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ETHICAL JUDGMENTS OF SEXUALIZED ADS FEATURING WOMEN: THE ROLE OF IDENTIFICATION WITH FEMININE ARCHETYPES

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Abstract

Women may react differently to sexualized ads featuring women. Notably, while some women may regard a sexual imagery as empowering, others may perceive it as a sign of objectification. Accurate predictions of women's reactions to sexualized ads remain limited. Four studies, conducted in the United States and France, reveal that identification with feminine archetypes affects ethical judgment of sexualized ads through differences in perceived male dominance. Results show that women with high self-esteem as well as women preferring intense make-up have a less negative ethical judgment towards perceived male dominance. Findings contribute to research by highlighting the importance of the archetypes framework for segmenting an advertising audience and for determining ethical judgment. This research highlights the role played by perceived male dominance, self-esteem and make-up preference in the relationship between identification to archetypes and ethical judgment. Finally, it provides new guidelines to define relevant targets for advertising campaign.

Keywords: archetypes, ethical judgments, male dominance, sexualized advertising

ETHICAL JUDGMENTS OF SEXUALIZED ADS FEATURING WOMEN: THE ROLE OF IDENTIFICATION WITH FEMININE ARCHETYPES

1. Introduction

Reflecting complaints to the Advertising Standards Authority,¹ PrettyLittleThings 2020 campaign was banned in the United Kingdom for being over-sexualized; an Yves Saint Laurent campaign from 2017² was removed from billboards across France, after complaints about its representations of “degrading” images of women. However, despite dramatic changes to women’s positions in society and accompanying cultural shifts, including the #metoo movement, traditional advertising campaigns continue to portray women as sexualized objects of desire, especially in advertising to promote fashion or beauty products often targeted to a female audience (Vezich et al., 2017). Instead of focusing on the consequences of women objectification in advertising on purchase intention, which has been examined in past research (Trivedi & Teichert, 2021), the purpose of our study is to anticipate what elements might impact women’s ethical judgment of sexualized ads featuring women. We define sexy ads through two determining features, which are nudity and suggestiveness, meaning possessing sexual stimuli that arouses ideas about sex (Reichert & Ramirez, 2000).

From a managerial perspective prediction of how a female audience will react to sexual imagery in ads is difficult as women with similar socio-eco-demographic profile (such as age, gender, or position) might have opposite needs or attitudes (Morris & Schmolze, 2006). Some may perceive sexual imagery as a sign of women’s objectification, while others regard it as empowering and claim a positive attitude towards sexual appeals in advertising (Choi et al., 2020). Some arguments, such as those posed publicly by the movie star Catherine Deneuve, assert that women using sex appeals have taken command of their own sexuality

¹ <https://www.asa.org.uk/news/trends-in-ad-complaints-during-lockdown-a-review.html>

² <https://wwd.com/business-news/media/yves-saint-laurent-ad-reportedly-banned-french-watchdog-10842408/>

(Windels et al., 2020). In this argument, erotic images can be fun, artistic, pleasurable, and symbolic of sexual liberation (Choi et al., 2020; Williams & Jovanovic, 2015).

To better understand the sources of women's reactions to these sexualized ads, we propose to rely on the concept of consumers' archetypes, which builds on the theory of archetypes, originally defined by Jung (1971) and gains increasing attention from researchers and practitioners. The literature demonstrates the importance of archetypes in influencing behaviors, as unconscious forces shaping individuals' attitudes (e.g. Karimova & Goby, 2021; Muniz, Woodside & Sood, 2015; Napoli & Ouschan, 2020; Woodside et al, 2018). We propose that archetypes of femininity can be used as a segmentation criterion to help marketers select appropriate communication by taking into account variant views about women and parameters established by society (Spears & Amos, 2014). To identify women who may be intrigued by sexualized brand images, some beauty retailers, such as Sephora, Aelia and Marionnaud³ are looking for ways to anticipate reactions to sexual images, using for instance online or in-store questionnaires to categorize women depending on their self-identification to an archetypal image of femininity (examples presented in Figure 8). This article examines the relevance of this archetype-based approach and aims at understanding how identification to an archetype of femininity may predict reactions to sexualized advertising.

Through four studies, conducted between 2018 and 2020 in the United States and in France, we demonstrate that identification with a specific archetype (e.g., lover, explorer, hero – which we present in details subsequently) helps predict women's ethical judgments of sexualized ads. Women who identify with the hero or explorer archetype judge sexualized ads more negatively than do women who identify with the lover archetype. The relationship is mediated by a perception of male dominance in the advertising, such that women interpret

³ <https://www.glossy.co/new-face-of-beauty/how-sephora-is-revamping-its-fragrance-category/>
<https://www.marionnaud.fr/decouvrez-votre-parfum-dior>

sexiness as submission to male desires to varying degrees depending on their archetype. Furthermore, we explore the role of two moderators in the relationship between perceived male dominance and ethical judgment, which reflect beliefs around internal self-image and external social image: positive self-esteem and adherence to a normative beauty style operationalized through preference for intense makeup. We argue that women with high self-esteem might be less affected by the perception of male dominance as they do not feel threatened by a dominant male. Furthermore, since intense makeup is often considered an external social marker of feminine identity (Fabricant & Gould, 1993), we argue that women who prefer intense make-up colors might be less influenced by perceived male dominance. In other words, if women feel secure about their image and feel comfortable with visible signs of femininity, they may feel less threatened by perceived male dominance.

Differences in women's reactions deserve more scholarly attention, as well as managerial consideration. By investigating how identification with an archetype influences ethical judgments of ads that use sexual content to represent women, this study advances knowledge into women's conception of their femininity and on ethical judgments of sexualized images - an insight that has been lacking to explain varying reactions to sexualized advertising. This research highlights that identification with archetypes, as well as beliefs around internal self-image (e.g. self-esteem) and beliefs around external social image a woman wants to project (e.g. preference for makeup), are important factors to understand reactions to campaigns featuring sexualized representations of women.

2. Theoretical background

2.1 Feminine archetypes and negative ethical judgments

Ethicality is a longstanding concern for advertising research (Brunk, 2010; Cozzio et al., 2020; Michaelidou et al., 2021; Zimand-Sheiner et al, 2020), particularly in relation to the

use of sexual appeals (Choi et al., 2016; Wirtz et al., 2018). When examining ethicality, several studies rely on the notion of ethical judgment, which refers to individual determinations of the appropriateness of a course of action that could be interpreted as wrong (Mudrak & Mason, 2013). It corresponds to perceptions that something is aligned with justice (moral equity) or with what is right (relativism) (Reidenbach & Robin, 1990). When making ethical judgments, people make an evaluation of the degree to which some behavior is ethical or unethical (Sparks & Pan, 2010), by relying on their life lessons and internalized beliefs about what they should do in specific circumstances (Reidenbach & Robin, 1990). In this sense, ethicality can be a relative perspective, held by each individual, reflecting a personal code of conduct in a given situation that stems from personal deliberations (Comte-Sponville, 1994).

Since the seminal paper of Reidenbach and Robin (1990) and development of the ethical judgment scale, links between ethical judgment and behavioral intention towards a product or brand have been examined (Mudrak & Mason, 2013). Ethical judgment of sexual content in advertising is an important topic, as it might predict advertising responses (Choi et al., 2016; Henthorne & LaTour, 1995; Reichert et al., 2012; Wirtz et al., 2018). Sexual appeals in advertising have prompted ethical questions (Borau & Bonnefon, 2019) when sexualized and submissive poses are viewed as objectifying women (Choi et al., 2016; Reichert et al., 2012). These appeals can be considered as offensive (LaTour & Henthorne 1994; Grougiou et al, 2020) and sexist if they appear to endorse gender stereotypes and negative attitudes toward women (La Tour & Henthorne, 1994). Previous research in advertising notes that ethical judgments of sexualized advertising representations are influenced by psychological factors, such as sexual self-schema linked to sexual aspects of one's life derived from past experience (Mayer & Peev, 2017) or psychological propensities toward sexually arousing lifestyles (Mittal & Lassar, 2000). In this study, we suggest that

there are additional psychological factors that might play a role in influencing the ethical judgment of advertisements with erotic feminine representations, such as a woman identification to an archetype of femininity. Archetypes provide an interesting framework to identify typologies and segments of consumers, as well as to understand their behaviors and deep motifs, thereby providing an opportunity for companies to adjust their communication for different groups of customers (Morris & Schmolze, 2006).

Applications of archetypal theory has already proved insightful in marketing literature. Woodside and Megehee (2010) linked consumers' stories with archetypes as they show how enactment of archetypal plots through brands enable consumers to achieve happiness. Muniz, Woodside and Sood (2015) highlighted that a closer look at how consumers unconsciously relate to brand archetypes allows for a deep understanding of consumer-brand relationships. Authors stressed that enactment of consumers' unconscious archetype through personal narrative allows for mapping how the consumers position both the brand and themselves at that moment of their life. Bechter et al. (2016) claimed that using brand archetypes, instead of brand personality traits, when designing an advertising campaign, may prove more efficient because archetypes connect more deeply with the psyche of consumers. Woodside et al. (2018) also highlighted that individuals engage more with an advertisement when its content is aligned with their archetype, because they feel that the ad speaks directly to them.

The term archetype has been introduced by psychoanalyst Carl Jung (Jung, 1954; 1971) to define a "preconscious psychic disposition" that works in human beings similarly to instinct and corresponds to "deeply embedded personality patterns that resonate within us and serve to organize and give direction to human thoughts and action" (Jung, 1954, p.77).

Faber and Mark (2009) define archetypes as story characters, which represent individuals' mental models revealing information about them, be they self-reported life themes or projected ones through resonance to rich cultural stimuli. The authors contend that

archetypes resonate differently for different people, depending on the roles such characters play in ones' life narratives. In a similar perspective, Guzie and Guzie (1984) discuss a predominant archetype with which one person would identify and relate more to through an individuation process of becoming a unique self (Wolff, 1941). Understanding which of the archetypes is active in a person's life enables the identification of that person's psychological needs (Du Toit & Coetzee, 2012). According to the self-concept theory (Rosenberg, 1979), people consistently try to maintain or enhance consistency with their self through their attitudes and behaviors. Furthermore, archetypes have been developed around a vision based on polarities, including sexual polarities and thus have been used to explore the feminine psyche (Wehr, 1988) and the meaning of ones' femininity (Milkie, 2002). Research has shown that, even if a woman in different contexts or situations might perceive herself as closer to more than one archetype, each woman has a dominant association with only one archetype (as it happens for personality traits), and each archetypal plan unfolds through a programmed sequence (Jung, 1971).

Since archetypes guide thoughts and action (Jung, 1971) and can support individual interpretation of feminine images, we suggest that archetypes play a role in determining a woman ethical judgment of sexualized ads featuring women. Napoli and Ouschan (2020) have already linked archetypes and ethicality by showing that for an ideology to be perceived as ethical it needs to resonate with something familiar to the audience, which could be linked to their inner archetype.

For the development of our hypotheses, we focus on three main archetypes for women: the Explorer, the Lover and the Hero, after checking the relevance of various archetypes through a first study, which we ran in Geneva airport. We had a sample of 10 751 women who picked one archetype, based on classic descriptions of archetypes (Jung, 1971; Mark & Pearson, 2001) and adapted for female respondents by referring to feminine

archetypal stories (Guzie & Guzie, 1984). The results showed a focus on three prevalent archetypes: Explorer (chosen by 28% of respondents), Lover (chosen by 27% of respondents), and Hero (chosen by 24% of respondents)⁴. We build on Guzie and Guzie (1984) and Faber and Mark (2009) to describe further these archetypes in terms of basic forms of the feminine psyche, with distinct motivations and sources of fulfillment. The Lover is motivated by a sense of belonging and gains fulfillment from being a companion to others. For her, the relationship with a man is everything, and all else is subordinate (Guzie & Guzie, 1984). Her strategy is to be attractive and seduce. She seeks to give love and pleasure, is passionate and unashamed to express appreciation to men (Faber & Mark, 2009). The Hero is motivated by mastery and gains fulfillment from managing the outer world. She is drawn to outward, objective achievements, which she wants to accomplish herself (Guzie & Guzie, 1984). Her strategy is to become strong, competent, and powerful, sometimes acting as challenger to males. She may undertake an arduous task to prove her worth (Faber & Mark, 2009). The Explorer is independent and self-contained, motivated by a deep desire to find what, in the outer world, fits with her needs, preferences, and hopes. She is focused on the ego and inner self (Guzie & Guzie, 1984). Her strategy is to escape from entrapment and be free, she is often solitary and indomitable (Faber & Mark, 2009).

Given the characteristics of these feminine archetypes (Guzie & Guzie, 1984; Faber & Mark, 2009), we suggest that women identifying with the lover archetype might consider that sexy representations of women align with their inner views on how women should behave seductively with men and are judging sexy postures as ethically acceptable. In contrast, women who take on the hero or explorer archetype, who are focused on achieving personal goals and overcoming obstacles, might be more prone to reject sexualized representations

⁴ Lover groups enjoyment, intimacy, belonging; Explorer groups freedom, understanding, innocent; Hero groups mastery, power, and liberation.⁵ <https://cgjungfrance.com>

viewed as misaligned with their sources of motivations and fulfillment as women and thus as potentially offensive to women (La Tour & Henthorne, 1994). As such, we hypothesize:

H1: Negative ethical judgments of sexualized ads are (a) stronger for women identifying with the hero or explorer, compared with the lover archetype but (b) not significantly different between women identifying with hero and explorer archetypes.

2.2 Mediating role of perceived male dominance

We suggest that the link between identification with a feminine archetype and ethical judgment can be further explained through the mediation role of perceived male dominance in the sexualized images. This perception refers to the idea that sexual ads can be criticized on moral grounds if the woman in the advertising is viewed as not in control, objectified and oppressed (Ferreira & Scaraboto, 2016). Dominance refers to the degree to which an interaction is guided by established authority or power (Dillard et al., 1996). Power implies perceptions of others as instruments for attaining goals (Civile & Obhi, 2016). Sexual appeals in advertising can be deemed immoral if the woman is perceived as an instrument for achieving a goal that she might not support or accept (Orehek & Weaverling, 2017). Thus, perceptions that women are under male dominance likely foster more negative ethical judgments of sexualized advertising.

We suggest that the identification with an archetype versus another may determine perceptions of male dominance in sexualized ads. This is because archetypes reflect motivations and source of fulfillment in terms of relationships, independence, and power, and as such they likely influence perceptions of male dominance. Moreover, archetypes have been shown to influence how one sees men/women relationships and power in gender roles (Wehr, 1988).

A sexy appearance attracts the male gaze (Nowatzki & Morry, 2009), and some women seek to be sexy, as a form of currency (Fredrickson & Roberts, 1997), resulting from a personal choice to obtain rewards (Erchull & Liss, 2013). We suggest that women identifying with the lover archetype, who seeks to give pleasure and fear being unwanted, may have internalized the idea that being sexy is an empowering personal choice and perceive sexualization as their chosen way to relate to men rather than as a sign of submission. Differently, women who identify with the hero archetype, who seek fulfillment in their ability to achieve goals and challenge males, fear weakness and vulnerability, may instead interpret being sexy as signaling objectification. Finally, women who identify with the explorer are ego focus, seek independence and they fear becoming trapped. Even though explorers do not fight for power, their aspirations also value autonomy and self-realization (Minowa et al., 2019).

Therefore, we argue that women who identify with lovers do not perceived signs of female submissiveness in the advertising because they adhere to sexiness, whereas heroes and explorers interpret a sexy posture as signals of submission to male desires. Thus, women who embrace different archetypes would perceive varying degrees of male dominance, which in turn should influence ethical judgments, such that

H2: Women identifying with the hero and explorer archetypes perceive (a) similar amounts of male dominance, (b) more male dominance than the lover archetype, which in turn enhances their negative ethical judgments.

We now turn to a potential boundary condition of the influence of perceived male dominance on negative ethical judgments as it has been shown that some women react differently to perceived male dominance (Ferguson et al., 2020). We suggest that an important factor revolves around women beliefs regarding self-image and social image. While archetypes can surely contribute to the definition of one's own identity (Geyton, Johnson &

Ross, 2020), internal self-image and external social image are other important aspects of a person's identity, representing facets of how one wants to think of oneself, in his/her own eyes and in the eyes of the others. In particular, we argue that women who feel secured about themselves and have high self-view (operationalized with the positive self-esteem variable) or who want to project a femininity aligned with accepted norms for their external image (operationalized with the preference for intense make-up variable), are more comfortable with who they are as women and would feel less threatened, concerned or worried about the perceptions of a man as dominant. For these women, with a high level of stable self-esteem and at ease with visible makeup, the influence of perceived male dominance on negative ethical judgments should be attenuated. In the next sections we elaborate on these two variables and their moderation effect.

2.3 Moderating role of self-esteem

We suggest that self-esteem has a moderating effect on the relationship between male dominance and ethical judgment. Self-esteem refers to the overall self-evaluation of one's worth (Allport, 1955; Baumeister et al., 1993). Prior research has shown the relevance of taking into account women self-esteem when examining reactions to exposures to sexualized representations (Karsay & Matthes, 2020). In particular, research shows how individuals differ in their susceptibility to self-related stimuli depending on their self-esteem (Campbell & Lavalley, 1993; Brockner, 1983; Story, 2004). Literature shows that self-esteem strongly influences the way people react to ethical dilemma, such as dishonest acts (Mulder & Aquino, 2013). In this work we examine how deeply held self-esteem may influence ethical judgment of sexualized representations.

Research has shown that low self-esteem drives individuals to be more vulnerable to a threat and people who experienced threats to important aspects of their self-concept (e.g.,

power, intelligence, sociability) may compensate by consuming products that symbolize success, mastery, or competence in that threatened self-domain (Karanika & Hogg, 2016). Conversely, high self-esteem consumers exhibit lower behavioral plasticity (Brockner, 1983) and generally accept only those external cues that are consistent with their existing self-concept (Javornik et al., 2021). The high self-esteem individuals are more resilient than the low self-esteem ones due to their inherent certainty about their present self (Brockner, 1983; Story, 2004). We thus propose that female respondents with high self-esteem might feel more secured and less threatened by perceived male dominance because they perceive it less as a threat to their stable self-concept (Hall et al., 2011). Thus, women with higher self-esteem would react less negatively to images of women who are not perceived as being in control in comparison to women with lower self-esteem. As such, we propose that more vulnerable women, with lower self-esteem, would react more negatively to a perceived male dominance in the advertising. For these women, a female representation which suggests submissiveness would be seen as highly unacceptable. Formally,

H3: The effect of perceived male dominance on negative ethical judgments is moderated by self-esteem, in such a way that for women with lower self-esteem the influence of perceived male dominance on negative ethical judgments is stronger.

2.4 Moderating role of makeup preferences

Beauty practices and the internalization of appearance ideals are a common focus of debates about gender equality and identity; makeup is particularly symbolic (Sengès et al., 2000). Ramati-Ziber et al. (2019) describe prescriptive beauty norms as imposed on women to maintain gender hierarchies. To be sexy, in ordinary sense, is to satisfy a set of standards for appearance and behavior (Lintott & Irvin, 2016). Makeup is often considered an external social marker of feminine identity (Fabricant & Gould, 1993), which allows an external

projection of a desired social image and the increase in attractiveness and likeability (Netchaeva & Rees, 2016). The interpretation of using visible makeup might be ambivalent as women vary in their attitudes toward wearing visible makeup, in that some women choose to engage in beauty practices as a celebration of their femininity (Schuster, 2017), while others reject them as examples of constraining, normative beauty practices (Bordo, 1993). Previous studies have shown that by wearing appearance-enhancing items, such as visible make-up, a woman may increase other people's perceptions of her competence and that a woman wearing makeup is perceived as more likable than a woman not wearing makeup (Etcoff et al., 2011). Nevertheless, research has shown that some women might refuse to conform to the use of intense makeup to heighten their attractiveness, and thus may likely reject the idea of beauty as currency (Gurrieri & Drenten, 2019; Erchul & Liss, 2013). Hence, we propose that women who reject the use of intense colors and prefer neutral makeup may view beauty practices as reinforcing a normative social image. Thus, women choosing neutral makeup may be less comfortable with the use of appearance-enhancing items to increase their attractiveness and they would be particularly critical when they perceive male dominance. In contrast, women who feel comfortable with visible signs of their femininity may feel less threatened by perceived male dominance. Therefore, we suggest that for them, the effect of perception of male dominance on ethical judgment will be weaker. Thus, we hypothesize:

H4: The effect of perceived male dominance on negative ethical judgments is moderated by preference for makeup, in such a way that for women who prefer neutral makeup, the influence of male dominance on negative ethical judgments is stronger.

We present our conceptual model in Figure 1.

3. Methodology

3.1 Overview of studies

We tested our predictions with four studies carried out in France and in the United States, using three fictitious advertising campaigns that feature sexualized appeals. We conducted a first series of studies (1a and 1b) to examine the main effect of identification to an archetype on Negative Ethical Judgment; we then conducted a second study (study 2) to verify the mediating mechanism through perceived Male Dominance; we finally suggested two boundary conditions and tested two moderators of our mediated effect in study 3.

All samples are female respondents. Study 1a is conducted among US women with an average age of 38 years old (SD = 12.1), Study 1b is conducted among French women with an average age of 43 years old (SD=12), Study 2 is conducted among US women with an average age of 39 years old (SD = 12.6). In contrast, Study 3 is conducted among younger French female students, undergraduate and postgraduate, who are between 19 and 25 years old. In terms of country of origin, we chose to collect data in France and in the US as we believe that these countries have some similarities in the perception of women. Even though there are differences between the two countries, we believe that they share similarities in the perception of femininity, which can be traced back to the development of feminist movements and the importance of trends such as the increase of female representation in executive boards and senior leadership position. Indeed, according to the world bank, in 2019, women represent 51% of the workforce in France and 57% in the USA, covering a third of management position with 36% in France (Eurostat) and 32% in the US (US bureau of Labor statistics). Both countries saw feminist movements emerging in the 1960s. In the United States, Betty Friedan, influenced by *The Second Sex* of the French author Simone de Beauvoir, wrote *The Feminine Mystique* in 1963. The same happened in France, where feminists defended the position of women in the public sphere, contesting the fact that women must stay at home. Moreover, Jung archetypes continue to play a role in both France and United States. Jung archetypal psychology has become important in popular psychology and self-help books

(Enns, 1994). Psychologists in the US such as Bolen and Steinem (1984) claimed that people show a wide diversity of personality styles based on their decisions to develop or not specific attributes linked to one archetype. Carl Jung has also continued to influence French women and therapists with the development of an institute in France specialized in training to become a Jungian psychanalyst⁵.

For the advertising campaigns presented, we selected pictures conveying sexual appeal, designed to evoke sexual thoughts, feelings, and/or arousal in a target audience (Wirtz et al., 2018). In Study 1a, we test whether identification with a feminine archetype predicts ethical judgments, among a sample of 189 U.S., female respondents. Study 1b replicates the effect with the same advertising campaign, but with a sample of 84 French women from a private panel. We also add more time (2 months) between respondents' identification with an archetype and their evaluation of the advertisement. This is an important element in our methodology, to limit the chance of bias due to the selection of archetypes. Study 2 replicates the effect of archetypes on ethical judgments with a different advertising campaign and a sample of 130 U.S., female respondents, then addresses the underlying mechanism. It demonstrates a mediation effect: identification with an archetype influences ethical judgment through perceived male dominance. Finally, Study 3 further extends the proposed mechanism and verifies, among 152 female students, moderating effects of self-esteem and makeup preferences on the relationship between perceived male dominance and negative ethical judgments.

3.2 Measures

To measure perceived similarity to an archetype, we used similar boards across studies, as depicted in Figure 2. To develop our boards, we build on previous research

⁵ <https://cgjungfrance.com>

approaching archetypes as the presentation of a person who represents a particular expression of a wider group of people along prescribed dimensions (Morris & Schmolze, 2006) and on the proposal of Muniz, Woodside and Sood (2015), suggesting that illustrations can increase the accuracy of archetypes enactment. As in past research on archetypes (Degges-White & Stolz, 2015; Tepes, 2013), each archetype was described in alignment with its seminal definition and main characteristics. We aimed at carefully choosing texts and images which would express the prescribed dimensions of each archetype, in alignment with their definition (Jung 1971) and the descriptions of classical archetypes (Faber & Mayer, 2009; Mark & Pearson, 2001). For that purpose, we selected images to represent distinctively each of the three archetypes and we then associated specific text to each image by drawing from their definition (Faber & Mayer, 2009). We checked that our chosen text and images, presenting each of the three main feminine archetypes, were perceived as intended. We verified, with a sample of 83 American women from a Prolific database (average age: 24 years old; SD = 6 years), that these respondents associated our visual representation with the right archetype - by means of asking respondents to link a visual representation with the text description of either Lover, the Hero or the Explorer. The findings show that our boards, containing text description and visual representations, were processed by our respondents as intended, in alignment with theoretical definitions of archetypes.

Our measure of identification to an archetype was based on Faber and Mayer (2009) method to capture respondents' dominant archetype through self-judged similarity, leading participants to select one archetype, which most closely match how they see themselves. Respondents had to pick from our board the archetype to which they feel most similar to (either lover, explorer, or hero). Because each woman has a dominant association with only one archetype, respondents were invited to pick the archetype to which they feel most similar to (lover, explorer, or hero). Regarding makeup preferences and distinction between colors

perceived as intense or neutral, we conducted a study with 69 French female students ($M_{age} = 21.4$; $SD = 1.02$) and asked them to look at makeup colors (Figure 3) and identify them as either “neutral” or “intense.” We thus coded makeup colors numbered 1 to 8 as neutral (identified as neutral by 96% of respondents) and coded colors numbered 9 to 16 as intense (identified as intense by 99% of respondents). To measure ethical judgments, we build on the Multidimensional Ethics Scale of Reidenbach & Robin (1990) and include a moral equity dimension (a notion of right or wrong), a relativism dimension (cultural norms) on a semantic differential scale (the ad is fair/unfair, morally right/not morally right, acceptable to my family/not acceptable to my family, acceptable in my culture, acceptable in my traditions). For dominance, we use a slightly modified version of the Pleasure–Arousal–Dominance scale (Mehrabian & Russell, 1974), adjusted to an advertising context (This woman in the ad is Controlling/controlled, Listened to/influenced, Deciding/Obeying, Dominating/Dominated, Important/not important, Guided/autonomous). For self-esteem, we use the positive items from Rosenberg’s (1965) scale (Generally, I am satisfied with myself, I feel that I have a number of good qualities, I am able to do things as well as most other people, I feel that I’m a person of worth). We present our measures in Appendix as well as Cronbach Alpha values, the factor loadings, AVE (average variance extracted) and CR (composite reliability) and total correlation matrix (Tables 1a, 1b, 1c, 1d and 1e).

3.3 Study 1a

Procedure

We recruited 189 Mturk panelists (U.S. female respondents; $M_{age} = 38$ years, $SD = 12.1$; all with at least a high school diploma), using the CloudResearch tool for data collection, which is a premium version of Mturk and presents more guarantees in terms of data quality. CloudResearch extensively vets the entire Mechanical Turk population, using a

variety of approaches to assess data quality, participant attention, engagement, and English comprehension and offers additional pre-screeners.

We asked the respondents about the extent to which they perceive themselves as similar to one of the three archetypes, as depicted on our boards (Figure 2). Then participants reviewed a fictitious advertising campaign, representing a woman in a sexy pose (Figure 4), and provided their ethical judgments of the advertising campaign.

Results

The distribution of identification with feminine archetypes was 64 for lover, 62 for hero, and 63 for explorer. In a one-way analysis of variance (ANOVA) with negative ethical judgment as the dependent variable and feminine archetype as the independent variable, we find a statistically significant difference between groups ($F(2,186) = 4.26, p = .015$). The Tukey post hoc test reveals that negative ethical judgments are significantly higher among participants who identify with the hero archetype ($M_{\text{hero}} = 3.34, SD = 1.63$) and with the explorer archetype ($M_{\text{explorer}} = 3.27, SD = 1.41$) compared with those who identify with the lover archetype ($M_{\text{lover}} = 2.66, SD = 1.31; p = .009$ and $p = .019$, respectively) (Figure 5). Thus, we find support for H1a. Then the post hoc test reveals no significant difference in the negative ethical judgments of women identifying with the hero versus explorer archetype ($p = .763$), in support of H1b.

3.4 Study 1b

Procedure

The sample for this study is a private panel, in which female participants voluntarily enroll to participate in a sequence of studies about fashion and makeup, without any compensation. Two months prior to the main survey, we offered members of this panel a chance to complete a questionnaire, in which they had to select the archetype they felt most

similar with. The two-month period separating the surveys is important to allow to rule out a halo effect of the selection of a particular feminine archetype on evaluations of sexualized portrayals of woman in advertising. Among the 500 women who selected an archetype in the first round, subsequently 84 of them responded (31 lover, 26 explorer, and 27 hero; $M_{age} = 43.09$, $SD = 12$) to the main survey two months later⁶. The procedure is the same as Study 1a, with the same advertising campaign (Figure 4).

Results

We again find a statistically significant difference between groups, according to the one-way ANOVA ($F(2, 82) = 5.56, p = .005$). That is, the Tukey post hoc test reveals significantly higher negative ethical judgments expressed by participants identifying with the hero archetype ($M_{hero} = 4.56$, $SD = 1.81$) or explorer archetype ($M_{explorer} = 4.18$, $SD = 1.56$) than by women identifying with the lover archetype ($M_{lover} = 3.17$, $SD = 1.55$; $p = .002$ and $p = .024$, respectively; Figure 5). No significant difference emerges in the negative ethical judgments of women identifying with the hero and explorer archetypes ($p = .407$). Thus, we again find support for both predictions H1a and H1b.

3.5 Study 2

Procedure

We solicited participants from Mturk and gathered a sample of 130 U.S., female respondents ($M_{age} = 39.3$, $SD = 12.6$). We include a different advertising campaign (Figure 6). Respondents again offered their negative ethical judgment but also indicated their perceptions of male dominance.

Results

⁶ In 2020, the average opening rate for emailing is 17.8%, but it remains lower when the source is unknown to the Internet user. Our opening rate is of 16.8%, slightly below the average rate, because the email was sent by a polling institute that is unknown in France (Note parfumée) and which could be perceived as advertising (<https://www.campaignmonitor.com/resources/guides/email-marketing-benchmarks/>)

To test the mediation effect, we use the Process macro (SPSS module, model 4, Hayes, 2018) with 5,000 bootstrap samples and 95% confidence interval (CI), such that the independent variable is identification with one of the feminine archetypes as a categorical variable (lover $X1 = 0$ and $X2 = 0$; hero $X1 = 1$ and $X2 = 0$, and explorer $X1 = 0$ and $X2 = 1$), the mediator is perceived male dominance, and the dependent variable is the negative ethical judgment. We used bootstrapping as we test an indirect effect and the Sobel (1982) test for testing the indirect effect requires an assumption that the distribution is normal. However, an indirect effect corresponds to a product (a path X b path), for which the exact nature of the distribution is unknown. Thus, we use bootstrapping as the distribution of the product term is not necessarily normal (Preacher, Rucker & Hayes, 2007).

Results confirm again the significant effect of identification to the lover on perceived male dominance in comparison to the explorer of the hero (Table 2). The test for the relative indirect effect (Table 2) shows that among women identifying with the hero, their stronger negative ethical judgments (versus women identifying as the lover) are significantly mediated by their perceptions of male dominance (*indirect effect* = .483, SE = .18; 95% CI = [.166, .861]), as is also true of women identifying with the explorer (*indirect effect* = .523, SE = .17; 95% CI = [.203, .872]). Moreover, compared with those for the lover, the relative direct effects are not significant for the hero ($p = .502$) or the explorer ($p = .147$). We thus find support for H2.

Regarding the effect of identification as a hero versus explorer, we changed the value of the categorical variable, so that the hero is coded as $X1 = 0$ and $X2 = 0$; the lover is coded as $X1 = 1$ and $X2 = 0$; and the explorer is coded as $X1 = 0$ and $X2 = 1$. Another bootstrapping analysis, to generate a 95% CI around the indirect effect of male dominance, indicates mediation if the CI does not include 0 (Hayes, 2018). With 5,000 bootstrap samples, we find a

non-significant relative indirect effect for women identifying with the hero compared with the explorer archetype (*Indirect effect* = .040, SE = .16; 95% CI = [-.289, .326]).

In conclusion, identifying with the hero or explorer archetype (versus lover) enhances perceptions of male dominance, which increases negative ethical judgments. As we verify though, no difference in perceived male dominance arises between women identifying with either the hero or the explorer archetype.

We note for this study that we also measured and verified that the answer to the questions about sexual orientations (heterosexual, homosexual or other) and political orientations (democrat, republican or other) were not correlated with neither Male Dominance ($p > .05$) nor Negative Ethical Judgment ($p > .05$).

3.6 Study 3

Procedure

We conducted this study with 152 female students in France who received extra credit for completing the survey. The procedure mimics Study 1a, except that we use a different advertising campaign (Figure 7), and a sample of students, to help ensure the generalizability of our findings. In addition to identification to an archetype, negative ethical judgments and perceived male dominance, the respondents also indicated their own level of self-esteem and their makeup preferences.

Results

To verify our data, we first check for the absence of a significant correlation between perceived male dominance and either self-esteem ($p = .713$) or preference for makeup ($p = .234$). We ran an ANOVA, with self-esteem and preference for makeup as dependent variables, but find no significant difference in self-esteem between hero and lover ($p = .995$), between explorer and lover ($p = .247$), or between explorer and hero ($p = .111$). These

differences also are not significant in relation to preference for makeup (hero and lover $p = .697$; explorer and lover $p = .554$; explorer and hero $p = .797$).

Moderated mediation with self-esteem. To test self-esteem as the moderator, we conducted a 5,000-bootstrap analysis in SPSS (model 14). The independent variable is the multicategorical identification as the lover, explorer, or hero; the mediator is perceived male dominance; and the dependent variable is negative ethical judgments. We again coded lover as $X1 = 0$ and $X2 = 0$; hero as $X1 = 1$ and $X2 = 0$, and explorer as $X1 = 0$ and $X2 = 1$.

We verify a significant interaction between perceived male dominance and self-esteem on negative ethical judgment. The interaction is significant and does not include 0 (*Interaction* = $-.204$; $SE = 0.09$; 95% LLCI = $-.381$; 95% ULCI = $-.0265$).

The conditional effects of the focal predictor at different values of the moderator confirm that with greater self-esteem, the effect of male dominance on negative ethical judgments is weaker (Table 3). The index of the moderated mediation, in the comparison of lovers with the other two archetypes, is significant (*Interaction effect*: $-.210$; $SE = .127$; 95% LLCI = $-.501$; 95% ULCI = $-.012$). When we consider lovers in comparison with explorers, the index of moderated mediation is significant at 95% (index: $-.217$; $SE = .131$; 95% LLCI = $-.507$; 95% ULCI = $-.012$). For the comparison of lovers with heroes, the index of moderated mediation is significant at 90% (index: $-.171$; $SE = .123$; 90% LLCI = $-.401$; 90% ULCI = $-.008$). Thus, we find support for H3.

Moderated mediation with makeup preference. To test the moderated mediation with makeup preference as the moderator, we conducted another bootstrap analysis in SPSS (model 14). It reveals the predicted significant interaction effect between perceived male dominance and makeup preferences on negative ethical judgment. The interaction is significant and does not include 0 (*Interaction Effect* = $-.360$; $SE = .148$; 95% LLCI = $-.653$; 95% ULCI = $-.066$) The conditional effects of the focal predictor at different values of the

moderator show that with a more intense makeup preference, the effect of perceived male dominance on negative ethical judgments is weaker (Table 4). If women prefer intense makeup, they are less sensitive to perceptions of male dominance when they judge a sexualized advertising campaign. The index of moderated mediation, when we consider lover relative to the other two archetypes, is significant (index: $-.365$; $SE = .212$; 95% LLCI = $-.833$; 95% ULCI = $-.016$). When we consider lovers in comparison with explorers, the index of moderated mediation is significant at 95% (index: $-.383$; $SE = .222$; 95% LLCI = $-.870$; 95% ULCI = $-.014$). For the comparison of lovers with heroes, the index of moderated mediation is significant at 90% (index: $-.302$; $SE = .213$; 90% LLCI = $-.694$; 90% ULCI = $-.013$). Thus, we find support for H4.

Moreover, we check and verify that perceived male dominance and makeup preferences are not significantly correlated ($p = .234$) and run an ANOVA to verify that makeup preference does not differ significantly across archetypes. The difference in makeup preferences between heroes and lovers is not significant ($p = .697$), nor are those between the explorer and lover ($p = .554$) or between explorer and hero ($p = .797$).

Finally, in a separate study conducted with 47 students from a French university (Mage = 21; $SD = 1$), we also confirm that ethical judgments of an advertising have important consequences for brands. Indeed, we verify that Negative Ethical Judgment had a negative effect on Purchase Intention through a decrease in Ad Liking, in line with prior findings that show that ethical judgments influence ad evaluations and brand interest (findings presented in Table 5).

Regarding our analysis, we conducted specific tests for Common Method Bias (CMB). We measured dependent and independent variables in separate sections of the questionnaire (Podsakoff, 2003); in study 1b, the independent variable “Identification to an archetype”, was measured at a different point in time – 2 months earlier - prior to the measure of the

dependent variable “Negative Ethical Judgment”. We verified through partial correlation procedure that statistically significant correlations remain significant after partialling out a marker variable (Lindell and Whitney’s, 2001). We verified that for our moderated mediation model, through Harman’s single factor test (Harman, 1967), no single factor accounts for the majority of the total observed variance. We checked that the squared correlation between our constructs was always smaller than the Average Variance Extracted of the indicators measuring the concerned constructs (Fornell & Larcker, 1981).

4. Discussion

The model we propose in Figure 1 received verification and we validated our hypotheses. Our study provided some intriguing findings that advance research into sexualized advertising and women identification with archetypes. The use of sexualized images in advertisements might represent objectification of women but we note that some women do not react negatively to that. Perceptions of advertising are subjective and depend on individual beliefs, and conceptions (Waller et al., 2005). Accordingly, we probe the tensions between sexual allure interpreted as a sign of oppressive patriarchal expectations, or else as an empowering practice rooted in women’s liberation. This ambivalence can be at least partially resolved by considering the influences of feminine archetypes. For women identifying with the lover, whose ego priorities refer to the quality of their relational lives, sexualized representations of women appear ethical and acceptable. One mechanism that explains this effect is that women identifying with this archetype perceive less male dominance in the advertising, compared with other women. For lovers, being sexy conveys power, and women can be comfortable attracting men with their physical appearance. Interestingly, we find evidence of this effect in both France and the United States, as well as among adult women and female students.

4.1 Theoretical contributions

Although the presence of images with sexual contents in advertising has been widely investigated in past research (Walther & Schouten, 2016), ethical judgments of female sexualization has not been previously linked with an individual identification with specific archetypes of femininity. Our findings contribute to different streams of research.

First, we add to the literature on archetypes and on the relevance of examining archetypes to understand consumers (Woodside et al. 2018). Indeed, we show that women who identify with the Lover archetype react less negatively than other women to sexualized female representations. Past research highlighted the importance of taking into account the characteristics of the audience and various lifetime or value systems categories when designing a campaign portraying woman (Ford & LaTour, 1993). We uncover the importance of another individual characteristic, the feminine archetypes, which give women a frame of reference when developing an ethical judgment of a sexy representation in an advertising campaign.

Second, we contribute to research on ethicality in marketing, an important factor in consumers' decision-making processes and behaviors (e.g., Das et al., 2019). Individual perception of ethicality has been considered susceptible to multiple causal interpretations that needed further investigation (Mudrack & Mason, 2013). We bring a new light to the understanding of factors that impact ethical judgment and specifically to how female consumers develop an ethical judgment on advertising by highlighting the influence of complex deeply held beliefs about one's femininity. As such, our study provides new insights to the understanding of consumers' characteristics that impact ethical judgment. Ethical judgment depends on one's frame of reference (Sulsky, Marcus & MacDonald, 2016) and one such frame for judging sexy representations of women can be one's archetype of femininity.

Our findings also complement research that indicates a shift in women's conceptions of femininity, from perceptions of women as sexual objects to acknowledgment of them as individuals in command of their sexuality (Choi et al., 2016, 2020). Furthermore, this study complements research on gender roles and conventional sexuality norms (Williams & Jovanovic, 2015; Zimmerman & Dahlberg, 2008). Our identification of the key influence of perceived male dominance is aligned with past research showing the importance of whether women perceive the sexualization as a result of free will and independence, not a purely recreational activity or a sign of submissiveness (Choi et al., 2016; Dahl et al., 2009). Negative ethical judgments arise when viewers perceive that the woman portrayed does not want to pose in a sexual manner and instead is constrained to appear that way, to please men.

We add to knowledge on self-esteem and on appearance-enhancing practices. Past research on self-esteem has shown that it influences the way people react to ethical dilemma (Mulder & Aquino, 2013), but it has not shown how self-esteem interacts with perceived dominance. We highlight an interesting interaction effect, such that male dominance, which may represent a threat to one self-view as a woman, triggers more negative ethical judgment from low self-esteem respondents. This finding highlights the vulnerability of low self-esteem women for whom male dominance is judged as non-acceptable. As such, we add to the understanding on self-esteem by showing that it has implication on how women view gender balance of power.

This research contributes to literature on beauty practices too, a common focus of debates about gender roles and equality (Sengès et al., 2000). Our finding that a tendency to choose neutral makeup strengthens negative reactions to perceived male dominance aligns with evidence that wearing makeup can be a means to reflect or resist social norms (Netchaeva et al., 2016). Women may unwittingly participate in the perpetuation of sexism by striving to attain traditionally feminine qualities (Glick & Fiske, 1996). We add that women

who do not adhere to common beauty norms and reject intense, visible makeup, may be expressing their refusal to collaborate in traditional gender role perpetuation.

While we strongly believe that our paper brings novel insights into research on feminine archetypes and evaluations of sexy advertising, we acknowledge that there are some limitations. First, although the link between the choice of an archetype and ethical judgment of a sexualized advertising was observed across different samples in terms of age and countries, other individual differences, such as for instance personal faith and religions, could influence the relationship between identification to archetypes and ethical judgment. Moreover, even though we ran studies both in the US and in France with similar findings, it will be important in future research to make comparison across other culturally distinct sample populations, such as from Singapore, China or India, as reactions to how women are represented in an advertising may be different in these countries (Ford, LaTour & Clarke, 2004). Also, we do not control for job occupation or race, while this might also play a role in influencing preferences for makeups or reactions to male dominance. These variables could surely be included in future research. In addition, another limit to our study is that we only consider women who self-categorize in the female gender and future research could take into account potential gender fluidity.

Our research opens interesting areas for further investigation. The findings clearly demonstrate the influence of identifying with an archetype. Study 1b limits the risk of a response bias, by imposing a two-month gap between the selection of an archetype and the evaluation of an advertising campaign. Nevertheless, continued research could aim at manipulating the identification with an archetype, for instance by projecting women in one archetype, although it might be challenging to convince women that they should identify with one given archetype.

The absence of correlation between identification with the lover archetype and the choice of intense makeup also might warrant more investigation. Perhaps qualitative interviews could explain why some lovers prefer neutral makeup and some heroes prefer intense makeup.

4.2 Managerial contributions

We started with a question regarding whether the approach used by some retailers like Sephora, based on Jung's classical approach of social archetypes, might be relevant to anticipate women's reactions to sexual images in their advertisements. Our findings indicate that indeed reactions to sexualized ads can be interpreted depending on self-reflection on a person's femininity. Considering the prevalence of sexual representations in the advertising landscape, a deeper understanding of their resonance among contemporary female consumers is essential. Our research offers companies a tool to better anticipate judgments on sexualized marketing campaigns and to adjust their communication strategy depending on expected reactions.

Marketers may continue presenting women in sexy positions in their advertisements under the assumption that "sex sells" (Ford, LaTour & Middleton, 1999, p.86). However, the ethical reactions to these campaigns seems to be difficult to anticipate. Consumers are increasingly taking into account ethical dimensions (De Kerviler et al., 2020) and the quest for ethical brands is a cornerstone of modern marketing as highlighted by a global survey by Accenture Strategy (2018)⁷. Our research offers useful guidelines for managers, to build copy strategies that match the ethical judgments of their consumer's target. The role feminine archetypes play in determining ethical judgment gives brands the opportunity to build stories

⁷ Accenture Strategy. (2018). From me to we, the rise of the purposed brand (accessed August 25, 2019), [available at https://www.accenture.com/_acnmedia/thought-leadership-assets/pdf/accenture-competitiveagility-gcpr-pov.pdf]. Global survey by Accenture Strategy (2018) of 30,000 consumers in 35 countries, which found that 62% of consumers consider brands matching ethical judgments and expectations of consumers more attractive.

around their product that will resonate differently among women. For example, different strategies could be applied for brands that cater to women who identify with either the hero or the lover archetype. Women identifying with the hero see themselves as aligned with the goal to accomplish themselves, be strong and act as challenger to men. As such, if marketers promote brands or products to attract these women, they should be aware of the potential negative reactions in case they use an image of a sexy woman. For instance, the Garage's campaigns featuring teenagers in sexy position have been highly criticized in 2020. Our findings may help understand these negative reactions. Indeed, the brand released on its website a video series "Born to Boss" portraying women in leadership positions and the brand describes itself as "a brand that chooses confidence, sass and empowerment to young women", thereby attracting an audience which may identify to the Hero archetype and as such is prone to consider the campaign as unethical. In contrast, Tom Ford brand, with the claim to incite desire, seduction, and fantasy, seems to target women who would identify more with the Lover archetype. These women see themselves as aligned with the goal to be attractive, seduce and to give pleasure. As such, the advertising campaigns with a sexy representation of women, often used by Tom Ford brand, seem better suited for its target audience.

By knowing what archetype the brand's target audience identifies with, the brand can anticipate better how its customers will react to its public campaigns. Marketers could invite their audience to a general survey to identify with an archetype of femininity. If marketers find that they have a mixed audience, they could examine to what extent one target acts more as opinion leader than the other. For instance, if a brand has Lovers and Heroes within its targeted audience, but women who identify with the Lover voice more their opinions on social media, the brand might be less at risk when portraying sexy women.

Past studies that explored diverse reactions to sexualized advertising had already underlined the role of individual traits such as sexual self-schema (Mayer & Peev, 2017),

which may not be easily used as targeting tools as they required long self-reported scales where answers may make the respondents uncomfortable about revealing aspects of their sexuality. In contrast, identification with images and text depicting an archetype, might ease the distinction between women prone to accept brands with sexualized images from those who strongly reject such visuals. Feminine archetypes offer an accurate, straightforward segmentation tool, especially compared with more complex, psychological dispositions.

Last but not least, marketers also could adjust their strategy according to the type of products they are selling, such that they ensure that the communication fits their products. Our findings imply that a firm selling beauty products that feature intense colors does not need to worry about avoiding signals of male dominance, because their target market, made of women who wear visible makeup, seems less sensitive to these perceptions. In contrast, products that promise natural beauty and non-visible makeup should be marketed using communication that conveys a perception of female agency, because women preferring neutral makeup seem to react particularly negatively to implications of male dominance in advertising.

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Appendix

Table 1a: Measurement Scales

Negative ethical judgment	Moral equity and relativism dimensions (Reidenbach & Robin, 1990)	This ad is: <i>Totally fair – not fair at all</i> <i>Morally right – not at all morally right</i> <i>Acceptable to my family – not acceptable to my family</i> <i>Culturally acceptable – not culturally acceptable</i> <i>Traditionally acceptable – not traditionally acceptable</i>
Perceived male dominance	Dominance dimension (Mehrabian & Russell, 1974)	This women in the ad is: <i>Controlling – controlled</i> <i>Listened to – influenced</i> <i>Deciding – Obeying</i> <i>Dominating – Dominated</i> <i>Important - not important</i> <i>Guided - autonomous</i>
Positive self-esteem	Rosenbach (1965)	To what extent do you think the below descriptions apply to you? <i>Generally, I am satisfied with myself</i> <i>I feel that I have a number of good qualities</i> <i>I am able to do things as well as most other people</i> <i>I feel that I'm a person of worth</i>

To be noted, the items “morally right” and “totally fair” were not part of the questionnaire in study 1b, which replicates findings of study 1a on a different sample, but these two items were always included in all the other studies.

Table 1b

Study 1a: For Negative Ethical Judgment of the advertising campaign, a factorial analysis was performed, moreover, corrected items total correlations, AVE, CR and Cronbach's were verified.

Research constructs and items of study 1a	Factor Loading	Corrected items Total correlations	AVE	CR	Cronbach's α
Negative Ethical Judgment (Reidenbach & Robin, 1980)			.674	.911	.909
Not at all morally right	.868	.814			
Not at all acceptable in my family	.853	.808			
Not at all acceptable in my traditions	.848	.805			
Not fair at all	.833	.780			
Not at all acceptable in my culture	.691	.661			

Table 1c

Study 1b: For Negative Ethical Judgment of the advertising campaign, a factorial analysis was performed, moreover, corrected items total correlations, AVE, CR and Cronbach's were verified.

Research constructs and items of study 1b	Factor Loading	Corrected Items total correlation	AVE	CR	Cronbach's α
Negative Ethical Judgment (Reidenbach & Robin, 1980)			.846	.943	.900
Not at all acceptable in my family	.913	.805			
Not at all acceptable in my traditions	.909	.797			
Not at all acceptable in my culture	.938	.854			

Table 1d

Study 2: For Negative Ethical Judgment of the advertising campaign and for Perceived Male Dominance, a factorial analysis was performed, moreover, corrected items total correlations, AVE, CR and Cronbach's were verified.

Research constructs and items of study 2	Factor Loading	Corrected Items total correlation	AVE	CR	Cronbach's α
Negative Ethical Judgment (Reidenbach & Robin, 1980)			.525	.912	.868
Not at all acceptable in my traditions	.891	.801			
Not at all morally right	.836	.758			
Not at all acceptable in my family	.768	.705			
Not fair at all	.735	.683			
Not at all acceptable in my culture	.557	.526			
	Factor Loading	Corrected Items total correlation	AVE	CR	Cronbach's α
Perceived Male Dominance (Mehrabian & Russell, 1974)			.758	.949	.939
She obeys	.921	.889			
She is not at all in command	.880	.853			
Her ideas are not at all being considered	.866	.840			
She is submissive	.861	.835			
She is being guided	.857	.832			
She is not at all important	.836	.813			

Table 1e

Study 3: For Negative Ethical Judgment of the advertising campaign, for Perceived Male Dominance, and for Positive Self-esteem, a factorial analysis was performed, moreover, corrected items total correlations, AVE, CR and Cronbach's were verified.

Research constructs and items of study 3	Factor Loading	Corrected Items Total correlations	AVE	CR	Cronbach's α
Negative Ethical Judgment (Reidenbach & Robin, 1980)			.729	.930	.930
Not at all acceptable in my traditions	.922	.871			
Not at all acceptable in my family	.888	.838			
Not at all morally right	.869	.826			
Not fair at all	.810	.773			
Not at all acceptable in my culture	.770	.727			
	Factor Loading	Corrected Items Total correlations	AVE	CR	Cronbach's α
Perceived Male Dominance (Mehrabian & Russell, 1974)			.685	.929	.926
She obeys	.861	.824			
She is submissive	.855	.808			
She is being guided	.850	.812			
Her ideas are not at all being considered	.843	.804			
She is not at all in command	.799	.765			
She is not at all important	.754	.728			
	Factor Loading	Corrected Items Total correlations	AVE	CR	Cronbach's α
Positive Self Esteem (Rosenbach, 1965)			.400	.725	.703
I feel that I have a number of good qualities	.736	.582			
I feel that I'm a person of worth	.619	.494			
I am able to do things as well as most other people	.613	.451			
Generally, I am satisfied with myself	.547	.460			

Table 2. Perceived Male Dominance mediates the relationship between Feminine Archetype and Negative Ethical Judgments (Study 2) (N = 130)

Independent variable	Effect of feminine archetypes on male dominance Coeff.	SE	<i>T</i>	<i>p</i>	Boot LL 95% CI	Boot UL 95% CI
Hero	1.15	0.371	3.102	0.002	0.416	1.884
Explorer	1.24	0.360	3.460	0.001	0.533	1.956

Independent	Relative indirect effect of feminine	SE	Boot LL 95% CI	Boot UL
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variable	archetype on negative ethical judgment through male dominance Effect.	95% CI		
Hero	0.483	0.175	0.165	0.861
Explorer	0.523	0.170	0.203	0.872

Notes: LLCI = lower level confidence interval; ULCI = upper level confidence interval.

Table 3: Conditional Effects of male dominance at value of Self-esteem (Study 3) (N = 152)

	Effect	SE	t	p	LLCI	ULCI
Self-Esteem Low Level: 4.5	.690	.112	5.86	.000	.458	.923
Self-Esteem High Level: 6.25	.334	.100	3.42	.001	.141	.528

Table 4: Conditional Effects of male dominance at values of Preference for Makeup (Study 3) (N = 152)

	Effect	SE	t	p	LLCI	ULCI
Neutral	.703	.117	6.00	.000	.471	.935
Intense	.345	.093	3.68	.003	.159	.528

Table 5: Negative Ethical Judgment and Purchase Intention through Ad Liking (N = 47)

Independent variable	Relative indirect effect of negative ethical judgment on brand purchase intention through ad liking β	SE	Boot LL 95% CI	Boot UL 95% CI
Negative ethical judgment	0.458	0.342	0.107	1.357

Notes: Ad liking is measured with four items on a semantic differential scale (Dislike – Like; Bad – Good; Unfavorable – Favorable; Unappealing – Appealing). Purchase intention is measured on a 7-point Likert scale with three items (“I would be interested in knowing more about the brand of the advertising campaign”; “I could buy items from the brand who did the advertising campaign”; “I would be willing to purchase that brand”).

Figure 1. Moderated Mediation Model

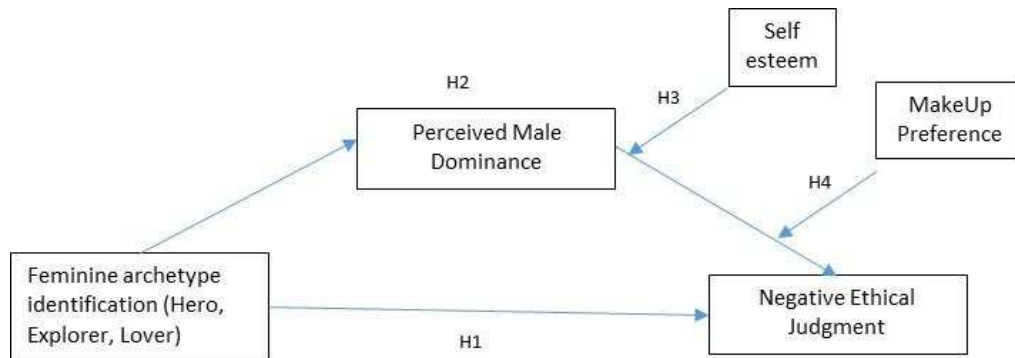


Figure 2. Feminine Archetype Boards

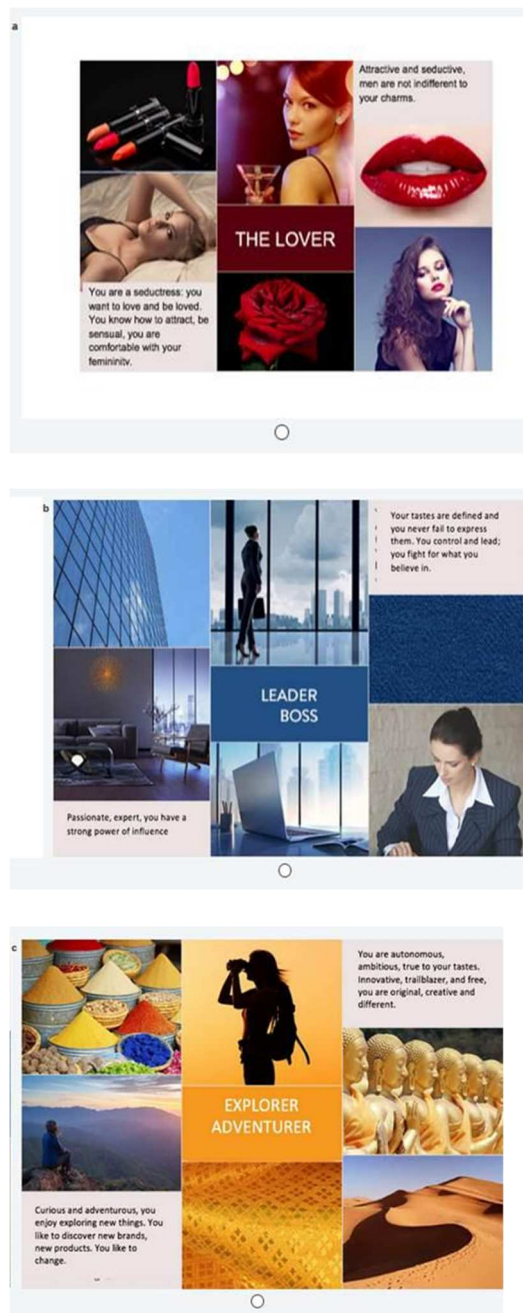


Figure 3. Preference for Makeup (Study 3)

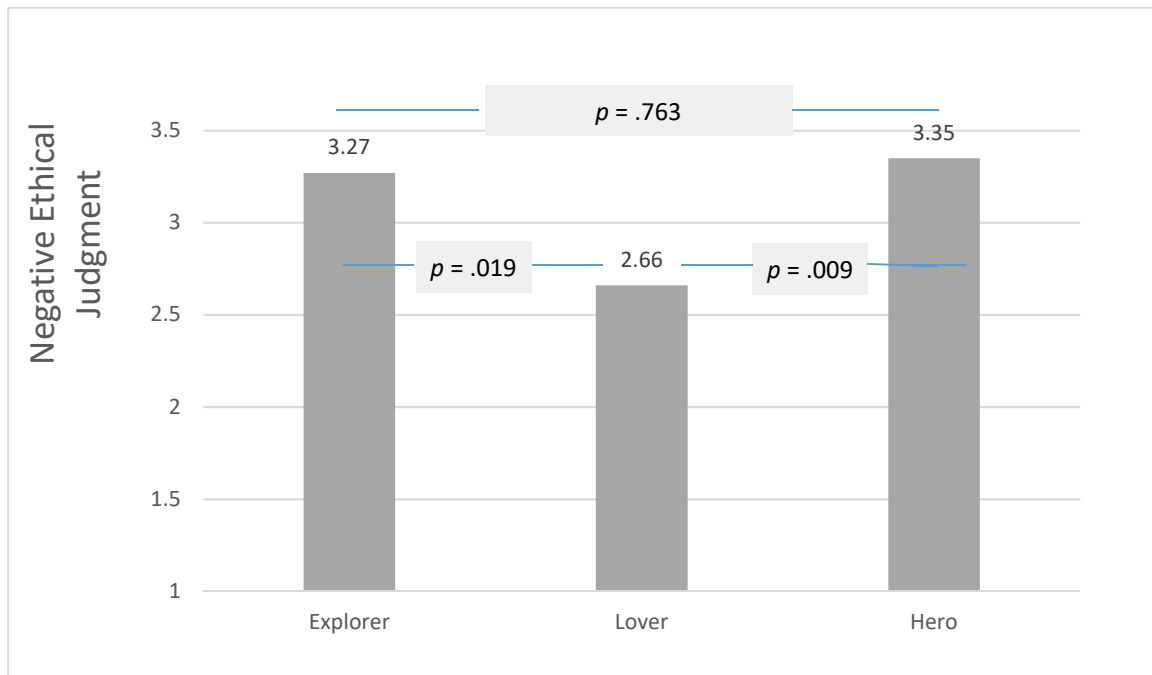


Figure 4. Visual in Study 1a and Study 1b



Figure 5. Identification with Archetype and Ethical Judgment

a. Study 1a (N = 189)



b. Study 1b (N = 84)

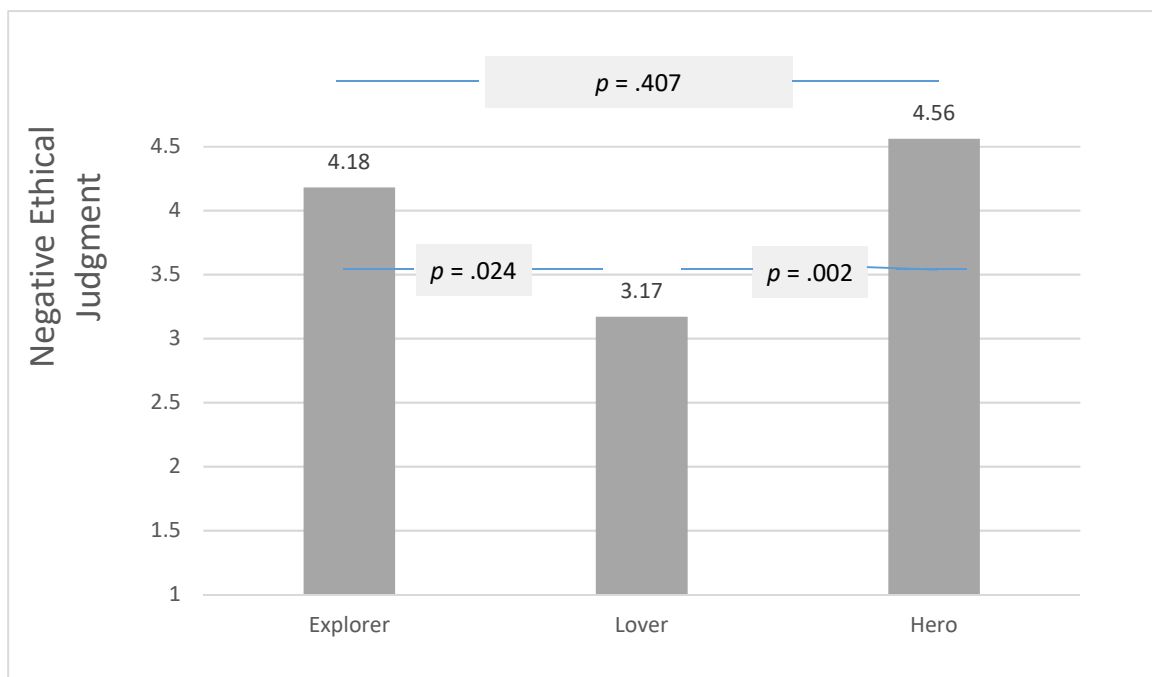


Figure 6. Visual, Study 2



Figure 7. Visual, Study 3



Figure 8. In store digital tools tested in 2017 in Sephora (Paris) & Aelia (Geneva Airport)

