Czech University of Life Sciences Prague

Faculty of Economics and Management

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Master's Thesis

Drag queen culture as a strategy in advertisements for makeup companies

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CZECH UNIVERSITY OF LIFE SCIENCES PRAGUE

Faculty of Economics and Management

DIPLOMA THESIS ASSIGNMENT

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Economics and Management

Thesis title

Drag queen culture as a strategy in advertisements for makeup companies

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Objectives of thesis

The primary aim of this thesis is to discover whether, and to what extent, "Drag Queens" can be ambassadors for a makeup brand.

Secondary objectives are:
· To identify what a makeup advertisement should convey, and what factors women take into account at the moment of their makeup purchase.
· To determine what a makeup ambassador should convey.
· To identify the positive and negative effects of Drags as ambassadors of a makeup brand
· To discover what women think about brands using Drag culture in their advertisements

Methodology

This thesis comprises two main parts – Theoretical and Practical.

The theoretical part contains a thorough review of recent academic and other reliable literature on which the thesis is based.

The practical part of this research, which will be undertaken in the Czech republic, will apply a quantitative and qualitative research approach. The photo-elicitation method will be used because it will add more depth to the answers given the sensations that are generated in the moment. This will be supplemented by interviews with a sample of respondents.

With the data obtained from the surveys, interviews, and the bibliography, a logistic regression model will be carried out, to determine whether Drag culture should be considered as a marketing variable in the makeup industry.

The proposed extent of the thesis

approx 60-80 pages

Keywords

Cosmetic, Makeup, Marketing, Drag Queen

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Canavan B., (2020), Contemporary Consumption, Consumers and Marketing: Cases from Generations Y and Z, Routledge (UK), 162pp, ISBN: 978-0367820923

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Declaration

I declare that I have worked on my master's thesis titled " Drag queen culture as a strategy in advertisements for makeup companies" by myself and I have used only the sources mentioned at the end of the thesis. As the author of the master's thesis, I declare that the thesis does not break any copyrights.

In Prague on March 29th, 2023   _____

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To my mother, Lucero Baldoceda Sarmiento for her unconditional love and support in every decision I have made and for encouraging me throughout my academic journey.

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Drag queen culture as a strategy in advertisements for makeup companies

Abstract

The present study examines the influence of drag queens in make-up advertisements and their impact on consumers' purchase intention. A semi-structured interview and survey was conducted with a sample of 384 women in Prague, with questions designed to measure the results and to generate a logistic regression model with variables to analyze whether there is a positive effect of makeup companies including drag queens. The results indicated that the inclusion of drag queens in makeup advertisements has a positive effect on the purchase intention of the consumers surveyed. However, it should be noted that there are external factors to consider, such as product cost, product quality, among others. Despite these limitations, this study suggests the inclusion of drag queens in makeup advertisements as an effective strategy to improve brand perception and, as the ultimate goal of all advertising, to increase sales.

Keywords: Marketing, Drag queen, Culture, Ambassador, Advertisements, Makeup, Strategy, Prague, Czech Republic

Kultura drag queen jako strategie v reklamách kosmetických společnosti

Abstrakt

Tato studie zkoumá vliv drag queens v reklamách na make-up a jejich dopad na záměr spotřebitelů nakupovat. Na vzorku 384 žen v Praze byl proveden polostrukturovaný rozhovor a dotazníkové šetření s otázkami určenými k měření výsledků a také k vytvoření logistického regresního modelu s proměnnými k analýze, zda existuje pozitivní vliv kosmetických společnosti zahrnujících drag queens. Výsledky ukázaly, že zařazení drag queens do reklamy na make-up má pozitivní vliv na nákupní záměr dotázaných spotřebitelek. Je však třeba poznamenat, i vnější faktory, jako jsou např. cena výrobku a jeho kvalita. Navzdory těmto omezením tato studie navrhuje zahrnutí drag queens do reklam na make-up jako účinnou strategii pro zlepšení vnímání značky a jako konečný cíl veškeré reklamy pro zvýšení prodeje.

Klíčová slova: Marketing, Drag queen, kultura, ambasadorka, reklama, make-up, strategie, Praha, Česká republika

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AUC: Area under curve

FN: False negative

FP: False positive

LGBTQ+: Lesbian, gay, bisexual, transgender, queer and more

ROC: Receiver operating characteristic curve

TP: True positive

TN: True negative

Introduction

From the 21th century, drag culture has gained widespread popularity around the world as a form of artistic expression and a platform for the vindication of the rights of the LGBTQ+ community. The drag queen has become a cultural phenomenon recognized for its combination of theatricality, glamour and gender subversion, when drag queens perform, they always wear flashy make-up with a tendency to slim the face. In the meantime, the makeup industry is saturated with so many makeup brands, all trying to attract the attention of the consumer and it is here that this research focuses on analyzing whether a drag queen can be taken as a strategy in advertisements for makeup companies, for purposes of the thesis, the research is carried out in Prague - Czech Republic.

This trend is not exclusive to English-speaking countries or countries with a long tradition of drag culture. In the Czech Republic, for example, drag culture is a relatively new phenomenon that is still developing. Despite this, makeup companies in Prague still have not started to include drag performers in their advertising campaigns. Perhaps the trend of including drag queens in the makeup blush as well as in other areas, as in other countries, could be a great opportunity to make a statement and raise awareness in Prague. The relationship between drag culture and the makeup industry, in particular, will be investigated, with the goal of determining whether drag performers and makeup firms might collaborate to develop a consumer-friendly corporate image. It will also investigate how Czechs perceive drag culture in general, as well as the participation of drag artists in specific advertising campaigns. An econometric equation contains a dichotomous variable which determines if: *Having drag queens in advertisements influence the customers purchase decision..*

2. Objectives and Methodology

2.1. Objectives

The primary aim of this thesis is to discover whether, and what extend, „Drag Queens" can be ambassadors for a makeup brand.

Secondary objectives are:
- To identify what a makeup advertisement should convey, and what factors women take into account at the moment of their makeup purchase
- To determine what a makeup ambassador should convey.
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2.2. Methodology

This thesis comprises two main parts - Theoretical and Practical.

The theoretical part contains a thorough review of recent academic and other reliable literature on which the thesis is based.

The practical part of this research, which will be undertaken in the Czech Republic, will apply a quantitative ans qualitative research approach. The photo-elicitation method will be used because it will add more depth to the answers given the sensations that are generated in the moment.. This will be supplemented by interviews with a sample of respondents.

With the data obtained from the surveys, interviews, and the bibliography, a logistic regression model will be carried out, to determine whether Drag culture should be considered as a marketing variable in the makeup industry.

3. Literature review

3.1. Drag queens culture

It is important to define that a "drag queen" is a homosexual man who dresses as a woman who performs (singing and dancing); they dress as women only for this purpose, not because they want to be women (Taylor and Rupp, 2004). As a result of the fact that when they show themselves in front of an audience, it is not "fair" to acknowledge that they have had surgery or that they take hormones, drag queens do not believe that they are the same as transgender people who have had these procedures (Moncrieff and Lienard, 2017a). The drag queens create a character with which they act, develop a personality and a look that goes according to the character they are going to play, often this character amplifies the personality of the person, for example a homosexual man who performs drag queen who is a lover of fashion, will show this in his striking attire, however there may be homosexual men who perform drag and that in the day to day are reserved, but when they are in this drag character they are presenting themselves how they would like to show themselves to the world.

This culture was born as a satire of preconceived notions about people, and most of its founders were homosexual men who did not have a high level of education but recognized an opportunity to do a "parody" to earn tips. They sought the reputation of their community, and so little by little, the most successful ones made contracts in places to present themselves. Even though it was difficult at first because the various costumes and makeup meant expenses that they did not have at that time, these men saw the opportunity to grow by making presentations. In the beginning, it was difficult because it meant expenses that they did not have (Moncrieff and Lienard, 2017b).

Drag queens performances provide an opportunity to display an increased femininity that is stigmatized in daily life; it is a means of seeking attention from others of the same sexual orientation within the context of a performing setting. From the time we are born, there are already preconceived ideas about what is appropriate behavior for a man and a woman but drag will remain a cultural phenomenon. Parodies are

performed by drag queens because they like the challenge of having to "look" like either a woman or a male. This is because drag queens do not want to be categorized in any certain way. Yet, it is still considered unacceptable for a man to wear an evening gown to a formal event, whereas it is completely acceptable for a woman to wear a suit to such an event. If this continues, drag queens will be able to do this parody while adorning themselves wearing makeup, using high heels, jewelry, and extravagant clothing to give the impression that they are more feminine (Schacht, 2004). However, since 2019, we have seen men wearing skirts without being homosexuals and women wearing suits without falling into any kind of stereotype, and this is no longer surprising. Fashion is changing for both men and women, and exposing these trends is becoming more common and not so unusual to see in a person.

There are many people that refer to drag queen culture in a variety of various ways, and this can vary according to factors such as ethnicity, class, nation, and most importantly religion. Others see them as fearless fighters who are gender-anarchists, that they do not seek to be pigeonholed; they are seen as representatives of queer politics; also, as provocateurs for being transgender and even being both at the same time. They are seen as unsuccessful attempts at what it means to be a man, which is why they symbolize gay men (Schacht, 2004).

These definitions are solely considered from an academic standpoint; nonetheless, it is essential to underline that there are alternative ways of looking at the drag queen culture. The academic one has already been discussed, but it is also necessary to study it from the perspective of the spectator, in order to understand who, the drag queen is for those who watch and, of course, enjoy it. One does not have to be homosexual to enjoy their performances. There is no better way to comprehend anything in general than by placing yourself in that situation and experiencing what it is like to embody the culture of drag queens. Another way to define a drag queen is through the eyes of one of them as a performer. For those whose lives revolve around drag queens, culture takes the form of art, the scope of which is solely determined by the individuals' own creative abilities (Di Gar *et al.*, 2012) .

Since 1972, Newton has used the term "drag queen" to refer to a group of homosexuals who work professionally in the entertainment industry and who serve as a symbol to heterosexuals of the shame associated with being homosexual. Newton concludes that the experience of being drag queen is an illusion. Since they can say that their appearance is feminine "on the outside," but their body is masculine; however, at the same time, they could say that their physical appearance their body is masculine (beyond being a drag queen), but internally, their essence, their true self, is feminine. This is a clear illustration of how everyone has a unique definition of themselves in their own eyes.

However, drag cannot be defined as the interpretation of a woman or a man dressed as a woman because doing so limits and eliminates any possibility that the person who performs drag must build itself alone, not to be defined according to the standards of a community. A drag queen is built alone over time by performing, just like everything else in this life, is a constant evolution, to create themselves, being original and exploring without limits (Di Gar *et al.*, 2012).

Jose Esteban Muñoz (1999) discusses disidentification, and it means not being culturally defined or codified. Disidentification does not imply deciding who we are as individuals, but rather simply existing. Because being a drag queen it is not about identifying as a man or a woman, nor is it about copying a woman, but rather about enhancing the femininity that is already present in one man without denying the masculinity.

Many people consider RuPaul to be the global face of drag queens because of his work as a performer and LGBT activist, most notably as the host of his popular reality show "RuPaul's Drag Race." He has become a role model for many young people who are drawn to the art of drag performance and character creation. He has inspired a new generation of drag queens and drag kings to show their true artistry to the world. And it's not just gay men who perform drag on the show; transgender people can also be seen, proving that performing drag is not limited to homosexuals men, broadening the vision and scope of drag culture.

It is important to note that there are many other talented and well-known drag queens and drag kings all over the world. The beauty of this culture is that each person has their own unique style and personality within the artistic realm, which is what makes drag culture so diverse and ever-changing. They each develop a distinct stamp as performers, which may differ in terms of makeup, clothing style, or performance styles.

To be a drag queen, according to RuPaul, is to be an artist who uses her art to provoke and challenge the public. He also believes that drag culture reflects society and how people interact with each other. And this is a definition through the eyes of one of them, which previously discussed that there are different approaches to viewing and defining this culture. He believes that drag queens play an important role in society's fight for equality and above all acceptance of people's diversity. RuPaul sees his show "RuPaul's Drag Race" as a platform to showcase such diversity of drag culture and drag performers from around the world. However, he acknowledges that the show may amplify certain stereotypes and stigmas about drag culture, and that it is critical for the public to understand the complexity and diversity of drag culture beyond what is shown on television. RuPaul points out that being a drag queen is a sexual gender, as drag queens wear women's costumes and extravagant makeup, but if we compare into a woman's day-to-day life, how many women wear platform heels, huge wigs and tight dresses? A drag queen performance is the act of creating, which goes beyond simple imitation. The experience of being a drag queen cannot be summed up in traditional gender binarism. A drag queen is made of everything she has lived, everything she lives in her day-to-day life, all the different stages, and all the happy and sad moments, and many people can identify with this because attempting to define oneself effectively involves everything mentioned above (Campana et al., 2022).

3.1.1. Acceptance of drag queens culture

Homosexuality was illegal in 1930 in Czechoslovakia under Section 129 of the Criminal Code, which defined having sexual relations with someone of the same

sex as an act against nature, making homosexuality a crime The first magazine focusing on sexual minorities, The Voice of Sexual Minority, was published in Prague for the first time in 1931. This one-year-only magazine was founded after Vojtch ern was discharged from the army for having homosexual attitudes and wanted to raise awareness of his sexuality. This did not turn out well because a year later he committed suicide by hanging himself after being arrested for violating the German criminal code; at the time, there was a lot of Nazi influence in Czechoslovakia. Homosexuality was officially decriminalized the same year (Erbanová, 2021).

With this background Kurt Freund conducted several experiments to cure and identify homosexuality in 1960, since homosexuality was still not accepted as a type of sexuality even 30 years later. Aversion was one of his treatments, as he gave them drugs to induce vomiting just before exposing them to images of homosexuals, as his treatment consisted of showing them videos of men, women, and children. His research did not lead him to any conclusions about how to cure homosexuality, instead concluding that it is not a disease and that some people are born homosexual (Freund, 1963).

Due to this type of experiments the Czech Republic's legal system does not consider conversion therapy to be illegal. This type of therapy is provided in the Czech Republic by therapists who assist people in no longer being homosexual; however, many of these treatments are not completed by all those who begin them; those who complete the treatment do not eliminate homosexual impulses; however, results shows that the attraction to the same sex is minor and controllable (Vích, 2023).

The exposure of homosexuality has been changing over the years. For example, the first episode of RuPaul's Drag Race aired on television in May of 2018. This TV show is a competition for drag queens, and each week they compete against one another in a variety of categories, including their ability to present themselves, their sense of fashion and makeup, their sense of humor, their acting, their lip-singing, their teamwork, and in some challenges, their ability to effectively manage their

time. The winner of this competition will not only receive a cash price and an entire year supply of cosmetics from a particular company, but they will also be appointed as an official drag ambassador for that year. The most surprising thing is that even though they are competing against each other, they always refer to each other as sisters, as being a family. In doing so, they really portray a picture of society as being a united bunch despite the disparities that will always exist between them as individuals (Simmons, 2014).

Drag culture is regarded as an emerging and vibrant movement that has grown in popularity in Prague in recent years. drag queens perform in a variety of styles and approaches, and events feature both local and international performers. This culture will always express the struggle they face against discrimination and oppression. Their events are not only entertaining, but also educational for the rest of the world, in order to raise knowledge and tolerance for everyone. In addition, the role of the LGBTQ+ community in Prague's drag queen culture is noteworthy, as is the way in which many drag performers collaborate with organizations and human rights groups to support this cause. Drag performances in Prague can take place in a welcoming and creative environment, where they can freely express themselves and the audience can enjoy the show, creating an exciting and unique experience (Sebastian, C. 2022).

This year (2023), Prague is on the tour of Alyssa Edwards, a drag queen who appeared on two seasons of the popular RuPaul's Drag Race. This demonstrates that there is a market for this style of presentation. Besides from tickets to the performance, the organizers are also selling opportunities to meet Alyssa Edwards.

3.2. Influence of advertisement in the society

Advertisements are used by marketers to inform, influence, and refresh consumers memories about the products and services they offer. Advertising has a significant impact on society, one that can be construed both positively and negatively.

Advertising plays a significant role in the economy because it increases demand for goods and services, thereby resulting in the creation of new jobs, and it also generates revenue for outlets that distribute media. On the other hand, advertising can be misleading, unethical, and manipulative, and it can contribute to the growth of undesirable societal values and behaviors.

One of the most important aspects of advertising is drawing consumers' attention to goods or services that they were previously unaware of; in this way, advertising can increase the likelihood that those individuals will make a purchase. This leads to increased sales and profits for companies, which in turn can lead to the creation of new jobs and economic expansion (Kotler and Keller, 2012).

On the other hand, advertising can sometimes be misleading and unethical. Marketers frequently employ deceptive advertising techniques in order to make their products appear to have a greater level of consumer demand than they actually do. It is possible that advertisers use photo editing software to make models look thinner or to enhance the appearance of products, for example. When the advertised benefits of a product are not realized by the customer, this can result in feelings of disappointment and dissatisfaction. In addition, advertising has the potential to be manipulative, influencing the norms and behaviors of society. Advertisements frequently present unattainable beauty standards, which can lead to problems with one's body image as well as low levels of self-esteem. Also, they can contribute to the perpetuation of harmful stereotypes, such as gender roles and cultural biases. Consumers can be manipulated through advertising by playing on their negative emotions, such as fear or guilt, to coerce them into buying products that they do not need.

That is why brands can benefit from authentic advertising. Consumers can tell when something is too good to be true because the advertising appears forced; therefore, authentic advertising generates a positive attitude toward the brand and increases their purchase intent (Becker et al., 2019).

Advertising is a strategy in the sense that it is a plan of action that integrates several factors to achieve a goal. Both the strategy and the advertising must be consistent with the company's mission and values, while also adapting to market trends and the goals to be achieved (Ferrell *et al.*, 2020).

The "EPIC model" is a tool that can be used to measure how effective various advertising campaigns are. Exposure, persuasion, identification, and communication are the four parts that make up the model. *Exposure* refers to the extent to which the audience in question is presented with the marketing message. This can be quantified by counting the number of times an advertisement has been viewed or given an impression. The degree to which an advertisement is successful in altering the perspectives or viewpoints held by its intended audience is referred to as the level of *persuasion* achieved by the advertisement. This can be quantified using questionnaires and various other types of market research. The term *identification* refers to the extent to which the audience being targeted can identify with the brand or product that is the subject of the advertisement. This can be determined by looking at factors such as customer satisfaction, brand loyalty, and awareness of the brand. The overall effectiveness of the advertising campaign can be measured in terms of how well it *communicates* the intended message to the audience that it is trying to reach. This can be measured through metrics such as recall and recognition. By utilizing the EPIC model, advertisers can gain a deeper understanding of the aspects of their advertising campaigns that are working well and those that need improvement, and to make data-driven decisions to improve the effectiveness of their future advertising campaigns (Lutfie & Marcelino, 2020).

According to the results of a study that was carried out with 400 people, approximately 81 percent of the population is influenced by advertising. The remaining 19 percent cannot be identified in specific variables due to the nature of their behaviors. With these numbers, we can understand that it is necessary and of great importance for any company to have advertising that generates a positive impact on its brand, either in terms of brand recognition or the main objective, which is to influence the purchase decision. This is because advertising generates a positive impact on a company's brand,

which in turn has a positive impact on the company's ability to sell its products or service (Lutfie & Marcelino, 2020).

When considering any form of advertising, the question of whether it achieves the desired result is the most important question to ask. However, it is not possible to quantify exactly the degree of success of an advertisement, but it can be seen reflected in sales within a period of time. It is important to be able to quantify the effect because, like any action of a company, this is not free and involves an investment in between. However, it is not possible to quantify exactly the degree of success of an advertisement (Corvi, 2010).

On the other hand, the impact of advertising was analyzed in a study that was conducted on college students, and the findings suggest that over the course of a person's lifetime, advertising will have an impact on at least one purchase that they make. It is noteworthy that expensive products do not have as much of an impact in persuading a person to purchase, and it is also noteworthy that repetitive or undifferentiated advertisements from competitors do not have an impact on the purchase decision. Consumers view advertising as a trustworthy source of product reference, even more so than recommendations from friends or family, and this is extremely important to the decision-making process when it comes to making a purchase, which clearly depends on the design of the advertisement and its capacity to reach consumers effectively (Bashir & Iqbal Malik, 2009).

Creating a desire in the consumer for a product that they might not even require is the primary objective of advertising. However, given that we live in a world that is influenced by fashion and social norms, this strategy is successful in making consumers want the product in question. What is happening in modern-day cosmetic advertising is the typical young woman with porcelain skin who has clearly been photoshopped, and the consumer's mind, in a few words, tells the world that if they want to look like her, they have to buy their product. If you want to look like her, you have to buy their product. However, in this advertising, they may promote the coverage of a foundation to cover acne or blemishes on the face. However, at some point, it

becomes less credible because it is a model, who already has very well-cared-for skin and, honestly, does not need the makeup that is being promoted. These advertisements plant the seed in the mind of the consumer for a certain ideal of beauty, and as a result, other women see these advertisements and aspire to have attributes such as beautiful skin, moisturized lips, and symmetrical lip shapes, among other characteristics that are highlighted in makeup advertising (Trampe, 2011).

The job of a marketer is difficult because they need to take into account a variety of factors to ensure that their advertising is successful. These factors include current trends, what consumers are looking for, different personality types, and other such things. However, a study that examined the effect of advertising found that consumers are indeed persuaded by advertising, particularly if it creates curiosity about the product or service being advertised. However, it is essential to keep in mind that consumers, despite the fact that they might be drawn to advertisements, do not make rash acquisitions; rather, they consider whether or not a product meets their requirements before making a purchase. For this purchase to take place, advertising needs to grab people's attention, pique their interest, and most importantly, make them want the product very badly. Only then will they make the purchase (Manandhar, 2018).

Advertising that is more compelling to consumers is essential for businesses, particularly in the 21st century, when visual media is prevalent and advertisements are pervasive, so that businesses can convince consumers to buy their products. Therefore, businesses need to differentiate themselves from the competition with their advertising or run the risk of getting lost in the crowd. When it comes to the world of cosmetics, cultivating customer loyalty is of the utmost importance. When an individual is at ease and content with a product, using that product on a daily basis becomes a necessity, and the objective of cosmetics companies is to achieve this level of indispensability. It can be challenging to differentiate between different brands of makeup due to the wide range of products available within each brand; advertising plays an important part in overcoming this challenge (Gustafsson, 2017).

3.3. Brand ambassadors

An individual who acts as a representative for and promoter of a particular brand or company's goods or services is known as a brand ambassador. They are selected in most cases because the values and image of the brand are embodied by them, and they have a large following or significant influence in the community or industry in which they operate. Attending events, producing content (such as social media posts or blog articles), participating in advertising campaigns and interacting with customers are the responsibilities that comes with being a brand ambassador. They are in charge of promoting the company, act as a spokesperson for it, and do their best to create positive associations with it and raise awareness of it. Brand ambassadors can take many forms, including celebrities, athletes, social media influencers, or even regular customers who are enthusiastic about a particular product or service. The purpose of having a brand ambassador is to boost customer loyalty to the brand and, ultimately, increase sales by capitalizing on the influence that the ambassador has over the audience that they are responsible for (Al-Shuaibi, Shamsudin and Aziz, 2016).

Kotler & Keller (2012) define brand ambassadors as loyal and satisfied people or customers who act as brand spokespersons or representatives. These ambassadors are seen as an extension of the company's marketing strategy, and they may be hired or chosen by the company to act as brand representatives. They point out that brand ambassadors can be particularly effective in building the brand and generating positive advertising because their recommendations and testimonials are regarded as more credible and reliable than traditional advertising. They also stress the importance of brand ambassadors being authentic and genuine in their support of the brand, as insincerity can harm the brand's reputation. In other words, because their recommendations and testimonials are highly credible and reliable, brand ambassadors are an effective way to build and promote a brand.

It is critical to distinguish between being a brand ambassador and an influencer, as the term "influencer" first appeared in the 2000s with the introduction of social media and influencer marketing. Influencers, according to Vaynerchuk (2009), are people with

an online audience who can monetize their online presence through sponsorships, advertising, and other means. He suggests that anyone who is willing to work hard, be authentic, and persevere in their efforts can become an influencer.

The primary distinction between a brand ambassador and an influencer is the level of involvement in promoting the brand's products or services. A brand ambassador is a company representative who has a formal and long-term relationship with the brand. They are typically chosen based on their existing connection or loyalty to the brand, and they are frequently granted exclusive access to products or services in exchange for promoting them. Ambassadors are expected to promote the brand's values and mission in addition to its products or services because they have a more personal connection to the brand.

An influencer, on the other hand, is someone who has built a social media following based on their content, style, or expertise in a specific area. Influencers are not always associated with a brand, but they may be compensated for promoting products or services to their followers. Influencers have a wide reach and are frequently selected for their ability to connect with a specific audience or demographic.

3.4. Conceptualization of drag queens in advertisements

An experiment by Frankel & Ha (2020) was carried out to investigate how the image of drag queens affects consumer perception and purchase intent in the mainstream market. A sample of 213 people were used in the study, and they were shown a series of beauty and fashion product images featuring both female models and drag queens. They were then asked to rate the image's attractiveness, competence, trustworthiness, and likeability, as well as whether or not they would purchase the product. The study's findings revealed that consumers perceived drag queens as less trustworthy and likeable than female models, which influenced their purchasing intentions. Consumers who were more familiar with and exposed to drag queens, on the other hand, had a more positive response. Overall, the study suggests that the image of drag queens can

have a significant impact on consumer perception and purchase intent, and that familiarity and exposure can help to mitigate these negative effects.

The representation of drag queens in advertising has not received much attention in the academic literature. However, previous research has explored the representation of gender and sexuality in advertising. For instance, Furnham and Mak (1999) discovered that advertisements that question traditional gender roles are more memorable than advertisements that adhere to the norms of traditional gender roles. One of the motivations for this diploma thesis is to go beyond traditional standards and stereotypes, and another one of the motivations is to question traditional gender roles. Advertisement follows trends, but when companies look for profitable campaigns, the most important tool to use is instruments that catch the public's attention or give memorable experiences, and drag queens do that; they give companies or campaigns an added value, a memorable experience, something new to see, given that the gender norms in society are no longer sufficient to meet the current standards.

Studies that were done by Kilbourne (1986), and by Lundstrom and Sciglimpaglia (1977) indicate that brand marketers should consider how they promote their brands because they need to take into account the time and culture in which advertising is done. This is because brand marketers should consider how they promote their brands. Advertisements that violate the gender-related norms that are generally accepted in society might not only fail as an attempt at advertising but also as an attempt to communicate the brand's vision. In the same way that there is such a thing as good advertising, there is also such a thing as bad advertising. Customers and people in general can criticize the advertising, and they can even organize movement against the brand. For this reason, it is necessary to conduct research on society and the surrounding environment in order to better understand stereotypes.

Because everything is now shared and accessible online, advertisements can now be viewed by people who are not the intended audience. Because of this, advertising has turned into a two-edged sword for businesses, as it runs the risk of offending certain groups of people whose values or ways of life are important to them. According to

Huhmann's (2016) research, women have no intention of purchasing a product that features offensive advertising (sex and nudism in particular). One more thing to keep in mind is that older people have fewer gender stereotypes about advertisements, likely because advertisements do not have nearly as much of an impact on their purchasing decisions as they do.

Due to the nature of what it means to be a drag queen, it is not a surprise that they have a lot of experience with makeup. The show that helped put this culture in the spotlight was Ru Paul's Drag Race in 2009. Because of this show many drag queens are not only collaborating with make brands but also creating their own makeup. Some examples are Kim Chi collaborating with Sugarpills Cosmetics, Divine partnered with the brand Kat von D creating an eyeshadow palette and lipsticks, Aquaria collaborated with NYX Professional Makeup with an eyeshadow palette, Alyssa Edwards with the brand Anastasia Beverly hills, And, of course, the main character RuPaul has appeared in campaigns for MAC's Viva Glam Campaign as well as Colorevolution, which has released eyeshadows, eyeliners, blushes, lipsticks, and other cosmetics. And some examples of drag queens creating their own makeup company are KimChi Chic Beauty and Trixie Cosmetics (Keogh, 2018).[1]

Taking, for instance, a look at the websites of Mac cosmetics in March of 2023. Simply searching for something related to drag queens on the websites of Germany and the Czech Republic reveals that there is a distinction between the two countries. On the website from Germany, there are images from drag queens as well as favorite products from some of them. On the other hand, there is nothing related to drag queens on the website from the Czech Republic. Regarding the advertisements of Mac cosmetics, the Viva Glam Campaign began in 1995, at a time when there was no global beauty brand that truly embraced the concept of beauty for every gender, every size, every shape, and every color. It is one of Mac Cosmetics' most well-known campaigns, and their goal remains to raise awareness of the HIV/AIDS epidemic. This revelation came as a

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[1] Kim Chi, Divine, Aquaria, Alyssa Edwards were participants along different seasons during the program Ru Paul's Drag Race.

shock to the drag community, particularly to Ru Paul, who is the public face of this campaign (Intner, 2022).

An investigation identifies the need for effective advertising strategies that respect and appeal to the LGBTQ community. It highlights the importance of representation in advertising and how the inclusion of the LGBTQ community in advertising campaigns can increase consumer trust and brand loyalty. It also mentions the need to avoid stereotypes and ensure that advertising is authentic and respectful. While some companies in general have incorporated lesbian, gay, bisexual, transgender and queer content in their advertising, these have been successful, however many of these ads go hand in hand with a specific type of advertisement, which most of the time carries a stereotype, such as AIDS bells, Pride month bells, among others. We still do not see this type of advertising constant over time and without any stereotypical message in the background. Thanks to the study, it was concluded that the LGBTQ community would like to see advertisements that cover more of their realities, so that they can feel identified and included when they see advertising campaigns (Ciszek and Pounders, 2019).

Many businesses are hesitant to publish material for the homosexual and/or lesbian market because, even though this market is appealing, it is not a majority in comparison to the heterosexual market, which the businesses do not wish to alienate with content that the heterosexual market may reject. One study contrasted the responses of heterosexual persons to advertisements with conventional, implicit gay and lesbian, and explicit gay and lesbian pictures. This was done to analyze the impact of consumer attitudes towards advertising with material of different sexual orientations. According to the findings of this study, the heterosexual consumer demographic does not react positively to explicit content about gay and lesbian people, in contrast to the homosexual and lesbian population. As a result of this, the author of the study recommends that businesses refrain from developing advertisements that are explicitly gay or lesbian. Although there is an advantage to targeting this market, this advantage does not compensate for the possibility that the majority of consumers will

have a negative reaction to these commercials and, as a result, will have a bad reaction to the company that creates them (Oakenfull & Greenlee, 2005).

At the time of making any advertising not only the target audience is taken into account, for example in the case of makeup are women in the vast majority, but also the ages of women because not all advertising is aimed for all but for specific ranges, so usually companies make several types of advertising. An exploratory study analyzed that millennial consumers tend to have a positive attitude and support companies that support the LGBTQ+ community, although this is a good indicator that companies should start to include people from this environment in their advertising, they must take into account the way they communicate, as consumers may not take these actions as honest or authentic but simply to gain the attention of consumers, which would not generate a connection between both parties (Hensley, Diddi and Hyllegard, 2019).

A study by Porter Novelli states that people are more likely to trust and buy purpose-driven brands. This study surveyed more than 1,000 consumers in the United States. The results indicate that 89% of consumers prefer to buy products from purpose-driven brands, 78% indicated that they are more likely to remember the company, 78% indicated that they would like to work for the company, 82% indicated that they would be loyal to a purpose-driven brand, and 82% indicated that they would be loyal to a purpose-driven brand. (Peters, 2021).

Due to this confrontation of ideas regarding the type of advertising the consumers would like to see in conjunction with an inclusive advertising, which beyond being inclusive is because it is in line with the sector, such as drag queens regarding makeup.

4 Practical Part

4.1. Semi-structured interview

Five semi-structured interviews were performed using the photo-elicitation approach because this thesis is a visual topic in terms of drag culture, and it helps to comprehend and explore experiences that the interviewee may have when imagining an advertisement with a drag queen. In addition to the answers gathered, bodily expression is considered.

The following are comments on the interviews; portions of the interviews of some of the interviewees, identified from E1 to E5, will be cited verbatim. The interview contained certain predefined questions; however, one of the benefits of the interview is the ability to enquire further about the responses provided by the interviewees.

The first question concerned how frequently they purchase makeup in relation to its use. Four of the five women polled buy makeup for personal use, and the regularity with which they do so ranges from one to two months, given that some beauty items, such as mascara or liquid eyeliners, run out more rapidly than others. One of the ladies interviewed is a professional makeup artist, but her frequency of purchase is also one month, which is related to the fact that she does not buy only one thing when she shops.

The following question asked them to comment on a recent makeup advertisement they had seen or one they recalled seeing. This aimed to determine whether or not makeup advertising was capturing the attention of their clients, and if so, what features these advertisements possessed.

> *E3 (27 years): "I don't recall any specific makeup advertisements, although I do remember Rihanna wearing her own line of makeup during the Super Bowl, if that counts as an advertisement".*

> *E4 (31 years): "I don't pay attention to commercials; my main sources for purchasing makeup are makeup artists I follow on Instagram or friends who recommend or ask me to test a product".*

It is worth noting that none of the interviewees could recall seeing a cosmetics advertising. Most of them already have preferred products or ask salespeople for help when they arrive at the shop. Regarding the make-up artist who follows others who are dedicated to the same blush, we discovered that what she likes most are different make-ups and not always neutral tones, that they are people with years of experience, testing different products, and that they find in them a good reference when deciding to buy a new product.

They were asked what elements impact them when they go to buy makeup in order to determine whether advertising truly influences buying decisions.

> *E5 (42 years): "I already have my favorite products, it is unlikely that I will try new ones, unless they are discontinued, or the seller might encourage me to try another brand or product".*

> *E6 (47 years): "I purchase the makeup that like the way it looks, if they are eye shadows that have the tones that I like, as for foundations I prefer brands that have several shades, so that I have more chance of finding the tone of my skin and especially the price. I don't feel that advertising influences my purchases, and I am rarely influenced by offers".*

The price and the position of the brand within each of them was the most frequently given answer since this is how consumers evaluate the quality of the things they purchase. However, it was possible to investigate the question and arrive at the conclusion that the majority of the women interviewed who were over the age of 35 already have favorite products that work well for them, and they prefer not to risk trying other products unless they have heard about them from their friends. This was the conclusion that was reached because of the investigation. None of the people who

were interviewed mentioned that they are influenced in any way by advertising when it comes to making a buying decision.

The photo elicitation that came after it featured a model in the advertisement that it displayed. The following photo is an altered version of one of the author's posts to Instagram. The photograph has been altered in such a way that it resembles an advertisement when seen on a computer screen. Words were inserted; nonetheless, there is no connection between them and any particular brand. At first, a picture was displayed that included a model; this was an advertisement much like the ones that are currently being used by cosmetics manufacturers.

With this image adapted as if it were an advertisement and not to put a random model from the internet, the image that was shown to the women who were being interviewed was a photo from Instagram of Miss Peru 2022, Alessia Rovegno. In addition to competing in beauty pageants, Alessia Rovegno performs advertising campaigns for a variety of companies. One of these companies is a cosmetic brand called Mac Cosmetics. Because of this, we decided to use her in the photo-elicitation interviews that we conducted.

As part of an advertising campaign for a makeup firm, the following picture was shown to the women who were being interviewed, and they were asked what they thought of it. They were also asked whether there was anything about the image that they did not like and would like to have changed, and more importantly, what their body language was like when they were visualizing the image they were being shown.

Figure 1, Example of advertisement with model.

Original photo by @alessiarovegno (2022). Edited by Author.

E1 (20 years): "The photo and model are nice, but it is like all advertising, I could not distinguish the brands of companies by the type of advertising they do".

E5 (42 years): "The model is eye-catching, I like the make-up she is wearing because it is something natural, something I can use either at work or to go out to the mall or to lunch.".

E6 (47 years): "The model is beautiful, but I never see advertisements with models that show different types of imperfections, like wrinkles for example, the companies show beautiful girls that almost don't need makeup and this is without considering that they surely edit the photograph so that their skin looks like this".

None of the participants displayed a shocked reaction when given the photograph; their body language was casual, this reaction was to be predicted because it is very similar to what is already seen in the advertising campaigns of makeup firms, which is a model who has great skin and uses a minimal amount of makeup. This type of model is commonly included in these ads.

Everyone agreed that it was a great advertisement, and several mentioned that they liked how the model's makeup was understated and that they wished they could be made up like that. On the other hand, other people pointed out that it was a commercial, and that advertisements for beauty products typically feature models, therefore this one was no different from the rest. A comment to rescue is that advertisements for makeup always show perfect skin, which prevents most women from identifying with the images. This is because the skin has texture, has pores, and many women go through stages of acne. In addition, particularly older women begin to notice wrinkles, which is not something to be ashamed of because it is a natural part of ageing. However, there are no advertisements that show this kind of reality.

The next picture was also adapted from an Instagram image by the author. This is an advertisement with a drag queen, but this was not yet told to the interviewees, to see if they recognize that it is indeed a drag queen. The image is an Instagram photo of a drag queen, Alyssa Edwards. This picture was selected because the drag queen's makeup is so striking, and even though it depicts a drag queen, some viewers may not recognize it. In addition, Alyssa Edwars is a drag queen who will be performing in Prague in the month of May 2023 as part of her tour of Europe.

Figure 2, Eample of advertisement with drag queen.

Original photo by @alyssaedwards_1 (2020). Edited by Author.

E6: (47 years): "It looks like a magazine cover photo to me, because of the makeup since it is stronger and more striking to the eye, it gives me the impression that it is an advertisement for young girls who are going to party since the makeup seems to be for that type of occasion.".

E5 (42 years): "Personally I do not like it, it is very exaggerated, the eyelashes are very large, and I do not think it is a makeup that is used.".

E2 (25 years): "You can tell it's a more elaborate makeup, I think if I would see it on the street, it would definitely get my attention. I even want to know who the makeup artist is to follow him or she on social media".

The body language of the interviewees was not very surprising, except for one who did not like this type of makeup, and made it known when answering the question. An image with colored makeup was chosen to really see the difference, and most of the women interviewed thought it was a more eye-catching advertisement and very different from what is seen in makeup advertisements.

Both photographs were placed side by side and the interviewees were asked to consider which advertisement they would like to see.

E1 (20 years): "I could not choose just one, I think that if I only saw the first image I would think that it is a serious makeup brand and with products that I can buy for the day, however I would also like that the same company has advertisements like the second one where it draws attention and intrigues one to want to try a little bolder makeup".

E4 (31 years): "As much as I love makeup, I would love to see advertisements like the second image, as it makes me want to recreate that look, I find it more attractive to buy a brand that can play with color and get out of the neutral colors".

E6 (47 years): "I like both, in the end my purchase decision will not be conditioned by advertising but by the products""".

With the exception of E5 (42 years) who found the drag queen's makeup too exaggerated, the other women could not choose which one they like the most as a makeup advertisement. The image of the model represents to them a reality of everyday makeup, or a night out makeup, however they could not identify a brand with such an advertisement as all advertisements look like that. Regarding the

advertisement with a drag queen, the interviewees could identify the makeup brand because it is unusual to see advertisements with this type of makeup, however they weren't sure if they would wear makeup like that.

It's worth mentioning that more than half of them noted that both shots were heavily Photoshopped and do not really represent how the skin looks when wearing makeup. Having already given their opinion and comparison between the two advertisements, they were asked if they could see that the second advertisement is a drag queen.

E1 (20 years): "I can't believe he's a man".

E2 (25 years): "I honestly thought it was a woman, he has very fine features."

E4 (31 years): "I've seen it on RuPaul's show, so it was easy for me to tell without you having to say it."

The interviewees were surprised to learn that he is a drag queen, not to mention the one who is a makeup artist and knows a lot about drag culture and recognizes several of them. Most of the women interviewed who know about drag queen culture thought that their makeups are always extremely flashy and that even though they have makeup, their masculine features are reflected.

Finally, they were asked if they would buy from a brand that has a drag queen in its advertising and why.

E3 (27 years): "I don't see why not to buy; I would even be more curious to buy your products. Many times, I have bought shadows that do not pigment as seen in the second photo".

E5 (42 years): "I would not buy because I do not feel identified, I would think that this company only has products to make flashy makeup and not

products that are used every day, I think that this advertising would be
focused on other drag queens or people who like that kind of makeup".

E2 (25 years): "I am glad that there can be advertisements that are more
inclusive, I really do not notice the difference, but I am sure that for those
drag queens who can see this advertising they will feel identified, but
above all included".

The vast majority of the women who were polled stated that they had no reservations about purchasing products that included drag queens in their commercials, despite the fact that other aspects, such as the brand, the quality, the price, etc., could affect their decision to make a purchase. As a result of the interviews, the variables that will be used to construct the logistic regression have been determined, and the data for it will be gathered through surveys. The findings of these interviews, along with the feedback obtained from the surveys that were carried out, will be analyzed together.

4.2. Survey

The population of women in Prague, Czech Republic, as of 2023 is 598,605, and the percentage of females between the ages of 18 and 60 is 58%, giving us a total population of 347,213 women. This information is necessary for carrying out the surveys and ensuring that they are representative of the population (Zhujiworld, 2023).

To calculate the sample size needed to conduct the survey with a confidence level of 95%, with a margin of error of 5%, the following formula was used:

$$n = (Z^2 * p * q) / e^2$$

Where:

n: Is the required sample size

Z: is the confidence level

p: Is an estimated proportion, in this case 0.5 will be taken.

q: Is the probability that the event doesn't occur (1-p)

e: Is the margin of error

Substituting the values in the formula, we obtain:

$$n = (1.96\text{\textasciicircum}2 * 0.5 * 0.5) / (0.05\text{\textasciicircum}2) = 384.16$$

Therefore, 384 surveys were conducted to have a representative sample size with a confidence level of 95% and a margin of error of 5%. The survey was released online, but most of the data was obtained from women exiting Sephora, Mac cosmetics, Inglot, and Bobbie Brown stores in various sections of Prague. The survey was designed to provide answers to questions such as:

- What characteristics should a brand ambassador have, to analyze if the drag queens have these features.
- If makeup advertisement influences the buying decision, considering that in the interviews, the advertising was not relevant in the purchase decision.
- What do women would like to see in makeup advertisements, to analyze if the drag queens fulfill their expectations or requirements.
- If they are aware of what a drag queen is, to take into account as a variable to reinforce the purchase decision.
- If they would buy a product advertised by a drag queen, to analyze if it influences on the purchase decision.
- What are the benefits and drawbacks of having a makeup advertising with a drag queen.

For women aged 18 to 25, the most significant characteristics of a brand ambassador are creativity (25.44%), confidence (22.37%), objectivity (14.47%), and empathy (14.47%). The least significant characteristics are that he/she is physically good looking and someone famous.

Graph 1, Ambassador characteristics for women between 18-25 years.
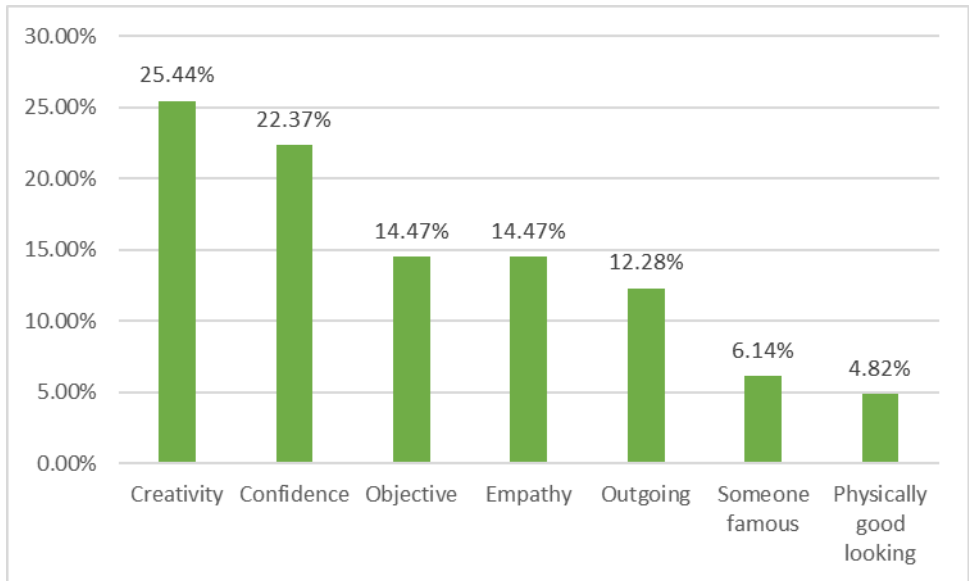
For women aged 26 to 34, the most significant characteristics of a brand ambassador are creativity (26.08%), empathy (21.89%), and confidence (19.59%). The least significant characteristics are that he/she is someone famous and by other they refer as someone who know about makeup.

Graph 2, Ambassador characteristics for women between 26-34 years.
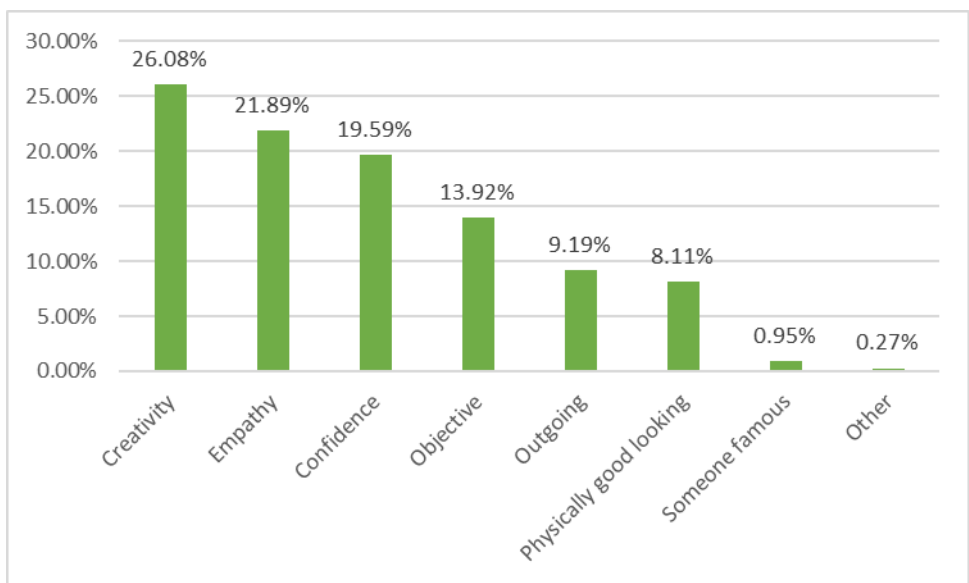
Creativity (26.08%), confidence (19.59%), being physically well looking (14.44%), and objective (14.44%) are the most important traits of a brand ambassador for women aged 35 to 40. The fact that he or she is someone who is outgoing and that other people refer to them as someone who has a lot of experience with makeup are the attributes that are the least relevant.

Graph 3, Ambassador characteristics for women between 35-40 years.
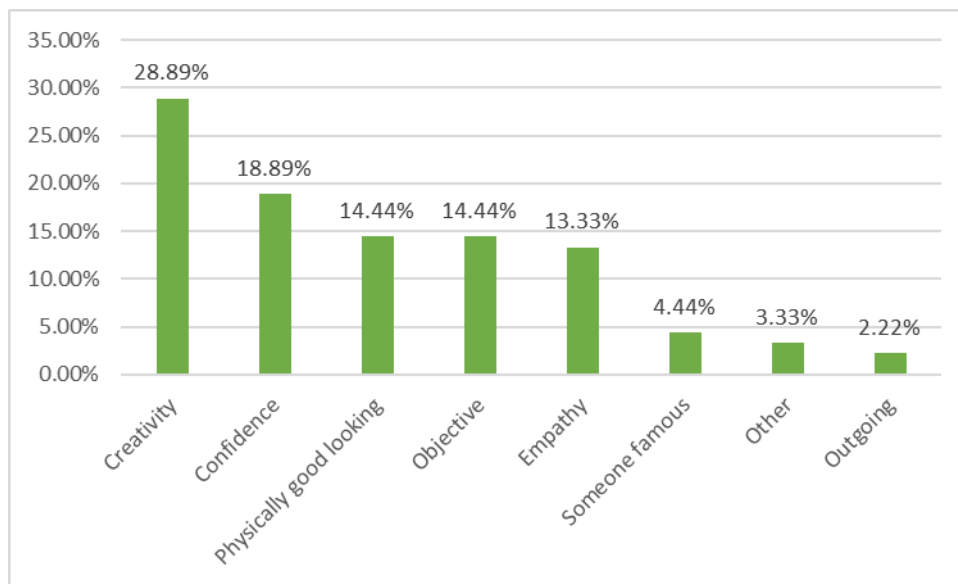
Confidence (at a rate of 28.89%), empathy (at a rate of 24.44%), and creative thinking (at a rate of 22.22%) are regarded as the most important qualities for a brand ambassador among women older than 40. The fact that he or she is someone who is outgoing and that other people refer to them as someone who has a lot of experience with makeup are the attributes that are the least relevant. It is essential to note that within the "other" choice for this age range, women are wanting to identify with the commercial and are not interested in a model who is 25 years old.

Graph 4, Ambassador characteristics for women more than 40 years.
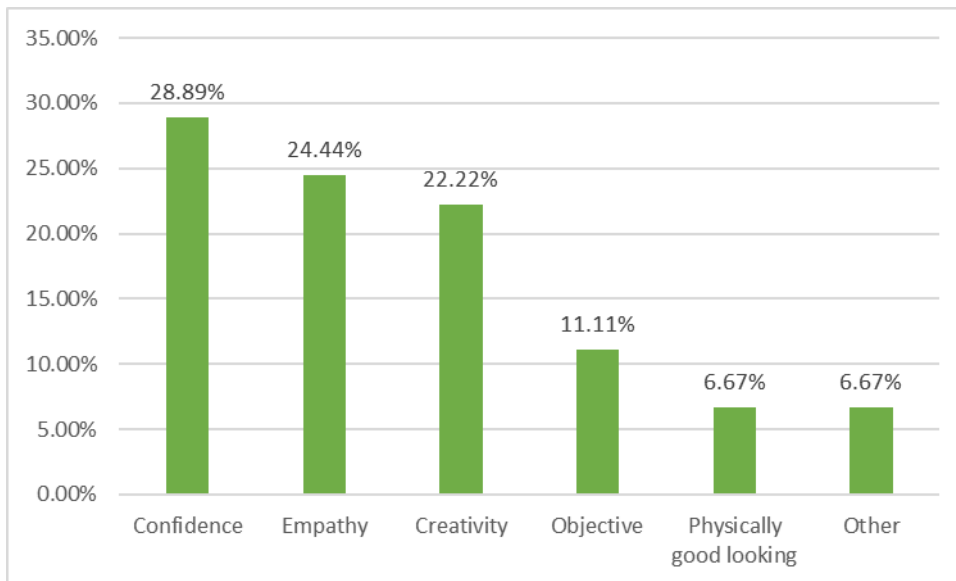
Source: Own elaboration.

Gathering the responses of all the women interviewed the most significant characteristics of a brand ambassador are creativity (26.51%), confidence (20.02%), and empathy (19.05%). The least significant characteristics are that he/she is someone famous and others.

Graph 5, Ambassador ccharacteristics for all the women interviewed
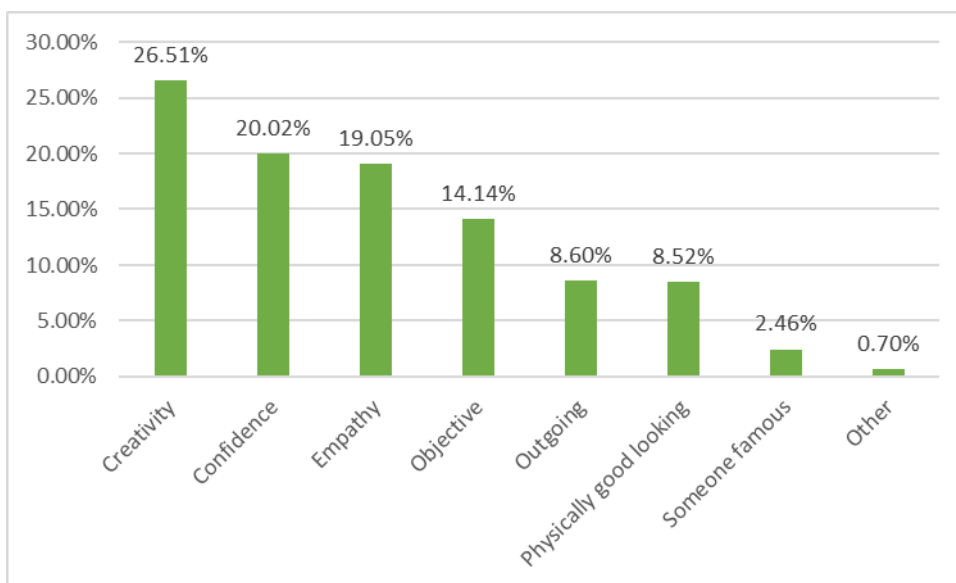
Source: Own elaboration.

Because the primary goal of advertising is to produce sales, the 384 women were generally asked if makeup advertising influenced their purchase decision. The age group that believes advertising has more impact on their purchasing decisions are women aged 35 to 40 (65.62%). Those over the age of 40 are the ones who are not influenced by advertising when making purchases. And from all the women interviewed, 59% feel that their purchases are influenced by advertising.

Graph 6, Influence of advertisement per age range
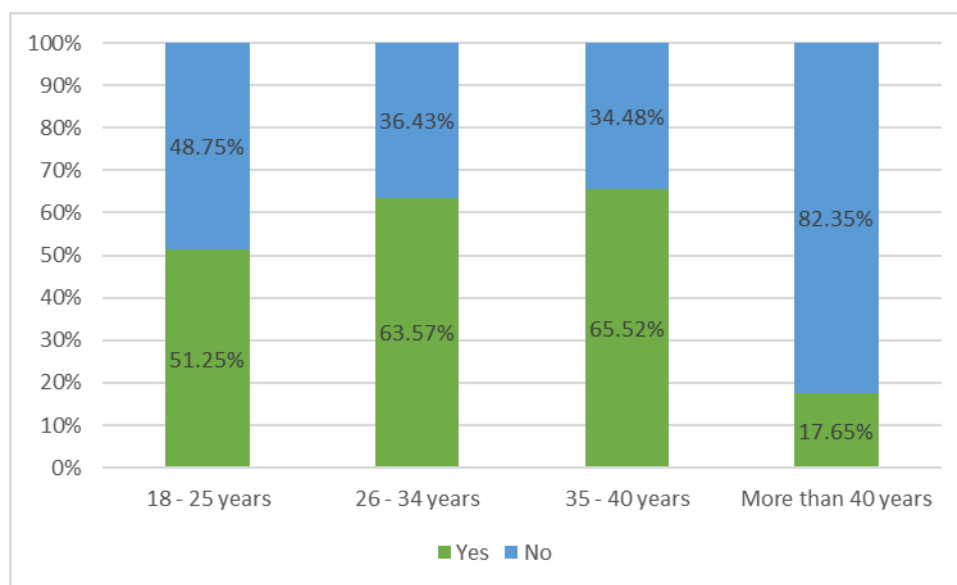
Source: Own elaboration.

Graph 7, Influence of advertisement for all the women interview
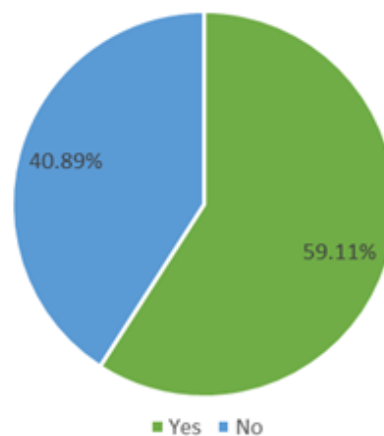
Source: Own elaboration.

Marketers consider several factors when deciding what elements should be included in an advertisement so that it will be successful. As a result of this, a question regarding what women would like to see included in advertisements for makeup were asked to them.

30% of the women interviewed would want to see a make-up advertisement in which they can see the true difference of wearing makeup. In fact, 4% of the total was made up of different possibilities where women may express their own preferences for what they wanted to see. The majority of these suggested that the advertising does not use Photoshop or display the true effect of the make-up, which is related to being able to see an advertisement with and without make-up. The other two options, with the greatest percentages of 25% and 22%, suggest that they want to see a commercial with innovative makeup but are not models.

Graph 8, Attributes regarding makeup advertisement for all the women interview
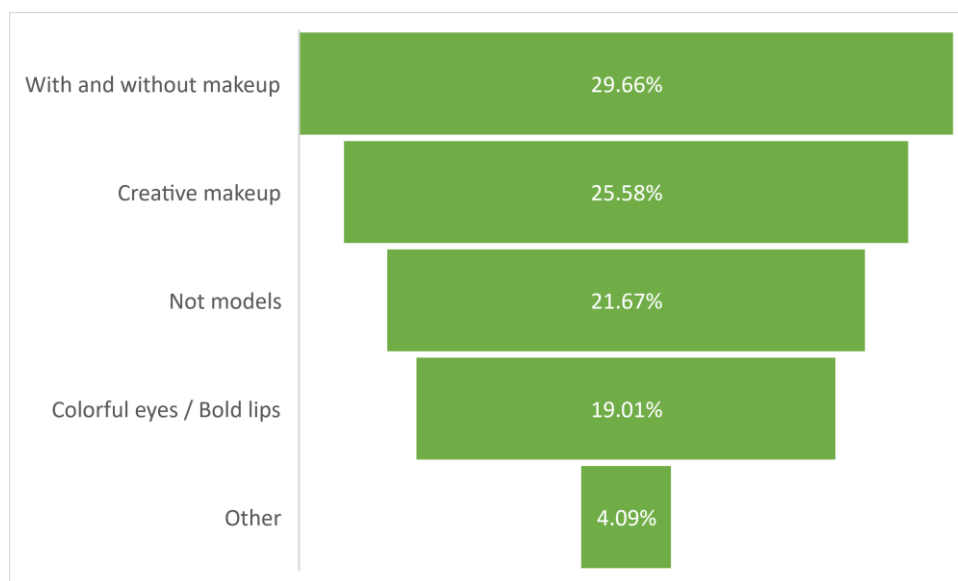
Source: Own elaboration.

As the drag queen culture will be evaluated, it is important to know if women in Prague know about drag culture. By age it can be clearly seen that the women who know more about drag culture are in the younger age range and this decreases as the age increases. About 90% of the women interviewed between 18 and 25 years old know about drag

culture compared to the women interviewed over 40 years old, of which 52.94% know about drag culture.

Graph 9, Knowledge of the meaning of drag queen per age range
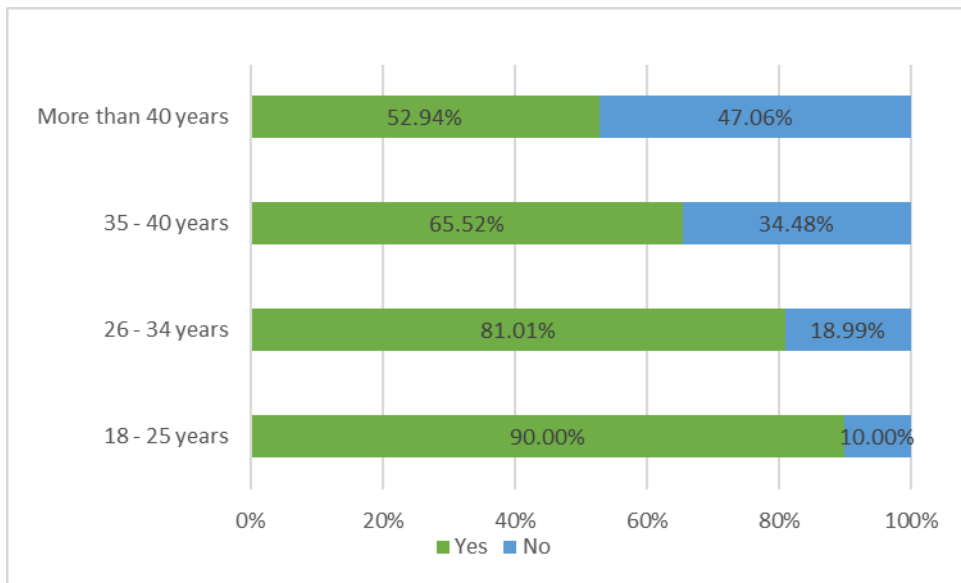
Considering the data of all the women interviewed, we can conclude that 80% of them are familiar with drag culture. This data is important considering that if you have any relationship or knowledge with advertising it may influence your purchase.

Graph 10, Knowledge of the meaning of drag queen for all the women interview
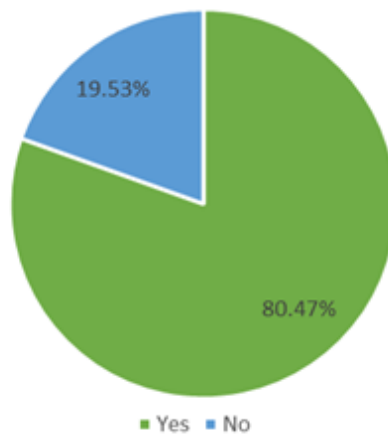
For the women interviewed who did not know what a drag queen meant, they were given a short description so that they could indicate whether or not they would buy a make-up brand that had a drag queen as an ambassador in the make-up brand's advertising.

More than 50% of the women interviewed between the age range of 18 and 40 years old would be willing to buy a makeup brand that has a drag queen in its advertising, however for the women interviewed over 40 years old 64.71% would not buy from such a makeup brand.

Graph 11, Intention of buying makeup with a drag queen in their advertisements per age range
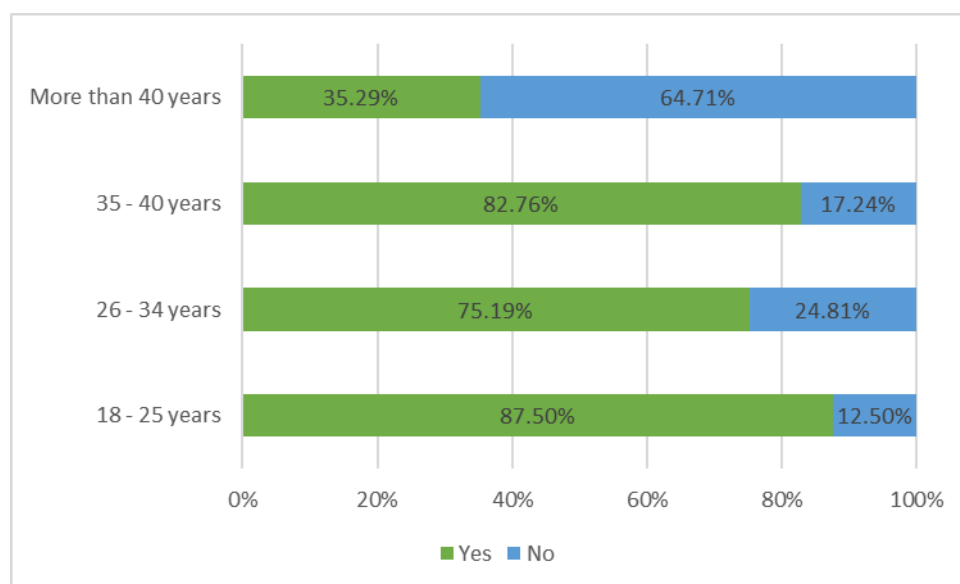
Source: Own elaboration.

Overall, 76.56% of the women interviewed would buy from a makeup brand that features a drag queen in its advertising, with this result we can suggest makeup companies to consider having drag queens on their advertisement.

Graph 12, Intention of buying makeup with a drag queen in their advertisements for all the women interviewed
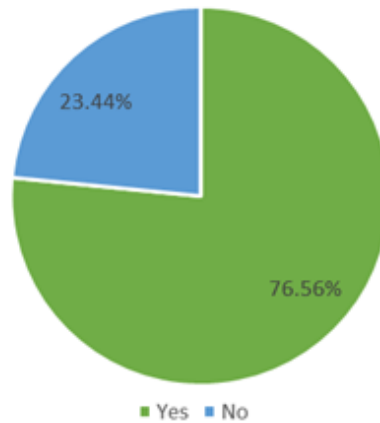
Source: Own elaboration.

Regarding the 76.56% of the women interviewed who indicated that they would buy from a makeup brand that has a drag queen in its advertising, they were asked why they would be willing to make such a purchase. The two most important factors for the women interviewed were that the drag queens are creative and are experts with makeup, and within the "other" option, the answers were related to the fact that the person in the advertisement is not important, but the quality of the makeup is.

Graph 13, Positive factors of having drag queens in advertisement for all the women interviewed
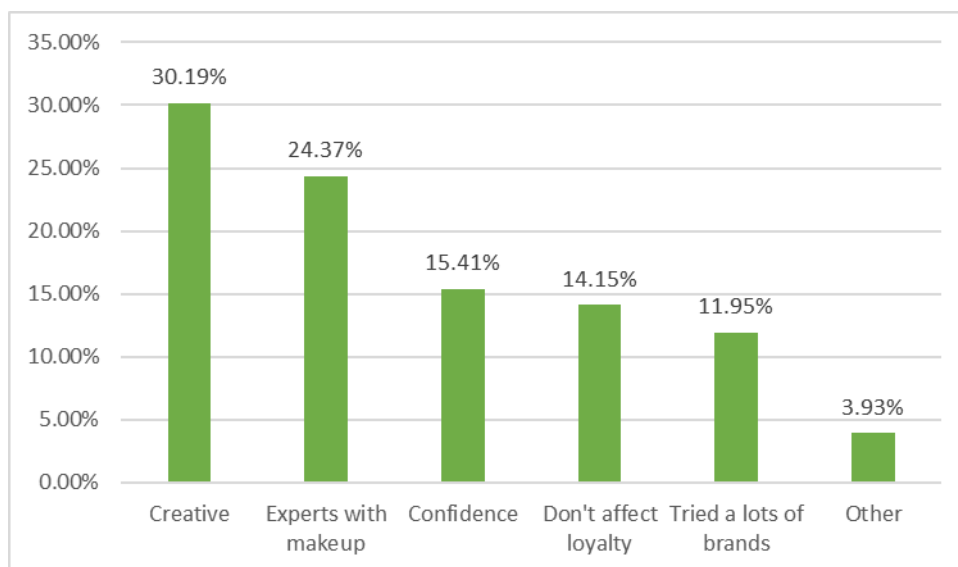
Source: Own elaboration.

Of the 23.44% of the women interviewed who would not be willing to buy makeup that has a drag queen in its advertisement, they indicate that they would not do so because 50% of them think that drag queens look too exaggerated.

Graph 14, Negative factors of having drag queens in advertisement for all the women interviewed
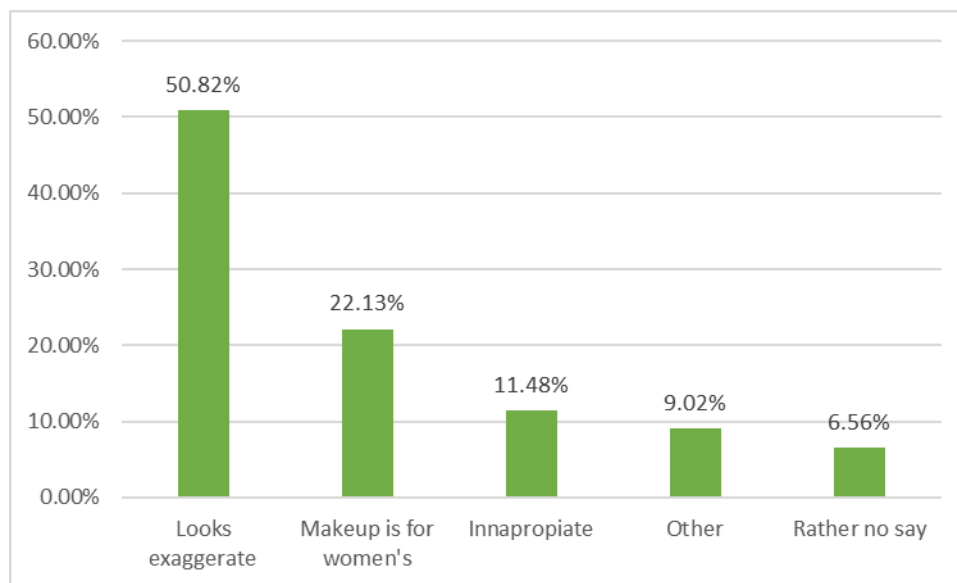
4.3. Logistic regression model

A logistic regression is a statistical method that it is used for binary classification variable. The logistic model is to observe the like hood of having a determinate output (1,0) for changes in each explanatory variable.

$$\mathbf{Ln}\frac{P}{1-P} = \ a + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + \beta_4 X_4 + \beta_5 X_5 + \beta_6 X_6 + e$$

$$a Y' = Ln\frac{P}{1-P} = \textbf{Drag queens in advertisement influence on purchase decision}$$

(0 = influence ; 1 = not influence)

P = Likehood to influence on purchase decision when having drag queens in advertisement.

1-P = Likehood to not influence on purchase decision when having drag queens in advertisement.

4.3.1. Exploratory data analysis

Variables	Meaning
X1	Age
X2	Loyalty for brands
X3	Famous person on advertisement
X4	Stereotype for use of makeup
X5	Knowledge of drag queen
X6	Influence of advertisement

$\underline{X_1 = Age}$

This is a significant factor that should be taken into consideration because a person's age affects the requirements for their cosmetics and their skin care routines. This variable contributes to the process of determining the preferences and requirements of women, segmented by age group. In addition to women's preferences, the perception of beauty and the standards of fashion change at each stage of a woman's life; this, in turn, influences the products that she buys. For instance, older women may already have wrinkles, so they may be looking for a different kind of makeup that is lighter or more subtle. This is in contrast to younger women, who may be looking for different kinds of makeup according to the type of skin they have, or even if they are trying to hide some kind of dermatological imperfection.

Age was used as an ordinal variable to categorise women into four age groups: 18-25 years, 26-34 years, 34 to 40 years, and over 40 years. In SPSS, they were assigned values ranging from 0 to 4 for each age range. The age range of 26-34 years represents the majority of the samples taken, accounting for 67.2% of the total.

Table 1, Description variable age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**18-25 years**	80	20.8	20.8	20.8
	26-34 years	258	67.2	67.2	88.0
	35-40 years	29	7.6	7.6	95.6
	More than 40 years	17	4.4	4.4	100.0
	Total	384	100.0	100.0	

Source: Own elaboration, ouput from SPSS Statistics.

<u>X_2 = Loyalty for brands</u>

A person's brand loyalty can influence their purchasing habits. Product quality, brand reputation, previous experiences, and/or advertising can all impact loyalty. Because that people may already have favourite goods from particular beauty brands, this variable will examine whether advertising effects the time of purchase, despite the fact that the advertising for these products may not be to your liking.

This variable is dichotomous, with 0 indicating that the person would not stop buying from a makeup company despite the fact that the brand may have an advertisement that the person does not like, and 1 indicating that the person stops buying these products as a result of advertising.

Brand loyalty was compared among the 384 women surveyed; that is, if their favourite brand had an advertisement that they did not like, 207 said they would still buy from that brand; but, when asked later if they would buy from a business whose advertising included a drag queen, only 170 said yes. That is to say, 82% of brand loyalists would continue to buy if the advertising featured a drag queen, but it must be considered that the question of advertising with a drag queen did not specify whether it was from the persons favourite brand or any brand specific.

Table 2, Description variable loyalty for brands

		Loyalty		Total
		No	Yes	
Drag queen advertisement	No	37	53	90
	Yes	170	124	294
Total		207	177	384

Source: Own elaboration, ouput from SPSS Statistics.

X_3 = Famous person on advertisement

In many advertisements you can recognize celebrities among actors, singers or influencers who are the image of a brand but this also means that they promote these specific brands. There are many drag queens that are not famous or known, one thing is that people know the definition of drag queen and its culture and another thing is that they specifically recognize several of them. This variable will help us predict whether having a celebrity in an advertisement influences the purchase decision or not. Being 0 that it does not influence and 1 that it does.

Table 3, Description variable famous person on advertisement

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	215	56.0	56.0	56.0
	Maybe	129	33.6	33.6	89.6
	Yes	40	10.4	10.4	100.0
	Total	384	100.0	100.0	

Source: Own elaboration, ouput from SPSS Statistics.

X_4 = Stereotype for use of makeup

There are different types of gender stereotypes, one of them is that makeup is only for women. This variable will be used to determine how effectively this stereotype influences the perception of makeup use, specifically for women. Of course, in advertisements men are also wear makeup for photographic aesthetics, however it is different that men wear a more elaborate and complete makeup like those used by drag queen, who even look like a woman.

In addition, this variable could indicate if makeup companies could promote social inclusion challenging stereotypes related to the use of makeup, however that would be another issue analyze.

Of the 384 women surveyed who were asked if makeup should be worn only by women, 311 women, meaning the 81% of the total women don't think makeup is just for them. Of these women, 84% would buy an advertisement with a drag queen. This does not necessarily mean that they lied at the time of answering that makeup is not only for women since there are other factors to consider such as the fact that they do not like the exaggerated makeup that drag queens usually wear or any other factor.

Table 4, Description variable stereotype

		Stereotype		Total
		No	**Yes**	
Drag queen advertisement	**No**	47	43	90
	Yes	264	30	294
Total		311	73	384

Source: Own elaboration, ouput from SPSS Statistics.

X_5 = Knowledge of drag queens

Whether or not women already know about drag culture could influence their buying attitudes and brand perceptions. On the one hand this could increase acceptance of diversity and could increase brand awareness to eliminate stereotypes and improve authenticity. Drag queens are known for their makeup skills and can be considered experts in the field of makeup. The inclusion of drag queens in makeup advertising can show women how to use products in a different way.

On the other hand, consumers who are not familiar with drag culture may have negative attitudes toward its inclusion in makeup advertising. Drag culture is often

associated with stereotypes and prejudice, and some consumers may feel that its inclusion in advertising is inappropriate or ineffective. However, there are other considerations to take into account that prevent this from being a 100% accurate statement. Of the 309 women who were surveyed, 80% of them are already familiar with the culture of drag queens, and 83% of them would purchase makeup products that are advertised by drag queens.

Table 5, Description variable knowledge of drag queens

		Knowledge		Total
		No	Yes	
Drag queen advertisement	**No**	40	50	90
	Yes	35	259	294
Total		75	309	384

Source: Own elaboration, ouput from SPSS Statistics.

X_6 = Influence of advertisements on purchase decision

This variable can assist in determining how influential various advertising methods are on the purchasing decisions of customers. If there is a substantial correlation observed between the effects of ads and the purchase decisions of consumers, then this provides evidence that commercials are an effective technique for influencing the behaviour of consumers.When analyzing this variable, it can have points against and for, in any type of advertising, because if advertising does not really influence and there may be one that I do not like even so I will buy the products, but if it influences then I may not want to buy more that brand and that is why it is important to see the relationship with the dependent variable.

Among the 226 women who said advertising influences their purchase decisions, 77% said they would buy from a make-up business that advertised drag queens. Yet, of the 158 women who said advertising had no influence on their purchase choice, 76% said they would buy from a brand that included a drag queen in its promotion.

Table 6, Description variable influence of advertisement on purchase decision

		Influence		Total
		No	Yes	
Drag queen advertisement	**No**	38	52	90
	Yes	120	174	294
Total		158	226	384

Source: Own elaboration, ouput from SPSS Statistics.

Correlation analysis of variables is a statistical technique used to measure the relationship between two or more variables. High correlation between two or more independent variables can have a negative impact on the regression model, since it makes it difficult to determine the individual contribution of each independent variable to the dependent variable. These is known as multicollinearity, a correlation matrix is made to determine whether the independent variables are substantially associated with one another.

Table 7, Variables correlations

		Age	Loyalty	Famous	Stereotype	Knowledge	Influence
Age	Pearson Correlation	1	-0.017	-.312**	.179**	-.207**	-0.062
	Sig. (2-tailed)		0.744	<0.001	<0.001	<0.001	0.222
	N	384	384	384	384	384	384
Loyalty	Pearson Correlation	-0.017	1	0.059	0.018	-0.072	.232**
	Sig. (2-tailed)	0.744		0.247	0.725	0.162	<0.001
	N	384	384	384	384	384	384
Famous	Pearson Correlation	-.312**	0.059	1	0.071	-0.050	.133**
	Sig. (2-tailed)	<0.001	0.247		0.163	0.325	0.009
	N	384	384	384	384	384	384
Stereotype	Pearson Correlation	.179**	0.018	0.071	1	-.264**	-0.013
	Sig. (2-tailed)	<0.001	0.725	0.163		<0.001	0.800
	N	384	384	384	384	384	384
Knowledge	Pearson Correlation	-.207**	-0.072	-0.050	-.264**	1	0.002
	Sig. (2-tailed)	<0.001	0.162	0.325	<0.001		0.971
	N	384	384	384	384	384	384
Influence	Pearson Correlation	-0.062	.232**	.133**	-0.013	0.002	1
	Sig. (2-tailed)	0.222	<0.001	0.009	0.800	0.971	
	N	384	384	384	384	384	384

**Correlation is significant at the 0.01

Source: Own elaboration, ouput from SPSS Statistics.

This logistic model has six continuous variables and the correlation between all of them are not greater than 0,75, what express absence of the problem of multicollinearity. X_1X_2, X_1X_3, X_1X_5 and X_1X_6 represent an inverse relationship without problem of multicollinearity.

4.3.2. Analysis of logistic regression result

The Case Processing Summary table demonstrates that the logistic model has no missing values, implying that all 384 values were considered in the study.

Table 8, Case processing summary

		N	Percent
Selected Cases	Included in Analysis	384	100.0
	Missing Cases	0	0.0
	Total	384	100.0
Unselected Cases		0	0.0
Total		384	100.0

Source: Own elaboration, ouput from SPSS Statistics.

The main focus of this model is on the dependent variable that represents the influence on purchase decision when having drag queens in advertisement and its value is 0 for no and 1 for yes.

Table 9, Dependent variable encoding

Original Value	**Internal Value**
No	0
Yes	1

Source: Own elaboration, ouput from SPSS Statistics.

In this model they are two categorical variables, the which were codified to set up one of the rest of alternatives in order to analyse the model. In the case of variable Age, 18-25 years as reference category, and in the variable Famous the answer no as reference.

Table 10, Categorical variables codings

		Frequency	Parameter coding (1)	(2)	(3)
Age	18-25 years	80	0.000	0.000	0.000
	26-34 years	258	1.000	0.000	0.000
	35-40 years	29	0.000	1.000	0.000
	More than 40 years	17	0.000	0.000	1.000
Famous	No	215	0.000	0.000	
	Maybe	129	1.000	0.000	
	Yes	40	0.000	1.000	

Source: Own elaboration, ouput from SPSS Statistics.

The confusion matrix is a useful tool for evaluating a logistic regression model because it provides a clear description of how the model predictions rank in comparison to the true classes of data. This matrix displays the number of true positives, false positives, true negatives, and false negatives, from which various model evaluation metrics can be calculated.

Table 11, Confusion matrix

		Predicted Drag queen advertisement No	Yes	Percentage Correct
Drag queen advertisement	No	34	56	37.8
	Yes	19	275	93.5
Overall Percentage				80.5

Source: Own elaboration, ouput from SPSS Statistics.

This is also known as accuracy matrix. This matrix calculates from the confusion matrix the proportion of correct predictions out of the total predictions made by the model. This shows how the variables were classified, 275 were classified correctly giving the result of having 80.5% of the variables classified properly. With the 4 values of the confusion matrix make it possible to calculate 8 other values of statistical interest to see the ROC curve (AUC):

- The rate of true positives, also called sensitivity or recall TPR = TP / (TP + FN)
- The rate of true negatives, also called specificity FPR = TN / (FP + TN)
- The positive predictive value PPV = TP / (TP + FP)
- The negative predictive value NPV = TN / (TN + FN)
- The rate of false positives FPR = FP / (FP + TN)
- The rate of false negatives FNR = FN / (FN + TP)
- The rate of false discoveries FDR = FP / (FP + TP)
- The rate of false omissions FOR = FN / (FN + TN)

The Phyton programming system was used to plot the results and obtain the following ROC curve.

Graph 15, ROC curve
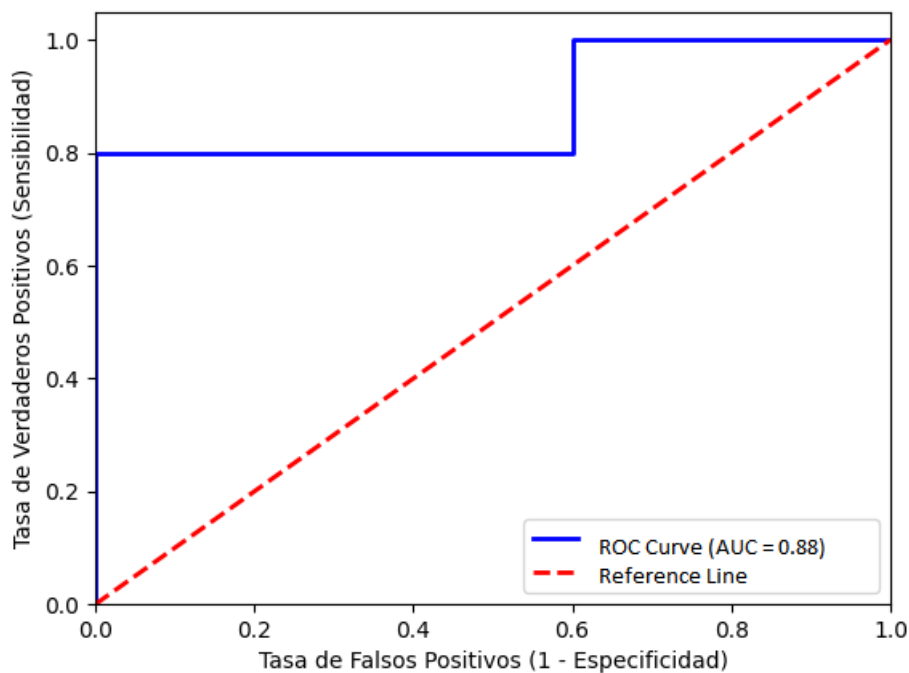
Source: Own elaboration, ouput from Python

The relationship between the true positive rate (sensitivity rate) and the false positive rate is depicted by the curve (specificity rate). An AUC of 1.0 implies

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that the model has a perfect true positive rate and a false positive rate close to zero, however an AUC of 0.5 indicates that the model is no better than a random model, which is why it is identified with dotted lines.

In this situation, the AUC of the ROC curve is 0.88, showing that the model does a good job of correctly identifying positive and negative observations. An AUC of 0.88 is generally regarded a good value, indicating that the model can accurately distinguish between positive and negative classifications at a high rate.

Putting the variables into a logistic regression model gives the following formula:

$$Ln\frac{P}{1-P} = 1.316 - 0{,}637\ X_1 - 0{,}718\ X_2 + 0{,}160\ X_3 - 1{,}894\ X_4 + 1{,}470\ X_5 + 0{,}1X_5 + e$$

Table 12, Variables in the equation

		B	S.E.	Wald	df	Sig.	Exp(B)
Step 1a	**Age**			6.455	3	0.091	
	Age(1)	-0.637	0.421	2.286	1	0.131	0.529
	Age(2)	0.279	0.748	0.140	1	0.709	1.322
	Age(3)	-1.438	0.731	3.865	1	0.049	0.237
	Loyalty	-0.718	0.301	5.687	1	0.017	0.488
	Famous			0.320	2	0.852	
	Famous(1)	0.160	0.328	0.238	1	0.626	1.174
	Famous(2)	0.206	0.504	0.167	1	0.682	1.229
	Stereotype	-1.829	0.324	31.904	1	0.000	0.161
	Knowledge	1.470	0.322	20.796	1	0.000	4.349
	Influence	0.100	0.306	0.107	1	0.744	1.105
	Constant	1.316	0.542	5.895	1	0.015	3.728

Source: Own elaboration, ouput from SPSS Statistics.

The interpretation of the coefficients is as follows, but it is necessary to consider that these assumptions are based on the fact that the other variables remain constant.

- The coefficient of X_1 is -0.637. This indicates that an increase in one-unit on the age range is associated with a decrease in 0.637 units of the likelihood to influence on purchase decision when having drag queens in advertisement.

- The coefficient of X_2 is -0.718. This indicates that if a woman is not loyal to the brand, the likelihood to influence on purchase decision when having drag queens in advertisement would decrease in 0.718 units.

- The coefficient of X_3 is 0.16. This indicates that if maybe a famous person is on the advertisement, the likelihood to influence on purchase decision when having drag queens in advertisement would increase in 0.16 units.

- The coefficient of X_4 is -1.894. This indicates that if a woman belief that the makeup is only for womans, the likelihood to influence on purchase decision when having drag queens in advertisement would decrease in 1.894 units.

- The coefficient of X_5 is es 1.470. This indicates that if the woman knows about drag queens, the likelihood to influence on purchase decision when having drag queens in advertisement would increase in 1.470 units.

- The coefficient of X_6 is es 0.1. This indicates that if the advertisement influence their purchase decision, the likelihood to influence on purchase decision when having drag queens in advertisement would increase in 0.1 units.

OMNIBUS χ^2 TEST

With the purpose of having and outstanding logit model, some requirements are need it. The omnibus chi square test if age (X_1), loyalty for the brand (X_2), someone famous in advertisement (X_3), stereotype that only women wear makeup (X_4), knowledge of drag queen (X_5) and that advertisement influence on the purchase decision (X_6) together have a influence on purchase decision when having drag queens in advertisement (Y).

$$Ho: \beta1 \ = \ \beta2 \ = \ \beta3 \ = \beta4 \ = \ \beta5 = \beta5 = 0$$

H₀: Means that there is no relationship between the dependent variable and all the explanatory variables

$$Ha: At\ least\ one\ \beta i \ \neq \ 0$$

Ha: Means that at least there is one relationship between the dependent variable and a explanatory variable

Table 13, Omnibus test of model coefficients

		Chi-square	df	Sig.
Step 1	**Step**	94.552	9	< .001
	Block	94.552	9	< .001
	Model	94.552	9	< .001

Source: Own elaboration, ouput from SPSS Statistics.

The criterium with an alpha of 0.05 is

$$P < \alpha = Reject\ Ho$$
$$P < 0,05 \ = Ho\ is\ rejected$$

OMNIBUS χ^2 test demonstrates that at least one of the explanatory variables has influence on purchase decision when having drag queens in adversisement.

Now, we assess each variable independently to know if the parameters are either significant or insignificant.

WALD χ^2 TEST

$$Ho: \beta1 = 0$$
$$Ha: \beta1 \neq 0$$

For age X_1

Wald = 6.455

$$P - Value < \alpha \quad Reject\ Ho$$
$$0,091 > 0,05 \quad Accept\ Ho$$

The null hypothesis is accepted which means that the variable age X1 isn't statistically significant.

For loyalty for the brand X_2

Wald = 5.687

$$P - Value < \alpha \quad Reject\ Ho$$
$$0,017 < 0,05 \quad Reject\ Ho$$

The null hypothesis is rejected which means that the variable loyalty for the brand X2 is statistically significant.

For someone famous in advertisement X_3

Wald = 0.32

$$P - Value < \alpha \quad Reject\ Ho$$
$$0,852 > 0,05 \quad Accept\ Ho$$

The null hypothesis is accepted which means that the variable someone famous in advertisement X3 isn't statistically significant.

For stereotype that only women wear makeup X_4

Wald = 31.904

$$P - Value < \alpha \quad Reject\ Ho$$
$$0,001 < 0,05 \quad Reject\ Ho$$

The null hypothesis is rejected which means that the variable stereotype that only women wear makeup X4 is statistically significant.

For knowledge of drag queen X_5

Wald $=$ 20.796

$$P - Value < \alpha \quad Reject\ Ho$$
$$0,001 < 0,05 \quad Reject\ Ho$$

The null hypothesis is rejected which means that the variable knowledge of drag queen X_5 is statistically significant.

For advertisement influence the purchase decision X_6

Wald $=$ 0.107

$$P - Value < \alpha \quad Reject\ Ho$$
$$0,744 > 0,05 \quad Accept\ Ho$$

The null hypothesis is rejected which means that the variable advertisement influence the purchase decision X_6 isn't statistically significant.

In the model there are only 3 statistically significant variables, which are: loyalty for the brand, knowledge of drag queen and advertisement influence the purchase decision.

Funtion Exp (B)

Analysis of binary data frequently makes use of a concept known as the odds ratio, which is a measurement of the connection between the chance that an event will occur and the probability that the event will not occur. In the case of ordinal factors, like age or a famous person featured in an advertising, a base is taken into consideration, and the probabilities are then assessed in accordance with this basis. This indicates that in each circumstance, it is assumed that the values of the other variables remain unchanged.

For age X_1

- o Age (1) Compared to women 18 - 25 years old, the odds ratio that drag queens in advertisement influence on purchase decision decreases by 47.1%.
- o Age (2) Compared to women 18 - 25 years old, the odds ratio that the presence of drag queens in advertisement influences on purchase decision increases by 32.2%.
- o Age (3) Compared to women aged 18-25, the odds ratio that the presence of drag queens in advertising influences the purchase decision decreases by 76.3%.

For loyalty for the brand X_2

- o If a woman has brand loyalty, the likelihood ratio that the presence of drag queens in advertising will influence her purchase decision decreases by 51.2%.

For someone famous in advertisement X_3

- o Famous (1) If a woman has a perception that a celebrity might influence her purchase decision, the odds ratio that the presence of drag queens in advertising influences her purchase decision increases by 17.4%.
- o Famous (2) If a woman has a perception that a celebrity does influence her purchase decision, the odds ratio that the presence of drag queens in advertising influences her purchase decision increases by 22.9%.

For stereotype that only women wear makeup X_4

- o If a woman has a perception that only women wear makeup, the odds ratio that the presence of drag queens in advertising will influence her purchase decision decreases by 83.9%.

For knowledge of drag queen X_5

- o If a woman is aware of drag culture, the odds ratio that the presence of drag queens in advertising will influence her purchase decision increases by 334.9%.

For advertisement influence the purchase decision X_6

- o If a woman perceives that advertising influences her purchase decision, the odds ratio that the presence of drag queens in advertising influences her purchase decision increases by 10.5%.

Nagelkerke (R Square)

The Nagelkerke R Square shows how independent variables age, loyalty for the brand, someone famous in advertisement, stereotype that only women wear makeup, knowledge of drag queen and advertisement influence the purchase decision represent changes in the dependent variable, the Nagelkerke R Square is of 0,329 what is very low to determine variations in dependent variable by independent variables. But in logistic regression models when they are variables that are classified, the more useful indicator is the accuracy of the model which is 80.5%.

Table 14, Model summary

Step	-2 Log likelihood	Cox & Snell R Square	Nagelkerke R Square
1	323.631a	0.218256652	0.328970725

Source: Own elaboration, ouput from SPSS Statistics.

A new logistic regression model is built, using the significant variables under the Omnibus test coefficient from the previous model, in order to provide a better understanding of the factors or variables that influence the determinants of the purchase when a Drag Queen appears in an advertisement.

$$\text{Ln}\frac{P}{1-P} = a + \beta1X1 + \beta2X2 + \beta3X3 + e$$

Following that idea, the new logistic model will contain the following variables

Variables:

X$_1$ Loyalty for the brand

X$_2$ Stereotype that only women wear make up

X$_3$ Knowledge of drag queens

The statistical significance of the variables of the new model would be:

Table 15, Variable in the equation.

		B	S.E.	Wald	df	Sig.	Exp(B)
Step 1a	Loyalty	-0.740	0.281	6.953	1	0.008	0.477
	Stereotype	-1.898	0.306	38.435	1	< 0.001	0.150
	Knowledge	1.460	0.305	22.972	1	< 0.001	4.304
	Constant	0.969	0.320	9.151	1	0.002	2.635

Source: Own elaboration, ouput from SPSS Statistics.

The regressors of the equation for loyalty was -0.740, for Stereotype was -1.898 and the knowledge of drag queens was 1.460. and the significance of each of those variables are representatives as it is seen in the table.

$$\boldsymbol{Ln}\frac{P}{1-P} = \textbf{0.969 - 0,740 X}_1 - \textbf{1.898 X}_2 + \textbf{1.460 X}_3 + \text{e}$$

o   The coefficient of X$_1$ is -0.740. This indicates that if a woman is not loyal to the brand, the likelihood to influence on purchase decision when having drag queens in advertisement would decrease in 0.74 no much more than the first model with all the variables that decrease 0.718 units.

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- The coefficient of X_4 is -1.898. This indicates that if a woman belief that the makeup is only for womans, the likelihood to influence on purchase decision when having drag queens in advertisement would decrease in 1.898 units, almost the same as the first model decreasing in 1.894 units.

- The coefficient of X_5 is es 1.460 This indicates that if the woman knows about drag queens, the likelihood to influence on purchase decision when having drag queens in advertisement would increase in 1.460 units a little bit less than the first model that increase in 1.470 units.

Using these findings, we are able to demonstrate that the aforementioned three factors have a statistically significant impact on the model, particularly the variable representing knowledge of drag queens.

5. Results and Discussion

It is important to note that, although this study indicated positive results regarding the inclusion of drag queens in advertising, there are authors who argue that advertisements with explicit inclusions should not be made, and that advertisements with this content may have a negative effect. There is a debate in the advertising industry, while some studies indicate that the inclusion of these figures can have a positive effect on brand perception and inclusion, others argue that explicit advertising of stereotypes or gays and lesbians can be counterproductive.

While the women surveyed were not asked whether they would feel identified or represented if drag queens were included in advertising, they did indicate a positive perception of it. Ciszek & Pounders (2019) complements this study with the perceptions of gays and lesbians who do seek to identify with a brand. The women interviewed do not perceive that the advertising currently being done by makeup brands is novel or appealing. And most of them made clear what they would like to see in make-up advertisements, that if we compare with those that currently exist, not one of them satisfies what they would like to see. Practically everything is digitalized and in the social networks we see the beauty standards that these same companies set, and that no woman except a model meets. That is why women want to see real skin, without so much editing and despite not having had many women interviewed over 35 years, it is important to emphasize that advertising aimed at this age range and older is minimal regarding makeup, only skin care advertisements are seen, which is still in the beauty category but are different purposes.

According to Frankel & Ha (2020) , and Oakenfull & Greenlee (2005), companies would be making a mistake by advertising with explicit gay or lesbian content because it would be counterproductive for the companies, since beyond considering that their majority market, which is heterosexual, has this stereotype, they also have the perception that drag queens are not trustworthy, which would not bring any benefit to use drag queen culture as a marketing strategy. However, according to the surveys of

this research, most women indicated that for them there is no stereotype that only women should wear makeup. This study as well as those of Peters (2021) and Hensley et al. (2019) have shown that advertising with an inclusionary purpose would have a positive effect on consumers. And not only on consumers who are directly related or identified with the advertising but would encompass a market that needs this type of advertising, which encompasses the entire LGBTQ+ community.

Both in the logistic regression model and in the results of the surveys, the variable to analyze the influence that advertising has on the purchase decision. For the women interviewed, advertising influences approximately 59% of them. Many advertisements as indicated by Gustafsson (2017) advertising beyond being persuasive at the time of purchase must generate something in consumers, either that they feel identified or that catches their attention. Thanks to the surveys conducted, there are some important points regarding what a makeup advertisement should have. According to the results found, women do not feel identified with a model that clearly follows a standard of beauty with fine features, no acne, almond-shaped eyes, etc. In this 21st century, due to social networks, much importance is given to appearances and above all to what would be catalogued as "pretty" in this case the model. However, women want to be identified, to see some imperfection either acne or wrinkles in advertising, and therefore see women of different age ranges.

Another important variable for advertising is that it should be eye-catching to the consumer, because if an advertisement captures the consumer's attention, it will stay in her mind and the next time she goes to buy makeup she will remember this advertisement. The women surveyed find makeup advertisements without any type of differentiation, for them all advertisements look the same, a model showing off a foundation or a lipstick in her hand, however they would like to see something creative, and this is where the drag queen variable comes into consideration, since they are known as makeup experts and creative. Regarding a stereotype that only women should wear makeup is a variable to consider but according to the results of this study, women who are the primary consumer, do not have that stereotype as men probably do or do not.

Complementing and supporting the conclusion of this study, there is the variable if a drag queen would be a good ambassador, and according to the results of the surveys, the characteristics that a brand ambassador should have match the characteristics of a drag queen. The makeup of drag queens are usually striking, it should be noted that there is not a type of makeup for drag queens, each one of them develops their own person not only in attitude and personality but also with respect to their appearance which includes makeup, for example there are some that their makeup is with oriental trend, others that may have the base of white, etc. For a matter of creativity drag queens would be fulfilling that requirement. Then with respect to trust, since they use a lot of makeup for their presentations, they would not represent a company that does not have good products, since the ambassadors must use these products and of course be suppliers of the brand. The third most important characteristic for the women interviewed is empathy and although the drag queens may have a great personality, it is in them to be cheerful and extroverted because in their presentations they are like that.

Although the drag culture is in full development in Prague and there are still places where they perform therapy for homosexuals so that they do not have or have less attraction to a person of the same sex, the results of the survey indicate that only 23% of consumers would not buy a makeup with a drag queen in advertising, and of this group of women half would not buy due to personal reasons, The other half indicated that their make-up is too exaggerated, but it should be emphasized once again that a drag queen can do anything from very elaborate make-up to neutral tones like those currently seen on models, but with certain characteristics that can be identified with drag queens, such as eyebrows, eyelashes and the way they apply make-up.

According to the surveys, 77% of women would be willing to buy a make-up brand with a drag queen in the advertisement, these results are observed in the logistic regression model where according to the results the prediction that they will indeed buy with a drag queen advertisement amounts to 0.88, which if we convert it to a percentage is similar to the surveys, of course in the model the significant variables are brand loyalty, the stereotype if only women should use make-up, and the previous knowledge of drag queens.

6. Conclusion and limitations

6.1. Conclusion

It is almost impossible to satisfy all your target audience with an advertisement, there will always be a group that does not feel identified, that does not like or that is not relevant to them, but there will also be loyal consumers, thanks to the surveys conducted we can say that the vast majority of people advertising does not influence their purchase and especially if there is an advertisement that they do not like, they will continue buying their favorite products. And above all there are factors that influence more on the purchase decision such as quality, price, availability, however they are very specific factors to be evaluated in this research, since we are not evaluating a specific company but in general the blush of makeup and if an advertisement with drag queen would have a positive effect or not.

The logistic regression indicates that for an advertisement with a drag queen to be successful, the brand that makes it must have loyal customers, this being a very important factor that companies must work not only in their products but in the vision of the company itself. The fact that they know the culture adds up, but thanks to the interviews that were conducted it is possible that people do not even recognize that it is a drag queen in an advertisement, it may be possible that they believe that it is a woman with a more striking makeup. Also, one result that may open the door to this type of advertising is that people whose buying decision is influenced by advertising would be more likely to buy with a drag queen in advertising.

But it is essential to bear in mind that each and every company and product is unique. Also, the use of drag queens in advertising should be done in a way that is genuine and does not exploit the performers in any way. In the end, it is up to each company's brand to do a thorough analysis to determine whether or not incorporating aspects of this culture into their marketing efforts is suitable and will be successful in reaching their intended audience.

Thanks to the comments from the semi-structured interviews as well as those people who in the survey in the "other" part made clear their opinion that a person who is a drag queen is completely seen as normal, that it is up to each person to identify themselves as they like, that is why tolerance is important, and above all the world now is a lane of what is being ok is so much wider. And with the comments on the interviews, it can be concluded that the more grounded in love we are in acceptance of each other, the better we are and the more human we are.

6.2. Limitations

When carrying out this empirical research, it is necessary to bear in mind the constraints, because of the possibility that these may influence the quality and validity of the research. The study is subject to a few restrictions, some of which are detailed below:

- o The sample: The sample selection did not have an approximately equal quantity of participants across all age ranges. Most of the women who were interviewed fell somewhere between the ages of 26 and 34, as indicated by the data. The interviews were conducted in a variety of locations across Prague; however, they took place in shopping malls in the commercial center rather than in the outskirts of the city. Because certain parts of the population were not taken into consideration, it is not possible to generalize the findings to the entire population. One of the limitations of the sample is that some participants were unable to be interviewed since they were unable to communicate in English. This was especially true for people over the age of 40.

- o Semi-structured interviews: They have some benefits, such as the ability to deliver more in-depth information, but they also have some negatives. There is a possibility that the author will influence the unstructured questions. It is probable that they influenced the responses provided by the participants. Not only is the constraint apparent during the interview itself, but it also manifests itself throughout the interpretation of the data. In addition, the author is not an

expert in conducting this kind of interview, thus there is a lack of uniformity in all the questions, which makes it impossible to do an analysis of the responses.

o Sensitive issue: The country's historical importance in Eastern Europe is one aspect that should be taken into consideration. Under the communist dictatorship that was in place in Czechoslovakia at the time, being homosexual and expressing gender in a way that did not conform was deemed a crime. Although the Czech Republic has made significant progress in accepting the LGBTQ+ community since the fall of the communist regime in 1989, some Czechs may still be reluctant to discuss topics that are regarded as being controversial or taboo. This is because the Czech Republic was a communist country until 1989. This might result in a lack of acceptability for those who flout social standards about gender and the expression of sexuality, such as drag queens. In addition, Czech society has a reputation for being more reserved and less expressive in public settings, which might result in a negative attitude towards drag queens who are notable for their conduct or appearance.

o Quantity of variables: Although several variables relevant to the research topic were examined, it is possible that other related variables may also affect the results. Therefore, it is recommended that future studies address a broader set of variables to obtain a more complete understanding of the topic.

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8. Appendix

8.1.   Questionnaire

Please take this survey only if you are from Prague - Czech Republic or if you live in this city for at least 5 years.

1. Please select an age range

    ☐ 18 – 25   ☐ 26 – 34   ☐ 35 – 40   ☐ More than 40 years

2. For what purpose do you buy makeup today or on your last purchase

    ☐ Professionally   ☐ Personal use   ☐ Other _____

3. Does current makeup advertisements influence on your purchase decision

    ☐ Yes   ☐ No

4. If your favorite makeup products have an advertisement that your dislike, would you stop buying them?

    ☐ Yes   ☐ No

5. What do you think about the current makeup advertisements
    ☐ Only shows models
    ☐ Neutral makeup
    ☐ No catching attention
    ☐ All advertisements looks the same
    ☐ Nothing to critique

6. What would you like to see in makeup advertisements? (Multiple choice)
    ☐ Colorful eyes / Bold lips
    ☐ With and without makeup
    ☐ Not models
    ☐ Creative makeup
    ☐ Other _____

7. Select only 3 characteristics that a makeup ambassador should have.

    ☐ Creativity
    ☐ Empathy
    ☐ Confidence

☐ Physically good looking
☐ Someone famous
☐ Outgoing
☐ Objective
☐ Other _____

8. Would you buy makeup just because your favorite influencer or a celebrity you admire advertises it

☐ Yes   ☐ No   ☐ Maybe

9. Do you think that only women should wear makeup

☐ Yes   ☐ No

10. Do you know Drag Queen culture?

☐ Yes   ☐ No (if no please read below)
                              *Drag queens are men that use make-up as a woman to perform, please continue with question 8

11. Would you buy from a brand that uses Drag Queens in their advertisements as an ambassador?

☐ Yes (Please go to question 13)
☐ No (please go to question 12)

12. Only if you answered the last question "NO". Why would you not buy a makeup brand that puts drag queens on advertisements? (Multiple choice)

☐ Inappropriate
☐ Looks exaggerated
☐ Make-up is for women's
☐ Rather no say
☐ Other _____

Thank you for your time the questionnaire has been completed

13. Why would you still buy makeup with drag queens as ambassadors (Multiple choice)

☐ They are experts with make-up
☐ They are creative
☐ They have tried a lots of brands
☐ They show confidence
☐ The ambassador does not affect my loyalty to certain brands/products
☐ Other _____

Thank you for your time the questionnaire has been completed