Caroline, no date. History of Lingerie. *LoveToKnow* [online]. [Accessed 9 February 2021]. Retrieved from: <https://fashion-history.lovetoknow.com/clothing-types-styles/history-lingerie>

CWYNAR-HORTA, Jessica, 2016. The Commodification of the Body Positive Movement on Instagram. *Stream: Interdisciplinary Journal of Communication*. 31 December 2016. Vol. 8, no. 2, p. 36–56.

DELACOTTE, Loïse, 2019. Feel Free : le défilé body positive d'Etam qui fait du bien. *Cosmopolitan.fr* [online]. 2019. [Accessed 29 March 2021]. Retrieved from: <https://www.cosmopolitan.fr/feel-free-le-defile-body-positif-d-etam-qui-fait-du-bien,2033242.asp>

D'ITRI, Patricia Ward, 1999. *Cross Currents in the International Women's Movement, 1848-1948*. Popular Press. ISBN 978-0-87972-782-6.

DITTMAR, Helga, 2009. How Do "Body Perfect" Ideals in the Media Have a Negative Impact on Body Image and Behaviors? Factors and Processes Related to Self and Identity. *Journal of Social and Clinical Psychology*. 1 January 2009. Vol. 28, no. 1, p. 1–8. DOI [10.1521/jscp.2009.28.1.1](https://doi.org/10.1521/jscp.2009.28.1.1).

DUBOIS, Laetitia, DELOBELLE, Laurence and KERVYN DE MEERENDRÉ, Nicolas, 2016. " Retouche-moi si tu peux! L'impact de l'utilisation de retouches numériques de photographies de mannequins féminins dans les publicités sur la perception de l'enseigne et du modèle. . 2016.

DUCLERT, Vincent, 1999. Marie Bertherat, Martin de Halleux (avec Véronique Girard), 100 ans de lingerie, Paris, Atlas, 1996, 128 p. ; Farid Chenoune, Les Dessous de la féminité. Un siècle de lingerie, Paris, Assouline, 1998, 200 p. ; Gilles Néret, 1000 Dessous. Histoire de la lingerie, Paris-Cologne, Taschen, 1998, 768 p. ; Marie Simon, Les Dessous, Paris, éditions du Chêne, 1998, 128 p. *Clio. Femmes, Genre, Histoire* [online]. 1 November 1999. No. 10. [Accessed 24 September 2020]. Retrieved from: <http://journals.openedition.org/clio/272>

DURPAIRE, François, 2020. *Histoire des États-Unis*. Que sais-je. ISBN 978-2-7154-0506-6.

ESCANDON-BARBOSA, Diana, HURTADO-AYALA, Andrea, RIALP, Rialp-Criado and SALAS-PARAMO, Jairo A., 2020. Identification of consumption patterns: an empirical study in millennials. *Young Consumers* [online]. 1 January 2020. Vol. ahead-of-print, no. ahead-of-print. [Accessed 12 May 2021]. DOI [10.1108/YC-11-2018-0872](https://doi.org/10.1108/YC-11-2018-0872). Retrieved from: <https://doi.org/10.1108/YC-11-2018-0872>

ETAM, Website, 2016. Qui sommes-nous ? Etam, 100 ans de French Liberté - Etam. [online]. 2016. [Accessed 29 March 2021]. Retrieved from: [https://www.etam.ch/fr\\_CH/quisommesnous.html](https://www.etam.ch/fr_CH/quisommesnous.html)

ETAM, Website, 2019. Feel Free | Nouvelle campagne 2019 Etam. [online]. 2019. [Accessed 29 March 2021]. Retrieved from: [https://www.etam.ch/fr\\_CH/campagne/lingerie](https://www.etam.ch/fr_CH/campagne/lingerie)

FACULTY OF ECONOMIC SCIENCES AND MANAGEMENT OF SFAX, TUNISIA, AKRIMI, Yosra, KHEMAKHEM, Romdhane, and FACULTY OF ECONOMIC SCIENCES AND MANAGEMENT OF SFAX, TUNISIA, 2012. What Drive Consumers to Spread the Word in Social Media? *Journal of Marketing Research & Case Studies*. 1 June 2012. P. 1–14. DOI [10.5171/2012.969979](https://doi.org/10.5171/2012.969979).

Femmes du monde, unissez-vous!, no date. [online]. [Accessed 3 March 2021]. Retrieved from: <https://interactive.unwomen.org/multimedia/timeline/womenunite/fr/index.html>

FIELDS, Jill, 2007. *An Intimate Affair: Women, Lingerie, and Sexuality*. University of California Press. ISBN 978-0-520-94113-7.

FINK, Arlene, 2015. *How to Conduct Surveys: A Step-by-Step Guide*. SAGE Publications. ISBN 978-1-5063-4713-4.

FLARE, 2018. [online]. Victoria's Secret Show: We Don't Need to Watch It - [Accessed 16 February 2021]. Retrieved from: <https://www.flare.com/news/2018-victorias-secret-show/>

FY20\_CALIDA GROUP\_Annual-Report\_2020.pdf, no date. [online]. [Accessed 29 March 2021]. Retrieved from: [https://www.calidagroup.com/~media/Files/C/Calida-Group/2021/210305/FY20\\_CALIDA%20GROUP\\_Annual-Report\\_2020.pdf](https://www.calidagroup.com/~media/Files/C/Calida-Group/2021/210305/FY20_CALIDA%20GROUP_Annual-Report_2020.pdf)

GAJANAN, Mahita, 2019. Victoria's Secret Cancels Fashion Show as Sales Fall. *Time* [online]. 22 November 2019. [Accessed 27 March 2021]. Retrieved from: <https://time.com/5736957/victorias-secret-fashion-show-cancelled/>

GALLOT, Fanny, 2013. La revanche du soutien-gorge. Le corps des ouvrières de la lingerie (1968-2012). *Clio. Femmes, Genre, Histoire*. 31 December 2013. No. 38, p. 61–78. DOI [10.4000/clio.11580](https://doi.org/10.4000/clio.11580).

GLASSY, Eric F., 2010. The Rise of the Social Pathologist: The Importance of Social Media to Pathology. *Archives of Pathology & Laboratory Medicine*. 1 October 2010. Vol. 134, no. 10, p. 1421–1423. DOI [10.1043/2010-0255-ED.1](https://doi.org/10.1043/2010-0255-ED.1).

GRABE, Shelly, WARD, L. Monique and HYDE, Janet Shibley, 2008. The role of the media in body image concerns among women: A meta-analysis of experimental and correlational studies. *Psychological Bulletin*. 2008. Vol. 134, no. 3, p. 460–476. DOI [10.1037/0033-2909.134.3.460](https://doi.org/10.1037/0033-2909.134.3.460).

GROGAN, Sarah, 2016. *Body Image: Understanding Body Dissatisfaction in Men, Women and Children*. Taylor & Francis. ISBN 978-1-317-40043-1.

- HEINBERG, Leslie J. and THOMPSON, J. Kevin, 1995. Body Image and Televised Images of Thinness and Attractiveness: A Controlled Laboratory Investigation. *Journal of Social and Clinical Psychology*. 1 December 1995. Vol. 14, no. 4, p. 325–338. DOI [10.1521/jscp.1995.14.4.325](https://doi.org/10.1521/jscp.1995.14.4.325).
- INSTAGRAM, POSTING ON, 2016. *Instagram*. Brasil.
- INTIMISSIONI, 2018. Irina Shayk - Intimissimi. *Intimissimi Shop* [online]. 2018. [Accessed 29 March 2021]. Retrieved from: <https://world.intimissimi.com/catalog/section.jsp?categoryId=51140&type=section>
- KIEFER, Ingrid, LEITNER, Barbara, BAUER, Rosemarie and RIEDER, Anita, 2000. Body weight: The male and female perception. *Sozial- und Präventivmedizin*. 1 November 2000. Vol. 45, no. 6, p. 274–278. DOI [10.1007/BF01591690](https://doi.org/10.1007/BF01591690).
- LAROUSSE, Éditions, 2021. Définitions : média - Dictionnaire de français Larousse. [online]. 2021. [Accessed 29 March 2021]. Retrieved from: <https://www.larousse.fr/dictionnaires/francais/m%C3%A9dia/50085>
- LISSITSA, Sabina and KOL, Ofrit, 2016. Generation X vs. Generation Y – A decade of online shopping. *Journal of Retailing and Consumer Services*. 1 July 2016. Vol. 31, p. 304–312. DOI [10.1016/j.jretconser.2016.04.015](https://doi.org/10.1016/j.jretconser.2016.04.015).
- LOW, Elaine and LOW, Elaine, 2019. Why the Victoria's Secret Fashion Show Was Canceled. *Variety* [online]. 22 November 2019. [Accessed 16 February 2021]. Retrieved from: <https://variety.com/2019/tv/news/victorias-secret-fashion-show-canceled-why-1203413186/>
- LUPICA, Lilith Hardie, 2019. Ashley Graham shares her body positivity secrets. *Vogue Australia* [online]. 25 March 2019. [Accessed 6 April 2021]. Retrieved from: <https://www.vogue.com.au/beauty/wellbeing/ashley-grahams-secret-to-body-positivity/news-story/dd4a47bd156a8fdf99b9c1b5f3cc05ad>
- MARDON, Aurélia, 2002. Les femmes et la lingerie : Intimité corporelle et morale sexuelle. *Champ psychosomatique*. 2002. Vol. no 27, no. 3, p. 69–80.
- MARZANO-PARISOLI, Maria Michela, 2001. The Contemporary Construction of a Perfect Body Image: Bodybuilding, Exercise Addiction, and Eating Disorders. *Quest*. 1 May 2001. Vol. 53, no. 2, p. 216–230. DOI [10.1080/00336297.2001.10491741](https://doi.org/10.1080/00336297.2001.10491741).
- MCBRIDE, Dorothy and MAZUR, Amy, 2008. Women's movements, feminism and feminist movements. 1 January 2008. P. 219–243. DOI [10.1017/CBO9780511755910.010](https://doi.org/10.1017/CBO9780511755910.010).
- MCMILLEN, Sally, 2008. *Seneca Falls and the Origins of the Women's Rights Movement*. Oxford University Press. ISBN 978-0-19-804026-2.
- MORENO, Flor Madrigal, LAFUENTE, Jaime Gil, CARREÓN, Fernando Ávila and MORENO, Salvador Madrigal, 2017. The characterization of the millennials and their buying behavior. *International Journal of Marketing Studies*. 2017. Vol. 9, no. 5, p. 135–144.
- MOTT, Lucretia, OCHOA, Holly Byers and FAULKNER, Carol, 2002. *Selected Letters of Lucretia Coffin Mott*. University of Illinois Press. ISBN 978-0-252-02674-4.

NATIONS, United, 2020. Journée internationale des femmes | Nations Unies. *United Nations* [online]. 2020. [Accessed 1 March 2021]. Retrieved from: <https://www.un.org/fr/observances/womens-day>

NEUMAN, W. Russell, 2010. Media, technology, and society: theories of media evolution. *fulcrum.org* [online]. 2010. [Accessed 29 March 2021]. Retrieved from: <https://hdl.handle.net/2027/fulcrum.6395w941m>

OGDEN, Jane, GOSLING, Chloe, HAZELWOOD, Molly and ATKINS, Emily, 2020. Exposure to body diversity images as a buffer against the thin-ideal: An experimental study. *Psychology, Health & Medicine*. 25 November 2020. Vol. 25, no. 10, p. 1165–1178. DOI [10.1080/13548506.2020.1734219](https://doi.org/10.1080/13548506.2020.1734219).

O'MALLEY, Katie, 2018. ELLE Exclusive: Ashley Graham Talks Oprah, Beauty Stereotypes And The Power Of #MeToo. *ELLE* [online]. 26 January 2018. [Accessed 15 February 2021]. Retrieved from: <http://www.elleuk.com/life-and-culture/culture/news/a41209/ashley-graham-exclusive-metoo-body-diversity-beauty-revlon/>

ONU, Femmes, 2020. Douze petits gestes qui comptent énormément pour la Génération Égalité. *ONU Femmes* [online]. 25 February 2020. [Accessed 1 March 2021]. Retrieved from: <https://www.unwomen.org/fr/news/stories/2020/2/compilation-small-actions-big-impact-for-generation-equality>

OYSHO, Inditex, 2021. OYSHO - Inditex Careers. [online]. 2021. [Accessed 29 March 2021]. Retrieved from: <https://www.inditexcareers.com/portalweb/fr/oysho>

PAPADOPOULOS, Nicolas G. and HESLOP, Louise, 1993. *Product-country Images: Impact and Role in International Marketing*. Psychology Press. ISBN 978-1-56024-236-9.

PENROSE, Nerisha, 2018. Rihanna: “Women Are Running the World Right Now and It’s Too Bad for Men.” *ELLE* [online]. 13 September 2018. [Accessed 27 March 2021]. Retrieved from: <https://www.elle.com/fashion/a23114729/rihannas-interview-savage-x-fenty-fashion-show/>

PERERA, Sanjay, 2014. International Women’s Day. *Philosophers for Change* [online]. 10 March 2014. [Accessed 24 February 2021]. Retrieved from: <https://philosophersforchange.org/2014/03/11/international-womens-day/>

“Pink Loves Consent” Underwear Spark Victoria’s Secret Confusion, Garner Positive Reaction -- UPDATE (PHOTOS) | HuffPost Life, no date. [online]. [Accessed 3 October 2020]. Retrieved from: [https://www.huffpost.com/entry/pink-loves-consent-underw\\_n\\_2239534](https://www.huffpost.com/entry/pink-loves-consent-underw_n_2239534)

POUNDERS, Kathryn, 2018. Are Portrayals of Female Beauty In Advertising Finally Changing? *Journal of Advertising Research*. 1 June 2018. Vol. 58, no. 2, p. 133–137. DOI [10.2501/JAR-2018-021](https://doi.org/10.2501/JAR-2018-021).

PUVIA, Elisa and VAES, Jeroen, 2013. Being a Body: Women’s Appearance Related Self-Views and their Dehumanization of Sexually Objectified Female Targets. *Sex Roles*. 1 April 2013. Vol. 68, no. 7, p. 484–495. DOI [10.1007/s11199-012-0255-y](https://doi.org/10.1007/s11199-012-0255-y).

Quel avenir pour les marchés de la mode? no date. *The Lingerie Place (FR)* [online]. [Accessed 29 September 2020]. Retrieved from: <https://the-lingerie-place.com/news/avenir-marches-de-mode/>

RAINER, Thom S. and RAINER, Jess, 2011. *The Millennials*. B&H Publishing Group. ISBN 978-1-4336-7325-2.

RODGERS, Shelly and THORSON, Esther, 2017. *Digital Advertising: Theory and Research*. Taylor & Francis. ISBN 978-1-317-22546-1.

RUPPEN, Mélanie, 2020. How should cosmetics companies align marketing strategies to be successful with Generation Z? Genève: Haute école de Gestion de Genève. Bachelor Thesis.

SAUERS, Daniel A., no date. Lingerie and Morality: Generation Y Kazakhstani Women's Attitude toward Lingerie. [online]. [Accessed 3 October 2020]. Retrieved from: <https://core.ac.uk/reader/186917910>

SCHULTZ, Don, PATTI, Charles H. and KITCHEN, Philip J., 2013. *The Evolution of Integrated Marketing Communications: The Customer-driven Marketplace*. Routledge. ISBN 978-1-317-97961-6.

SHELDON, Pavica, 2010. Pressure To Be Perfect: Influences on College Students' Body Esteem. *Southern Communication Journal*. 29 June 2010. Vol. 75, no. 3, p. 277–298. DOI [10.1080/10417940903026543](https://doi.org/10.1080/10417940903026543).

SMITH, Katherine Taken, 2011. Digital marketing strategies that Millennials find appealing, motivating, or just annoying. *Journal of Strategic marketing*. 2011. Vol. 19, no. 6, p. 489–499.

SOBCZAK, Connie, 2014. *embody: Learning to Love Your Unique Body (and quiet that critical voice!)*. GŸrze Books. ISBN 978-0-936077-81-9.

SONG, Jae W. and CHUNG, Kevin C., 2010. Observational Studies: Cohort and Case-Control Studies. *Plastic and reconstructive surgery*. December 2010. Vol. 126, no. 6, p. 2234–2242. DOI [10.1097/PRS.0b013e3181f44abc](https://doi.org/10.1097/PRS.0b013e3181f44abc).

STAFF, Reuters, 2019. Victoria's Secret holiday fashion show canceled as marketing plans "evolve." *Reuters* [online]. 22 November 2019. [Accessed 26 May 2021]. Retrieved from: <https://www.reuters.com/article/us-fashion-victoria-ssecret-idUSKBN1XV2MU>

STATISTIQUE, Office fédéral de la, 2020. Composition de la population par âge, sexe et nationalité - 2019 | Diagramme. *Office fédéral de la statistique* [online]. 27 August 2020. [Accessed 5 April 2021]. Retrieved from: [/content/bfs/fr/home/statistiken/bevoelkerung/alterung.assetdetail.13667137.html](https://content/bfs/fr/home/statistiken/bevoelkerung/alterung.assetdetail.13667137.html)

SWISSINFO.CH, <Jo Fahy>, 2015. Swiss teens and the body image problem. *SWI swissinfo.ch* [online]. 2015. [Accessed 25 March 2021]. Retrieved from: [https://www.swissinfo.ch/eng/balanced-perspective\\_swiss-teens-and-the-body-image-problem/41642948](https://www.swissinfo.ch/eng/balanced-perspective_swiss-teens-and-the-body-image-problem/41642948)

TADAJEWSKI, Mark, HIGGINS, Matthew, DENEGRI-KNOTT, Janice and VARMAN, Rohit, 2018. *The Routledge Companion to Critical Marketing*. Routledge. ISBN 978-1-317-24728-9.

TIGGEMANN, Marika, ANDERBERG, Isabella and BROWN, Zoe, 2020. #Loveyourbody: The effect of body positive Instagram captions on women's body image. *Body Image*. 1 June 2020. Vol. 33, p. 129–136. DOI [10.1016/j.bodyim.2020.02.015](https://doi.org/10.1016/j.bodyim.2020.02.015).

Un million de femmes manifestent en Europe - 1911 - 8mars.info, no date. [online]. [Accessed 24 February 2021]. Retrieved from: <http://8mars.info/un-million-de-femmes-manifestent-en-europe>

VAGIANOS, Alanna, 2015. What The 'Ideal' Woman's Body Looks Like In 18 Countries | HuffPost. [online]. 14 August 2015. [Accessed 23 February 2021]. Retrieved from: [https://www.huffpost.com/entry/what-the-ideal-womans-body-looks-like-in-18-countries\\_n\\_55ccd2a6e4b064d5910ac3b0](https://www.huffpost.com/entry/what-the-ideal-womans-body-looks-like-in-18-countries_n_55ccd2a6e4b064d5910ac3b0)

VILLARD, Fanny Garrison and VILLARD, &#32;Fanny Garrison, 1920. Susan B. Anthony. *[[The Nation]]* [online]. 14 February 1920. Retrieved from: <http://www.thenation.com/doc/19200214/villard>

WATSON, Elwood and MARTIN, Darcy, 2000. The Miss America Pageant: Pluralism, Femininity, and Cinderella All in One. . 2000. P. 22.

WELCH, Georgia Paige, 2015. "Up Against the Wall Miss America": Women's Liberation and Miss Black America in Atlantic City, 1968. *Feminist Formations*. 2015. Vol. 27, no. 2, p. 70–97.

What The 'Ideal' Woman's Body Looks Like In 18 Countries | HuffPost, no date. [online]. [Accessed 23 February 2021]. Retrieved from: [https://www.huffpost.com/entry/what-the-ideal-womans-body-looks-like-in-18-countries\\_n\\_55ccd2a6e4b064d5910ac3b0](https://www.huffpost.com/entry/what-the-ideal-womans-body-looks-like-in-18-countries_n_55ccd2a6e4b064d5910ac3b0)

WILLIAMS, Kaylene C., 2011. *Journal of Behavioral Studies in Business Marketing to the Generations*.

Women's Lingerie Market to 2027 - Global Analysis and Forecasts by Type ; Material ; Distribution Channel, and Geography, no date. [online]. [Accessed 24 September 2020]. Retrieved from: [https://www.reportlinker.com/p05882143/Women-s-Lingerie-Market-to-Global-Analysis-and-Forecasts-by-Type-Material-Distribution-Channel-and-Geography.html?utm\\_source=GNW](https://www.reportlinker.com/p05882143/Women-s-Lingerie-Market-to-Global-Analysis-and-Forecasts-by-Type-Material-Distribution-Channel-and-Geography.html?utm_source=GNW)

YAMAMIYA, Yuko, CASH, Thomas F., MELNYK, Susan E., POSAVAC, Heidi D. and POSAVAC, Steven S., 2005. Women's exposure to thin-and-beautiful media images: body image effects of media-ideal internalization and impact-reduction interventions. *Body Image*. 1 March 2005. Vol. 2, no. 1, p. 74–80. DOI [10.1016/j.bodyim.2004.11.001](https://doi.org/10.1016/j.bodyim.2004.11.001).

# Appendix 1: Online survey questions EN and FR

## Bachelor Thesis on Lingerie brands

This survey takes part of my Bachelor thesis for my final year at HEG. The main subject is about lingerie brands in Geneva and the criteria of women's purchase decision for lingerie products.

This survey will take you 5 minutes to answer and it will be a huge help and support for my research. The answers will remain anonymous and confidential.

Thank you for your time!

Cette enquête fait partie de mon travail de Bachelor pour ma dernière année à la HEG. Le sujet principal est sur les marques de lingerie à Genève et les critères de décision d'achat des femmes pour les produits de lingerie.

Ce sondage vous prendra 5 minutes pour y répondre et il sera d'une grande aide et d'un grand soutien pour ma recherche. Les réponses resteront anonymes et confidentielles.

Merci pour votre temps !

giulia.renna@etu.hesge.ch

Sélectionnez la langue qui vous convient / Choose your preferred language \*

Français

English

## Bachelor Thesis on Lingerie brands

English version

As a female, what age group would you consider yourself to be part of? \*

18-24

25-30

31-36

37-41

42+

Do you work-out in a daily basis? \*

Yes

No

If you have selected yes, what type of sports do you do?

- Indoor sports
- Outdoor sports
- Both
- Others

How often do you exercise per week?

- 1 to 2 times per week
- 2 to 3 times per week
- More than 3 times per week
- I don't exercise at all

...

Do you consider yourself as a physically active person? \*

- Yes
- No

How would you consider your body \*

- Overweight
- Slightly overweight
- Average weight
- Healthy
- Fit
- Athletic

Are you happy with the physical conditions you're in/your body size? Are you proud/happy/satisfied with your body? \*

- Yes
- No
- It depends on the day

...

If you could work-out and be in a better body condition, would you do it (being thinner or bigger)? \*

- Yes
- No

When you look in the mirror or wear lingerie, do you feel satisfied/confident in your body? \*

- Yes
- No

Do you have a favorite lingerie brand? \*

- Yes
- No

Which lingerie brand do you prefer? Multiple choice

- Victoria's Secret
- Savage x Fenty by Rihanna
- Etam
- Intimissimi
- Oysho
- Calida
- La Perla
- Beldona
- Aubade
- Undiz
- Others

Why is it your favorite lingerie brand(s)? You can select more than 1

- Quality of their lingerie
- Cheap price
- Good value for money
- Size diversity (choice of size)
- Correct fit
- Pretty design
- Comfortable underwear
- Brand image
- Makes me feel feminine
- Others

Do you identify yourself with models in the advertisement of lingerie brands you purchase your underwear? Do you feel that it represents your body type when you look at their advertising campaigns (Instagram, YouTube, magazine, TV...)? \*

- Yes
- No

Are you sensitive to the image of the "ideal/perfect women body" marketed among all media (Instagram, YouTube, magazine, TV...)? \*

- Yes
- No

...

Are you sensitive to models posing for lingerie brand who reflect a "perfect body type"? \*

- Yes
- No

Do you think that models representing "The perfect body type" in media are impacting WOMEN psychologically? \*

- Yes
- No

...

If you have selected yes, which psychological impact? Multiple choice possible

- Self-esteem
- Self-confidence
- Self-love
- Body satisfaction
- Body criticism
- Body acceptance
- Body comparison
- Others

Do you think that models on lingerie campaigns are impacting YOUR psychological state after being exposed to those campaigns? \*

- Yes
- No

Have you ever heard about The Body Positive movement? \*

- Yes
- No

...

Do you support this movement? \*

- Yes
- No
- I don't know this movement

If you have selected yes: does your awareness and sensitivity of the movement affect your choice of lingerie brand?

- Yes
- No

---

Would you rather shop to lingerie stores that represent body diversity (in their store windows, campaigns...)? \*

- Yes
- No

---

Among lingerie brands, do you think that they include sufficient diversity of body type in their campaigns (Instagram, magazine, window display, adverts...)? \*

- Yes
- No

When you buy lingerie do you buy according to your body type or you want to look like models in campaign? \*

- According to my body type
- I want to look like models
- Both

---

...

Do you think that lingerie brands reflect your body type? \*

- Yes
- No

---

In Geneva, do you think that lingerie brands represent the diversity of bodies in their campaigns (Instagram, magazine, window display, adverts...)? \*

- Yes
- No

...

Do you feel represented by lingerie stores/brands in Geneva in terms of your body type? \*

- Yes
- No

---

Do you feel that there is a fair alignment with the campaigns and size availability in the stores of lingerie brands in Geneva? \*

- Yes
- No

---

Do you see an evolution (before-after) in the body size and shapes of models portrayed for lingerie brand through years?

- Yes
- No
- I haven't paid attention

Do you see an evolution (before-after) in the body size and shapes of models portrayed in all types of advertising for different kind of product in media through years?

- Yes
- No
- I haven't paid attention

# Travail de Bachelor - Bachelor Thesis on Lingerie brands



Version en français

En tant que femme, de quel groupe d'âge vous considérez-vous comme faisant partie ? \*

- 18-24
- 25-30
- 31-36
- 37-41
- 42+

Faites-vous du sport quotidiennement ? \*

- Oui
- Non

Si vous avez répondu oui, quel type de sport faites-vous ?

- Sports en intérieur
- Sports en extérieur
- Les deux
- Autres

Combien de fois faites-vous de l'exercice par semaine ? \*

- 1 à 2 fois par semaine
- 2 à 3 fois par semaine
- Plus de 3 fois par semaine
- Je ne fais pas de sport

Vous considérez-vous comme une personne active physiquement ? \*

- Oui
- Non

Comment considérez-vous votre type de corps ? \*

- En surpoids
- Poids moyen
- En bonne santé
- Fit
- Athlétique

Êtes-vous satisfaite de votre condition physique/de votre taille ? Êtes-vous fière/heureuse/satisfaite de votre corps ? \*

- Oui
- Non
- Ça dépend des jours

...

Si vous pouviez faire de l'exercice pour être en meilleure forme/ avoir une meilleure condition physique qu'actuellement (plus mince ou plus gros), en feriez-vous ? \*

- Oui
- Non

Lorsque vous vous regardez dans un miroir ou que vous portez de la lingerie, vous sentez-vous satisfaite/confiante de votre corps ? \*

- Oui
- Non

Avez-vous une marque de lingerie préférée ? \*

- Oui
- Non

Quelle marque de lingerie préférez-vous ? Vous pouvez en sélectionner plusieurs

- Victoria's Secret
- Savage x Fenty de Rihanna
- Etam
- Intimissimi
- Oysho
- Calida
- La Perla
- Beldona
- Aubade
- Undiz
- Autres

Pour quelles raisons? Choix multiples possible

- La qualité de leur lingerie
- Prix bon marché
- Bon rapport qualité-prix
- La diversité des tailles (choix de la taille)
- Ajustement parfait
- Beau design
- Sous-vêtements confortables
- L'image de marque
- Me fait sentir féminine
- Autres

⋮

Vous identifiez-vous aux mannequins dans les publicités des marques de lingerie où vous achetez vos sous-vêtements ? Avez-vous l'impression qu'elles représentent votre morphologie lorsque vous regardez leurs campagnes publicitaires (Instagram, YouTube, magazine, TV...) ? \*

- Oui
- Non

Êtes-vous sensible à l'image du "corps de femme idéal/parfait" commercialisé dans tous les médias (Instagram, magazine, TV...)? \*

- Oui
- Non

Êtes-vous sensible aux mannequins qui posent pour des marques de lingerie et qui reflètent un "type de corps parfait"? \*

- Oui
- Non

Pensez-vous que les modèles représentant "le type de corps parfait" dans les médias ont un impact psychologique sur les FEMMES? \*

- Oui
- Non

Si vous avez sélectionné oui, quel est l'impact psychologique? Plusieurs choix possible

- Estime de soi
- Confiance en soi
- Amour-propre
- Satisfaction corporelle
- Critique corporelle
- Acceptation corporelle
- Comparaison avec d'autres corps
- Autres

...

Pensez-vous que les mannequins des campagnes de lingerie ont un impact sur VOTRE état psychologique après visualisation? \*

- Oui
- Non

Avez-vous déjà entendu parler du mouvement Body Positive ? \*

- Oui
- Non

Soutenez-vous ce mouvement ? \*

- Oui
- Non
- Je ne connais pas ce mouvement

Si vous avez répondu oui à la question précédente: votre sensibilité au mouvement Body Positive affecte-t-elle votre choix de marque de lingerie ?

- Oui
- Non

Préférez-vous faire vos achats dans des magasins de lingerie qui représentent la diversité corporelle (dans leurs vitrines de magasins, leurs campagnes publicitaires...)? \*

- Oui
- Non

Parmi les marques de lingerie, pensez-vous qu'elles incluent une diversité suffisante de types de corps dans leurs campagnes (Instagram, magazine, vitrine, publicités...)? \*

- Oui
- Non

...

Lorsque vous achetez de la lingerie, le faites-vous en fonction de votre morphologie ou voulez-vous ressembler aux mannequins des campagnes ? \*

- En fonction de ma morphologie
- Ressembler aux mannequins
- Les deux

Pensez-vous que les marques de lingerie reflètent votre morphologie ? \*

- Oui
- Non

A Genève, pensez-vous que les marques de lingerie représentent la diversité des corps dans leurs campagnes (Instagram, magazine, vitrines de magasin, publicités...)? \*

- Oui
- Non

Vous sentez-vous représentée par les magasins de lingerie à Genève en fonction de votre morphologie ? \*

- Oui
- Non

Pensez-vous qu'il y a un juste alignement avec les campagnes et la disponibilité des tailles dans les magasins des marques de lingerie à Genève ? \*

- Oui
- Non

Constatez-vous une évolution (avant-après) de la taille et des formes des mannequins représentées pour les marques de lingerie au fil des ans ? \*

- Oui
- Non
- Je n'ai pas prêté attention

...

Constatez-vous une évolution (avant-après) de la taille et des formes des mannequins représentées dans tous les types de publicité pour différents types de produits dans les médias au fil des ans ? \*

- Oui
- Non
- Je n'ai pas prêté attention