

The lifecycle of a social media beauty trend: a case study of the Instagram body.

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The Lifecycle of a Social Media Beauty Trend: A Case Study of the Instagram Body

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Abstract

The study pursued the creation of a functional model of the typical lifecycle of a social media beauty trend. Within the fashion and consumer goods industries, lifecycle models already exist which explain the typical manifestations of products and trends, chronicling their interactions with consumers from their introduction to their exit from the market.

In the last decade especially, social media has established itself as both a breeding ground for beauty trends and a cultural meeting point for interactions with these trends, which drive billions of dollars in consumer spending. This is exemplified by the Instagram body, a body type characterised by a small waist, thick thighs, and large buttocks. Despite the popularity of this social media-driven body type in the last decade, no model currently exists to explain its lifecycle.

As such, the study sought to create one using the Instagram body as a case study and close the existing research gap. To achieve this, interviews were conducted with groups identified as stakeholders in both the social media landscape and offline beauty endeavours. These were social media content creators, fitness professionals, and a cosmetic surgeon. Additionally, an analysis was conducted of the song lyrics on the U.K. Official year-end charts from 2010 to 2019 to map out references to the Instagram body. Finally, an analysis of YouTube video titles with the search term 'big butt' from 2010 to 2019 to map out content changes during this period.

The study produced a six-stage social media beauty trend lifecycle which consists of the emergence phase, the mainstreaming phase, the normalisation/ peak phase, the criticism/ fatigue phase, the discard phase, and the retrospective phase. The study also identified several stakeholders who influence the lifecycle such as social media content creators and traditional celebrities as well as several factors such as the social media algorithm and content fatigue. Finally, the study identified gender as a factor in the manifestation of these trends in that they disproportionately affect women and its treatment could lead to instances of misogyny.

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Chapter 1: Introduction

The last decade has seen an increase in the use of social media platforms around the world and several academic studies have emerged exploring its impact on consumers' mental health and body image, consumer behaviour, and the inner workings of influencer-based marketing (Khamis, Ang and Welling, 2016; Glucksman, 2017).

This thesis seeks to develop a working model of a social media beauty trend lifecycle (social media beauty trend lifecycle) by focusing on the Instagram body as a case study example.

1.1 Background

1.1.1 The Rise of Social Media

Defined as interactive technologies that allow for the exchange of data across virtual networks and platforms among users (Ober and Wildman, 2015), social media have emerged as one of the most significant communication tools of the modern world, with its influence stretching from popular culture (Ohiagu and Okorie, 2014) to politics (Oates and Moe, 2016).

By the 2000s, internet use around the world reached 1 billion users (Murphy, Roser and Ortiz-Ospina, 2018), which led to the creation of early social media sites. Facebook, for example, was founded in 2004, and rose to prominence, securing 800 billion users by 2012 (Chilana et al., 2012). Instagram, a photo and video-focused social media platform, was founded in 2010 and had secured 1.28 billion users by 2021 (Dixon, 2022). Today it is recognised as one of the most influential digital communications platforms, especially in the beauty and fashion industry, with 90% of beauty-related posts online in 2020 being published on the app (Kolsquare, 2021).

As a photo and video-sharing application, Instagram allows for the publishing and accessing of visual content from users all over the world, both those they follow and those they don't (see fig 1)



Fig 1. A typical Instagram feed (Protocol, 2022)

Across Instagram, users are known to share content of various mediums and niches, with many developing a follower base on social media and receiving financial and non-financial incentives to promote various products and services to their followers (Khamis, Ang and Welling, 2016).

Termed 'influencers', these individuals are at the centre of a billion-dollar marketing sub-niche that includes the promotion of everything from financial to beauty products (Choi et al., 2011). In the case of the latter, these influencers tap into not just consumer needs but the existing beauty ecosystem which exists online (Forbes, 2016).

1.1.2 Beauty Culture Online

As consumers are able to share and interact with content on social media, an online beauty culture has emerged, as well as a unique beauty ecosystem which comprises social media accounts that perform specific functions. One niche of Instagram accounts that have become popular in the last decade is beauty/body goal accounts, which are a form of 'feature' accounts. While they have not been explored extensively within academia, these feature accounts have been documented among content creator resources online such as The Travel Scribes (2020). These accounts are curated pages of user-generated content focused on specific types of beauty or bodies, featuring video and picture content of people that match up with this idea of beauty. Examples of these include pages for women of specific races such as the page @the_blackbeauties and pages focused on fashion inspiration such as @asaqueenoffashion (see fig 2).

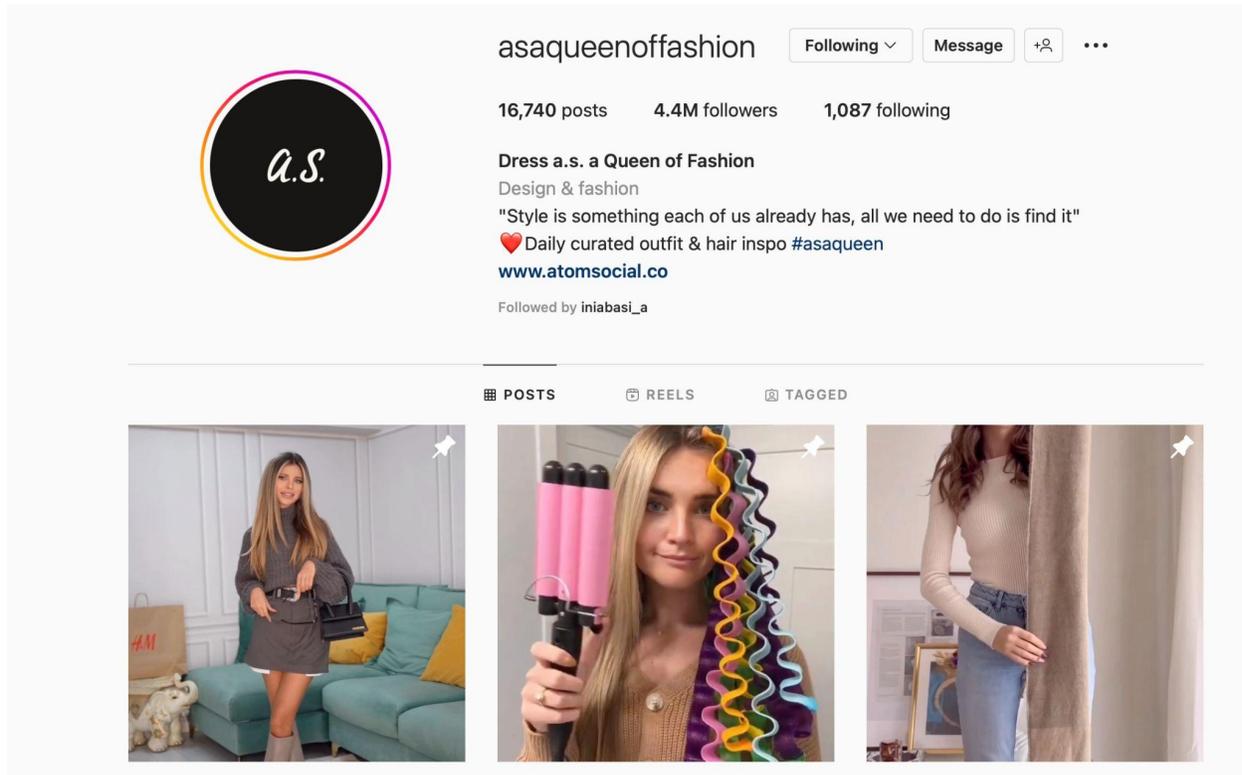


Fig 2. A social media beauty account (Instagram, 200)

Oftentimes, these accounts are managed by a specific individual or a team of moderators who source the content posted in a number of ways. Some accounts encourage followers to send in their own content via direct message, some ask those wishing to be featured on the page to post their content and tag the page to get noticed and some independently seek out content in their niche.

The online beauty landscape has also intersected with the concept of body standards and ideals. Defined by Yan and Bissell (2014) as the individual or collective physical attributes that are glorified within society and aspired to, beauty standards have existed for centuries within society and have evolved along with it. In the last century, there have been various body standards within western society such as the toned and athletic supermodel body of the 1980s (Wang, 2016), the emaciated Heroin chic look of the 1990s (Wallerstein, 1998), the buff or yoga body of the 2000s (Harrington, 2022) and the Instagram body or Instabody of the 2010s (Brown, 2022).

Characterised by a small waist, thick thighs and a large backside, the Instagram body came into prominence in the 2010s through popularity online but was also brought to the fore through celebrities Nicki Minaj and the Kardashians (see fig 3 and 4).



Fig 3. Rapper Nicki Minaj performing (Westside Gazette, 2022)



Fig 4. Instagram post from Kim Kardashian (Instagram, 2021)

The popularity of this body type during that time is further demonstrated by the Brazillian Butt Lift, a procedure often used to attain this body, which has become one of the most requested surgical procedures in the world despite its unusually high mortality rate (Frame, 2018).

Major stakeholders within the online beauty ecosystem include traditional celebrities and social media content creators and influencers who garner a following by uploading content, usually within the beauty and lifestyle niche (see Fig 5 and 6). These creators are recognised as having become part of a new class of internet-manufactured celebrities who often enjoy a relatable yet aspirational relationship with their followers (Evening Standard, 2021).



Fig 5. Content creator Jacelyn Forbes (YouTube, 2019)

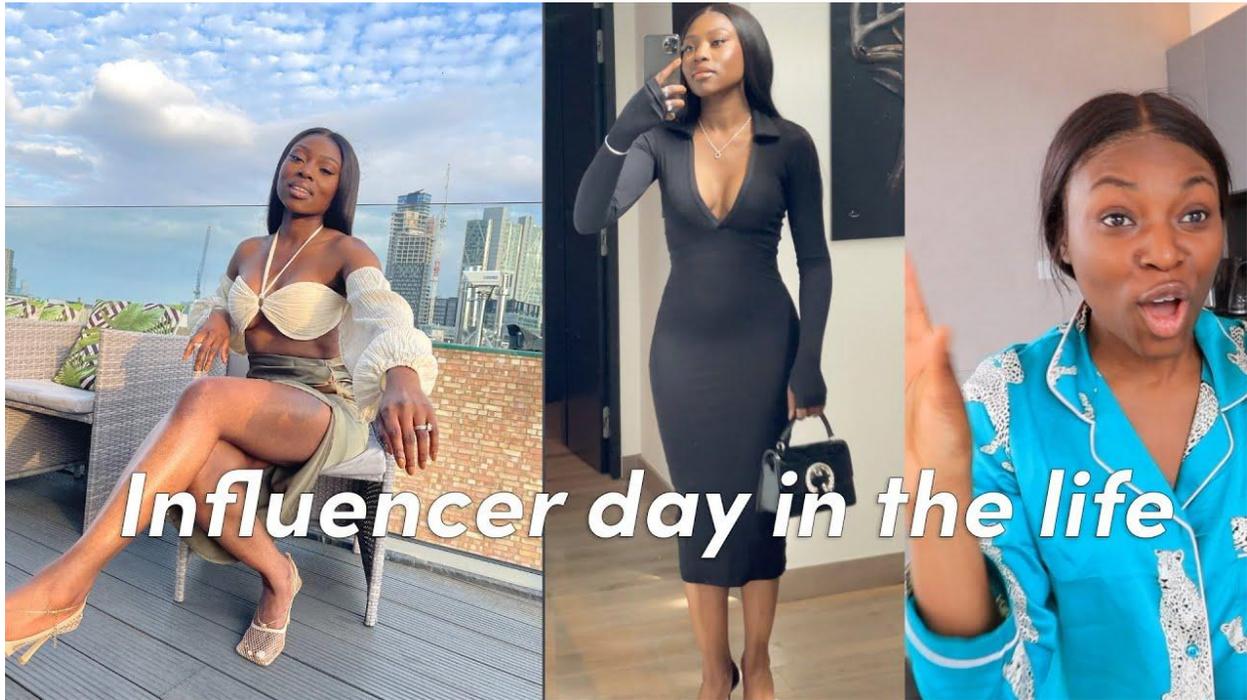


Fig 6. Content creator Patricia Bright (Youtube, 2021)

This content often includes beauty tutorials, product reviews, video logs (vlogs) of daily life, and so on. Often termed 'Influencers', these content creators have been identified as having both a direct impact on the behaviour of their followers by influencing buying decisions directly or in

more subtle ways (West, 2022; Coco and Eckert, 2020). This new class of stakeholders have also been identified as a driver of trends online and as a factor in the popularity of specific trends among their audiences (Nurfadila, 2020).

1.1.3 Online Trends and Cycles

Since as early as the 1960s, consumer behaviour has been quantified and analysed through the use of trend lifecycles. Defined by Merriam-Webster (2018), as ‘a series of stages through which something (such as an individual, culture, or manufactured product) passes during its lifetime’. Within the fashion and beauty sector, one of the most applied is the fashion lifecycle model, which is widely attributed to Nystrom (1928) but where attribution to a specific originator is vague when referenced within the fashion industry. Nystrom has been identified as the earliest originator and as such, is credited for the model within the study.

This lifecycle shows five distinct stages in which a fashion product enters and exits the market; the introduction, growth, peak, decline, and obsolescence stages. Through these 5 stages, a fashion product is believed to be introduced to the market by a fashion leader, attains growth within the market via social contagion (Sproles, 1981), reaches a peak of popularity and financial viability, experiences a decline in popularity due to market saturation, and finally exits the market and becomes obsolete after being discarded by consumers.

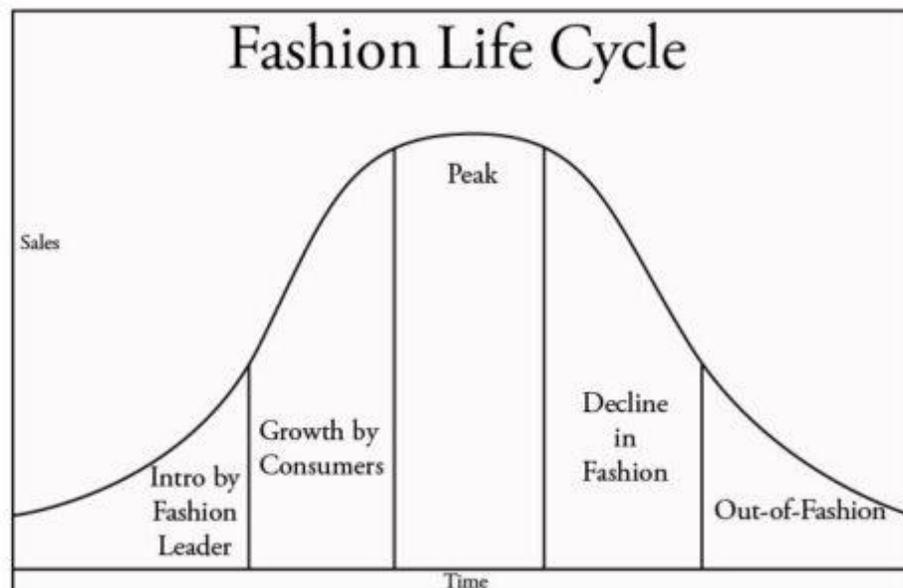


Fig 7. The fashion lifecycle (Nystrom, 1928)

Having been in use since the 1960s (Wasson, 1968), the fashion lifecycle is leveraged by marketing professionals when designing campaigns (Rink and Swan, 1979). Typically, when a beauty or fashion-focused business is preparing to introduce a new product into the market, consideration must be given to how consumers typically respond to products including how long the product will likely remain profitable within the market, how it may be introduced to consumers and what factors may lead to a successful lifecycle (Kirsch, 2021).

As more beauty brands are leveraging social media and influencer marketing to achieve corporate goals (Stubb, Nyström and Colliander, 2019), the need emerges for an understanding of how trend lifecycles occur online as well. As such, there is value in updating current models to reflect the modern realities of social media and beauty standards.

1.2 Rationale

Since the Nystrom (1928) model became widely used, the world has evolved both in terms of communication channels and consumer behaviour. At the time of the model's creation, media were dominated by a one-way flow of communication in which media tastemakers and gatekeepers spoke to the general public who, in turn, had limited means to respond (Apuke, 2017). Now, social media are at the forefront of modern communications and offers multiple ways of communication such as one-to-one, one-to-many, many-to-many, and many-to-one (Jensen & Helles, 2016). This is evidenced in the content creator/social media influencer industry in which everyday people may garner a following independent of traditional gatekeepers and consumers can easily share their opinions on what is now a digital meeting space (Postill and Pink, 2012).

Additionally, trend behaviour on social media has been found to be distinct from its traditional predecessors. Instagram for example, represented one of the first social media platforms that were distinctly image-focused (the name Instagram itself is a portmanteau of the words "instant camera" and "telegram." (Lang, 2015). The platform has been recognised as a shaper of online visual aesthetics and establishing a culture of social media consumption that centres around visual content (Leaver, Highfield and Abidin, 2020). Its popularity over the last decade has also set the stage for more visual-centred social media platforms such as TikTok. The popularity of Instagram and subsequent visual media platforms has also had a noted impact on the speed of the trend cycle. Haenlein et al. (2020), for example, found that trends on the popular social media platform TikTok have a lifespan of only a few weeks, indicating that social media users cycle through trends at a faster rate than in a pre-social media era.

The consumer landscape has changed significantly in the near-100 years since the creation of the Nystrom model but a lifecycle model that is unique to the social media landscape is yet to be developed. This is the research gap that is addressed in this study. The current research offers a grounding for future academic and industry exploration of the social media landscape, beauty standards, and digital communication.

1.3 Aims

This study aims to explore the lifecycle of a social media beauty trend using the Instagram body as its case study example.

1.4 Objectives

The research pursues the following objectives:

- RO1: To produce a working model for the lifecycle of a social media beauty trend
- RO2: To identify and critically examine the various manifestations of the Instagram body trend online
- RO3: To investigate the perception of influential stakeholders in the online beauty ecosystem specifically related to the Instagram body
- RO4: To close existing research gaps and contribute to the existing body of knowledge regarding social media and their impact on contemporary beauty culture

1.5 Research Questions

The following research questions were identified based on the gaps in existing knowledge, which will be explored in the literature review in Chapter 2:

- RQ1: What are the different phases and their characteristics within the lifecycle of a social media beauty trend?
- RQ2: What are the factors that influence the various stages of the social media beauty trend lifecycle?
- RQ3: Who are the stakeholders that influence the various stages of the social media beauty trend lifecycle?
- RQ4: What is the role of gender within the manifestations and impacts of these trends?

Chapter 2: Literature Review

The research was informed by existing literature on the subjects of body image, social media, and trend cycles. This literature was sourced from peer-reviewed journals, books, and conference papers.

This review helps to achieve RO1 (to uncover the current state of beauty trends and the digital ecosystem) by conducting an in-depth review of the existing literature regarding beauty trends and the digital ecosystem. With this theoretical foundation provided, the study will be able to determine the connections between beauty trends and their manifestations online.

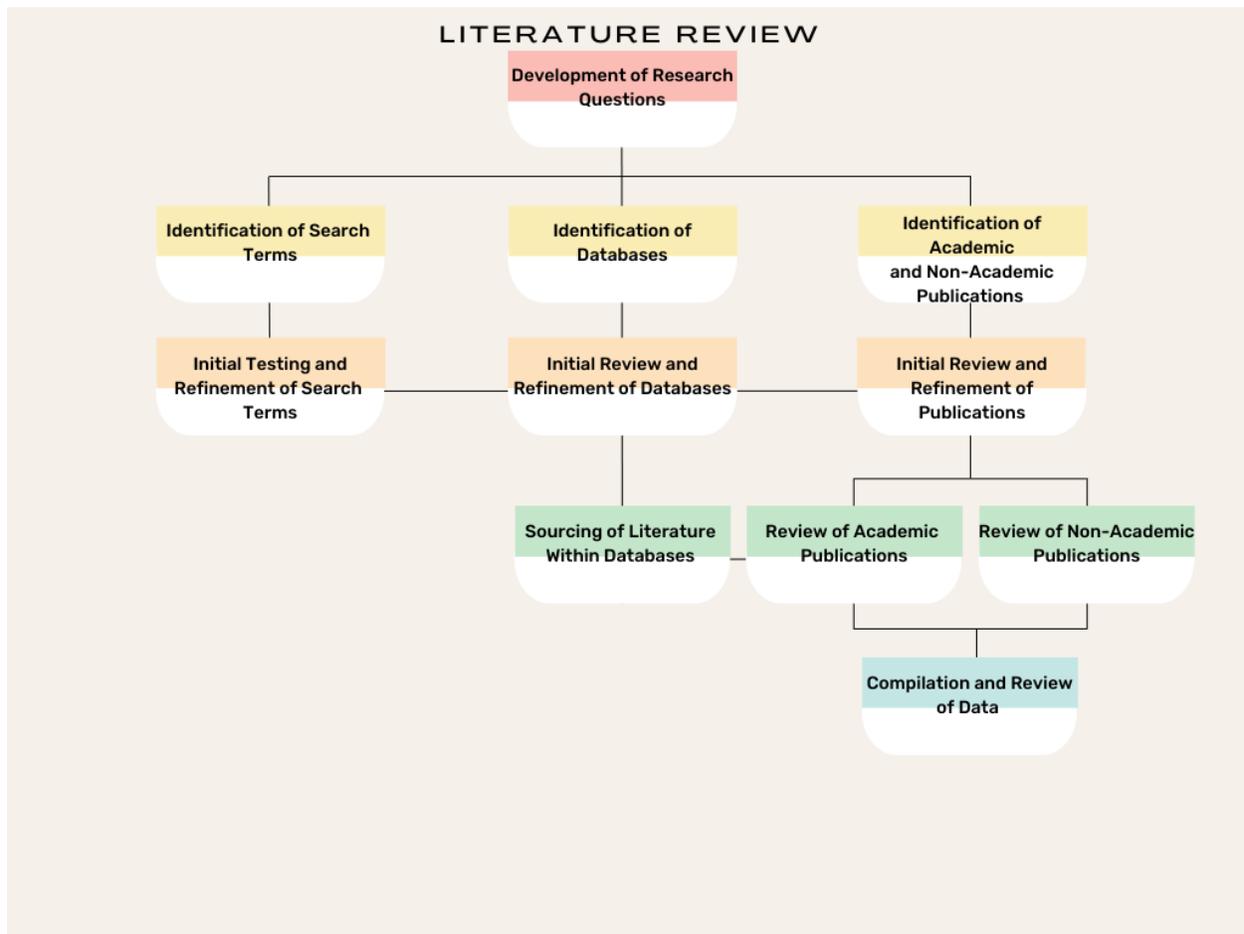


Fig 8. Literature Review Development

Table 1 presents the structure of the literature review.

Section	Details
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Body Image	<ul style="list-style-type: none"> • The concept of body image and its exploration within academic study thus far • The relationship between gender and beauty standards and its observed unequal impact on women • The evolution of beauty standards and the factors influencing them • An analysis of the beauty trends from the 1980s to the 2010s
The Social Media Landscape	<ul style="list-style-type: none"> • The origins of social media • The influencer industry • Social media escapism and its intersections with body ideals • Social media dysmorphia
The Fashion Lifecycle and Lifecycle Models	<ul style="list-style-type: none"> • An introduction to lifecycles • The fashion lifecycle • Social media trends • The role of social media in modern trends

Table 1. Literature review format

2.1 Body Image

Official literature from the UK’s Government Equalities Office defines body image as, “the way we think and feel about the size, shape, weight and overall appearance of our bodies.” Cash (2004) describes body image as a complex psychological experience of embodiment and notes that while it is not exclusively related to one’s physical form, body image is especially concerned with the physical. This connection to the physical is often the focal point of public discussion around body image. This indicates that while, as Cash points out, body image is not solely about physical appearance, much of the existing discussion and understanding of it is tied to it. This definition will be used for the purpose of the current study as it is mainly concerned with the phenomenon of beauty trends which centre on the physical, though it also likely impacts consumers’ mental health.

Body image as a phenomenon has been explored by academics, with research dating back to the 1970s. Much of this research in the 20th century had to do with body image disturbances among women, often with regard to eating and mental health disorders (Slade, 1988; J. Kevin Thompson, 1990; Shontz, 1974). Since the 21st century, academic attention has shifted focus towards the relationship between body image and the media (Andsager, 2014; Tiggemann, 2014) combined with other factors such as gender (Murnen and Don, 2012; Buchanan et al., 2013). Existing literature in this area also seems especially concerned with individuals’ beliefs

and feelings with regard to their own bodies, whether this is the promotion of positive body image (Tylka and Wood-Barcalow, 2015) or the exploration of negative body image as a phenomenon (Cash and Smolak, 2011).

Body image as an academic study is a complex one, often encapsulating other phenomena, which may occur as a result of positive or negative body image. These include eating disorders (Benowitz-Fredericks et al., 2012), cosmetic surgery (Jones, 2012), and commercial advertising (de Lenne et al., 2021). It has been observed, however, that a majority of these studies, as well as the general focus of body image within and outside academia, have focused on women (Helms, O’Hea and Corso, 2008; Pruis and Janowsky, 2010; Watson, Lewis and Moody, 2019).

Additionally, Feingold and Mazzella (1998) conducted a meta-analysis of 222 previous studies from over a 50-year period and found that there was a significant gap between women and men in terms of body image and that the number of women with poor body image was on the rise. Markham, Thompson and Bowling (2005) found that body-image esteem, global self-worth, appearance comparison and internalisation of the thin ideal were collectively the most significant contributors to body-image shame among female undergraduate students. This is in line with other studies such as Afful and Ricciardelli (2015), which found that the body image and self-esteem of individuals, especially women, are affected by existing body standards. This suggests that not only are women most affected by beauty standards but that several societal factors lead them to poor body image. On the other hand, several factors have also been identified as contributors to positive body image. For example, a study by Cohen et al. (2019) found that exposure to body positive content on social media has a positive association with young women’s body image. Other studies on the topic such as Watson, Lewis and Moody (2019), Pruis and Janowsky (2010) and Helms, O’Hea and Corso (2008) also focused on body image and various demographics of women’s relationships with it.

It should be noted that the body ideals being pursued by consumers have not been consistent over time. Victorian times favoured an hourglass figure (Seleshanko, 2012), for example, while the 20th century saw several body trends such as the thin, waifish flapper look of the 1920s (Hart, 2015), the curvaceous look of the 1960s, the fit supermodel look of the 1980s (Wang, 2016), the Heroin chic look of the 1990s (Acevedo, Warren and Wray-Bliss, 2009), the yoga body of the 2000s (Anderson, 2015), and finally, the Instagram body.

With body image having such ties to beauty standards, it forms the foundation for an understanding of the latter which, in turn, manifests in the creation of beauty trends both online and offline.

2.2 Body/ Beauty standards Introduction

Beauty standards are described as the individual or collective physical attributes that are glorified within society as the ‘ideal’ and to which those within society are expected to aspire to (Yan and Bissell, 2014).

Within academia, there is debate regarding both the origins and purpose of beauty standards, as well as their subjectiveness or universality. Yarosh (2019), for example, argues that beauty standards exist from an evolutionary standpoint, with what individuals find attractive emerging from an inborn desire to seek out fertility and virility in potential mates. However, this standpoint has been countered by other studies such as Shea (1997) and Kumara and Jayawardhana (2018) who argue that many existing beauty ideals are created and marketed to the public for profit-making purposes by corporations and other stakeholders such as the fitness industry, the fast food industry, and the medical technology sector and that they also depend on eurocentric ideals which exist as a byproduct of colonialism.

The ideal beauty standard has also been found to differ based on a number of factors such as geographical location, cultural landscapes, and historical developments. For example, Souphiyeh Samizadeh (2022) found that within Asia, there is an emphasis on facial beauty and skin lightening, with some of the emphasis on beauty within the continent having ties to Taoist and Confucian philosophies. Gordon (2019) also found that beauty standards within Africa and the African diaspora have been impacted by the history of colonialism and slavery.

Historically, those who are perceived to have attained the beauty standard (and are thus deemed 'beautiful') have been afforded various privileges as a result such as higher career earnings (Hamermersh, 2011) and being perceived as more trustworthy and likeable by others (Etcoff et al, 2019).

Typically, beauty standards are communicated within society through a combination of interpersonal behaviours and, more recently, through the media. There is evidence that prior to the invention of the printing press, beauty standards and ideals were depicted through works of art, as were their transitions. Sorokowski (2010), for example, found that the leg-to-body ratio in the depictions of attractive women within artworks such as paintings and sculptures changed over historical periods, indicating that societal ideals changed over time. The study also found that the leg-to-body ratio for attractive men did not change as significantly during the same periods.

By the 19th and 20th centuries, print publications such as magazines, periodicals and newspapers were a prominent medium through which beauty ideals were created and communicated to readers. These publications acted as gatekeepers and indicators of what was deemed 'fashionable' within society and thus, were a means of communicating beauty standards to the masses (Alexander, 2015). Over time, these sorts of print publications have evolved to cover various geographical areas and access points. For example, Vogue magazine, an American fashion publication, began as a weekly newspaper in 1892 before becoming a monthly fashion magazine and launching its first international edition in 1916, eventually launching 26 international editions (Angeletti, Oliva and Petrillose, 2012).

Along with this, beauty standards and ideals have been communicated to the public via mass media such as television, billboards and popular culture (Rollero, 2022). However, these ideals

were not simply observed by consumers but acted upon as well. It has been found that individuals, especially women, often make alterations to their bodies in order to conform to existing beauty ideals. These changes often come in the form of weight loss-focused dieting, cosmetic surgical procedures, purchasing cosmetics and other consumer items, fitness regimens, and so on (Myers and Crowther, 2009; Thorne, 2007). The methods employed to conform to these standards have also been found to sometimes be very uncomfortable and even painful. For example, during the Middle Ages and Elizabethan period, pale skin was deemed attractive and a class marker, particularly among women. The paleness of skin indicated that the individual did not spend a lot of time in the sun performing manual labour and was also not afflicted with the diseases that often plagued the lower classes. During that time, Europeans were found to make use of a number of skin treatments such as Venetian ceruse in order to attain this pale appearance (Ngunan Adamu, 2019). Venetian ceruse, however, contained lead and was later found to lead to skin damage and even death in some cases. Even in modern times, it has been highlighted that the Brazilian Butt lift, which is a surgical procedure used to achieve the Instagram body, has an unusually high mortality rate (Frame, 2018) but has remained popular nonetheless.

It should be noted that much of the evidence regarding beauty up until the 20th-century centres around upper-class women who wished to signal status through their appearance. Likely due to the extreme wealth inequality which existed around that time (Lindert, 2000), it can be theorised that lower-class women had fewer opportunities to indulge in beautification and as such, 'beauty ideals' were mainly the foray of wealthy women. The attention paid to women in the literature and the visibility of prominent beauty ideals focusing on women's bodies, suggests a gender disparity within the phenomenon of beauty standards.

2.3 The Unequal Impact of Body Standards on the Genders

Historically, beauty and body trends have affected women at greater rates than they have men. Objectification Theory, coined by Frederickson et al (1997), states that women are socialised to internalise external views about their appearance and accept these views as their own. In doing this, women, more so than men, are prone to engage in self-objectification and monitoring of their own bodies. In the age of social media, this internalisation and self-monitoring have been found to have been exacerbated, especially with the use of image-sharing social media platforms (Kim, Seely and Jung, 2017), which offer endless streams of content through which women can self-monitor and compare themselves to others.

While men also partake in beauty culture to an extent, the social pressure of conforming to beauty standards and the social consequences of not conforming is believed to be felt most by women. This is reflected in consumer trends within the beauty market where, according to Insider Intelligence (2016), a majority of the consumers of cosmetic products are women, though more efforts have been made towards the late 2010s and early 2020s to include men in advertising for beauty products (Morosini, 2021).

Existing literature documenting body and beauty trends throughout the ages focuses on women's beauty standards, which would imply that a majority of beauty culture has been participated in by women, though not necessarily created by women. Although the history of women's body trends in the West can be documented and a timeline of their popularity given, few such resources exist for men's body trends. Additionally, when the modern body positivity movement emerged in the 2010s, its primary focus was the dismantling and confrontation of unhealthy body standards for women, leading to criticism of men being excluded from the movement (Phillips, 2021).

This gender disparity in beauty standards can be seen on social media as well, for example, plastic surgery accounts fixate on the appearance of celebrities and non-celebrities, where the subjects are predominantly female.

Finally, it has been observed that while the majority of beauty trends are directed towards and consumed by women, they are not exclusively created by them. Within feminist theory, there is a concept of the 'male gaze', which refers to the depiction of female subjects from the perspective of a masculine and heterosexual viewpoint, and their construction to appeal to this perspective (Mulvey, 2001). The male gaze has been extensively studied within academia and the focus of many studies has been towards how this manifests within the media, especially when the media are being developed by men (Lee, 2020; Loreck, 2016) and its impact on beauty standards. The effects of the male gaze have also been theorised within the fashion industry (Reichert and Lambiase, 2006) and these effects are believed to be bolstered by the insufficient representation of women in the industry. For example, within the existing fashion lifecycle model (Nystrom, 1928), apparel is typically introduced into the market by a fashion house and statistics from Business of Fashion (Pike, 2016) show that only 40% of women's fashion houses are headed by women. A more recent study showed that women made up only 12.5% of apparel and retail apparel companies in the Fortune 1000 (PricewaterhouseCoopers, 2019). This would imply that the trends which are being introduced are coming from male-controlled institutions to a majority-female consumer base

As such, It can be theorised that, due to the prevalence of the male gaze in the construction of media and within the fashion industry and the impact of both on the creation of beauty trends which are consumed mainly by women, the male gaze has had a disproportionate effect on women's beauty standards.

This evidence also helps to address RQ 4 (What is the role of gender within the manifestations and impacts of online beauty trends?) in that it offers a foundation for the understanding of how beauty standards intersect with the concept of gender historically and can guide the exploration of how they intersect within modern beauty standards and communication channels.

2.4 The Evolution of Beauty Standards and Their Influences

Body and beauty standards have been found to have an immense effect on many aspects of human life, including social interactions and health (Rhode, 2011). These standards are also so closely intertwined with these aspects of human life that it can be argued that one creates the conditions for the emergence of the other within popular culture (while the argument of which is the catalyst and which is the result can be debated).

Based on the evidence from existing literature, the following sources of beauty and body trends have been identified and will be discussed in the following sections: the global economy, fashion trends, political and cultural developments, and celebrity influences.

2.4.1 The Global Economy

There is existing evidence to suggest that the state of the national or global economy has an effect on the dominant body type within a society. More specifically, there is evidence to suggest that beauty trends which are able to signal wealth gain more popularity both among the upper and lower classes, which alludes to trickle down effect. First developed by Jhering (1883) and then adapted by Veblen (1899) with an emphasis on fashion, the trickle down effect states that the upper class distinguish themselves from the lower class through behaviour and consumption. However, cultural diffusion often results in trends 'trickling down' from the upper class to the lower class, who seek to emulate them. However, Veblen (1899) notes that once this diffusion is complete, the trend loses its appeal to the upper class. This effect on beauty and body standards has been observed both historically and in modern times.

In the ancient world, a larger body was deemed desirable, specifically as a sign of wealth during periods in history when famines and food shortages were fairly commonplace (Ferris and Crowther, 2011). Over time, as the supply of food to the populace became more consistent and with the onset of the industrial revolutions, the ideal appearance within societies shifted. In the 21st century, tans have become positive class markers as opposed to evidence of poverty (Hunt et al., 2011). Previously, the appearance of a tan was an indication that a person performed manual labour in the outdoors, which was common among the lower class (Correia, Silva and Duarte, 2021). However, by the mid-20th century, a tan was seen as a signifier of having enough wealth to indulge in vacations, especially during times of economic hardship such as the great depression during the 1930s (Mendese and Gilchrest, 2011). One of the first reported incidents of tanning being associated with wealth was in 1923 when Coco Chanel, the founder of the fashion brand Chanel, was seen with a tan during a vacation in Côte d'Azur in the French Riviera (Wilkinson, 2012). Decades later, after the end of World War II and the emergence of commercial air travel for non-celebrities who could now go on vacation, a tan was further solidified as a class marker.

“The key to the emergence and development of fashion seems to be social change: fashion emerges in societies which have some social mobility rather than a fixed and stable class structure” Entwistle (2015; p 62)

Not only has the emergence of beauty standards been linked to the global economy but Entwistle (2015) also argues that fashion (and beauty standards by extension) can only occur in a society in which social mobility is a possibility. This is because with the emergence of a new middle class, the upper class seek out ways to distinguish themselves and this often takes the form of fashion. In this sense, fashion and beauty trends act as tools during periods of class friction.



Fig 9. Coco Chanel with a tan in 1923. Source: Vox Media

Formerly, concepts like rich and poor, or capitalist and worker, were used to describe social differentiation. Today, the body is the 'class marker' that shows whether you are a first-rate or a second-rate citizen. Those who have the knowledge and the (financial) means to discipline, exercise and recreate their bodies belong to the élite. A perfect body signifies health, beauty, slimness, control, money and power (Simonsen, 2004, p. 7).

Specific body types are able to act as class markers partially independent of material wealth. Today, cosmetic surgical procedures such as the BBL are able to act as class markers due to their costs and association with celebrities and influencers (Atlanta, 2022a; British Association of Aesthetic Plastic Surgeons, 2016). Simonsen (2004, p.7) states, The increased public awareness not only of cosmetic surgeries themselves but of the costs associated with them indicates to the public that those who have undergone cosmetic procedures are likely in a certain financial situation. Commercially, there is also some evidence of cosmetic procedures

being attached to 'luxurious' or 'exotic' locations via medical tourism (Holliday et al., 2013) in locations such as Thailand.

Wong et al. (2011) found that consumer wealth was a greater indicator of the demand for elective cosmetic surgery as opposed to income. Hastings (2019) also observed a phenomenon on social media called the 'Rich Girl Face'. According to Hastings, this face is characterised by an extremely smooth, polished, and blemish-free appearance that is noticeable as the result of cosmetic treatments that are likely expensive. According to Dr Dirk Kremer, a cosmetic surgeon interviewed for the article, this look has become particularly coveted by millennial and generation Z women as a status symbol. He explains:

The puffed and plumped 'rich face' aesthetic is practically the new Louis Vuitton handbag in certain circles – an instant, recognisable marker of wealth and status

Kremer argues that those who possess these characteristics do not try to disassociate the look from the cosmetic procedures needed to achieve it. This is because by possessing physical features that are known to mostly be attainable through expensive cosmetic procedures, the possessor signals to the world not only that they are beautiful but that they are wealthy as well. This indicates that beauty standards and beauty culture are strongly linked to the desire to signal social status.

2.4.2 Fashion Trends

Fashion has been found to influence body ideals within society and vice versa and is often closely linked within the media. Examples of this include the 'flapper' look of the 1920s and the petite body that is associated with it (Hart, 2015) and the midriff-bearing looks of the 2000s, which coincided with a dominant body type that emphasised a flat stomach (Hoffman, 2015). Academics such as Entwistle also argue that clothing and the body should be jointly analysed as their proximity, both in societal treatment and physically, means that one cannot be fully separated from the other, even theoretically. As Entwistle (2015 p.25) states, "dress in everyday life is always more than a shell, it is an intimate aspect of the experience and presentation of the self and is so closely linked to the identity that these three – dress, the body and the self – are not perceived separately but simultaneously, as a totality."

However, it is debatable whether the popularity of a body type is capitalised on by the fashion industry to sell more clothing or if body trends are created as a result of changing fashion trends or if both cyclically influence one another.

In the case of the Instagram body, its emergence on the internet can be traced back to the early 2010s, with some of the earliest references to it in mainstream media around 2014 such as a BuzzFeed article titled '29 Reasons Why 2014 Is Already The Year Of The Booty' (Kruvant, 2014). The increase in popularity of the Instagram body also coincides with the rise of fast fashion during that same decade. According to Cachon and Swinney (2011), fast fashion is a

system that responds to consumer demands by producing fashion products in quick response to consumer trends.

In the 2010s, fast fashion became more accessible and popular among consumers partially as a result of the boom in eCommerce as well as the ability to mass market trends across social media (Nguyen, 2021). Due to the quick turnaround time of fast fashion, retailers in the space such as ASOS, FashionNova, and Shein can be seen as reflections of current fashion trends, especially among younger consumers with lower disposable income but a high interest in fashion. This rise can also be seen as reflections of the intersection between body trends and clothing trends (Suecarney, 2021).

Fast fashion brands are often credited as being responsible for a fashion sub-niche referred to as BBL fashion. The term 'BBL fashion' was first observed on Twitter and TikTok and refers to clothing, typically created and sold by fast fashion brands, that feature designs that cater primarily to a wearer with the body most closely associated with the Brazilian Butt Lift. According to Millie Team (2021), some of the common features of clothing under the category of 'BBL fashion' are cutouts, mesh, and body con (tight-fitting clothing) (See fig 9).

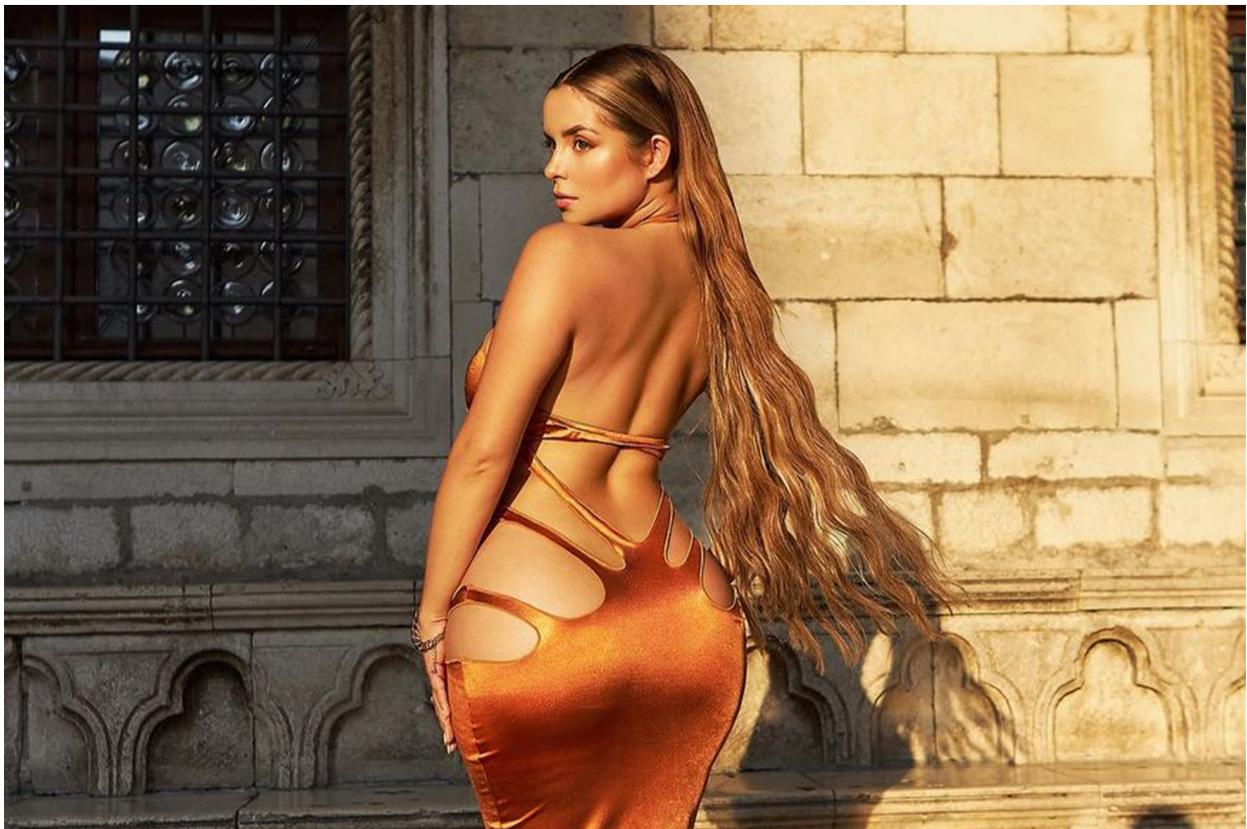


Fig 10. A model for a fashion brand (Ancre, 2021)

These features draw attention to the prominent features of the Instagram body such as the buttocks and thighs. The popularity of brands like ASOS and Shein among young women (Horton, Street and O'Brien, 2022) and their promotion and sale of 'BBL fashion' apparel further proliferates the Instagram body associated with it, potentially creating a cyclical effect of women feeling pressured to conform to this body type to fit into this clothing and more of this clothing being created to cater to this demographic. Fast fashion can also be identified as a catalyst for the mass marketing of body ideals in that, typically in the mainstreaming and normalization stage of the lifecycle, fast fashion brands are identified as promoting these ideals to a mass audience. This is in contrast to previous body ideals and high fashion trends which had a specific audience, usually, the upper class.

2.4.3 Political and Cultural Developments

Beauty and body standards are also observed to have emerged from significant political and cultural developments at given periods of time. More specifically, expectations of the female appearance have been found to shift due to these changes. These were explored in Matelski's (2011) *The Color(s) of Perfection: The Feminine Body, Beauty Ideals, and Identity in Postwar America, 1945-1970*. The study explored the evolution of beauty ideals within America in a post-WWII landscape and touched on the political and economic factors that influenced these changes.

In the United States, the late-1940's and 1950's expectations of the female body and fashion were found to favour the hyperfeminine (Mazur, 1986). During that time, cinched waists and a-line clothing were noticeably in vogue, with celebrities such as Marilyn Monroe, Grace Kelly and Rita Hayworth being the dominant beauty icons and themselves favouring a hyper-feminine appearance and demeanour (Hackett, 2021). Additionally, the fashion of the time has been found to be heavily influenced by Christian Dior's 'New Look' collection of 1947, which placed an emphasis on the female figure such as a full bust and narrow waist (Steele, Solero and New, 1997).

Matelski (2011) theorises that the emphasis on this curvaceous and hyperfeminine body type during that time was a result of the post-war cultural climate in the United States. Due to men being conscripted during World War II, American women received more opportunities to work outside the home in offices and factories, which had been mostly considered 'men's' work' up until that period. After World War II had ended, there was a significant societal desire to return to the pre-war cultural landscape of women in the home and in traditionally feminine roles. This emphasis on the hyperfeminine is believed to be an attempt to not only re-establish the end of the war by returning to this pre-war landscape but also to appease men in this society and assure them of their 'superior' society standing despite the previous advancement of women's opportunities outside the home. As Matelski (2011, p.52) writes, "many contemporaries attributed the preference for large-breasted figures to the infantilisation of American men; but favoring women with aggressive mammary glands was a way to sexualise, maternalise, and minimise women's power, in hopes to shuffle American women back to the kitchen and the bedroom." In this case, the change in women's beauty standards post-war was a means of not

only re-establishing the societal dominance of men but also an act of resistance to a changing world. But by the 1960s, second-wave feminism would take root within America and with it, a newfound independence and empowerment for women would occur. This period saw more advocacy for women's reproductive, economic, and political rights and this, inevitably, caused a change in the cultural landscape, including a pushback against the hyper-feminine ideals imposed on women post-WWII (Maxwell and Shields, 2018).

Women's beauty standards in the 1980s were also a reflection of the changing cultural landscape, specifically the cultural emergence of the 'working women' of that decade (Hobbs, 2018). The 1980s saw a significant increase in American women working outside of the home, with the number of women working in managerial jobs rising from 20% to 46% from 1978 to 2002 (Bureau of Labor Statistics, 2003).

This shift in the workforce was notably represented in American media, with several TV programmes centred around the modern working women and their daily realities during that time (Atkin, Moorman and Lin, 1991). This cultural shift was also represented in the dominant body types and fashions at that time. In terms of fashion, 'powerdressing' was seen in real-life white-collar working women and in their fictional counterparts in films and television shows. Powerdressing refers to a specific style of dressing that is constructed to denote that the wearer is in a position of power, especially in the corporate or political world (Akbari, 2008). Powerdressing for women in the 1980s was often characterised by high shoulder pads, double-breasted jackets, tailored pantsuits (which had previously been associated with professional men), and high heels (d'Avignon, 2017).



Fig 11. 1980s powerdressing (The Vou, 2022)

The body type that accompanied powerdressing and the professional woman in the media at that time was the 'supermodel body'. This body type typically featured a slim body, but one that

was noticeably toned from exercise (Howard, 2018), and this period of time also coincided with the fitness revolution of the 1980s where gym memberships and exercise-related content such as home videos became more mainstream (Sydel, 2021).

Both the powerdressing fashion era and the supermodel body associated with that time were representations of the cultural shift of women in the working world; the clothing being worn as a signifier of women's increased presence and power in the workplace (Schmidt-Rees, 2019) and the body that went along with the clothing was one that appeared to have been achieved through participation in fitness culture (Khazan, 2015), which would have required some level of economic empowerment - that could be attained because of the aforementioned power in the workforce.

Entwistle (1997b; 2000) also notes that the act of women power-dressing during that period not only signalled status to the world but those who did were also women who had come to think of themselves as ambitious and self-managing. Entwistle also states that the earlier guides which informed women on how to 'power-dress' acted as 'technologies of the self' (referencing Foucault (1985)) and had an impact on how the women in question acted towards their own bodies.

The 1980s was a time characterised by mass consumerism (Brookes, 1989) and this included the rise of the fitness industry, with home workout tapes and the fitness industry taking root around this time. A number of factors, including the media depiction of the 'supermodel body' are credited with driving the fitness craze of the 1980s in the United States, as consumers flocked to gyms and fitness centres not only to get healthy but to become 'beautiful' by media standards (McKenzie, 2013).

However, by the 1990s, a new body standard emerged, which was dubbed by the media as 'heroin chic'. This look was characterised by extreme thinness which, unlike the previous 1980s ideal, did not mimic the appearance of an active lifestyle. Instead, the heroin chic look of the 90s, leaned towards a waifish appearance. The name itself is a play on the emaciated look associated with people suffering from drug addiction (Arnold, 1999). This look was brought to the fore by fashion photographers, designers and icons such as David Sorrenti, Corinne Day, Calvin Klein and Kurt Cobain, who favoured a grunge aesthetic and is perhaps best illustrated through supermodel Kate Moss, who was at the beginning of her career and symbolised this body type (Wallerstein, 1998).

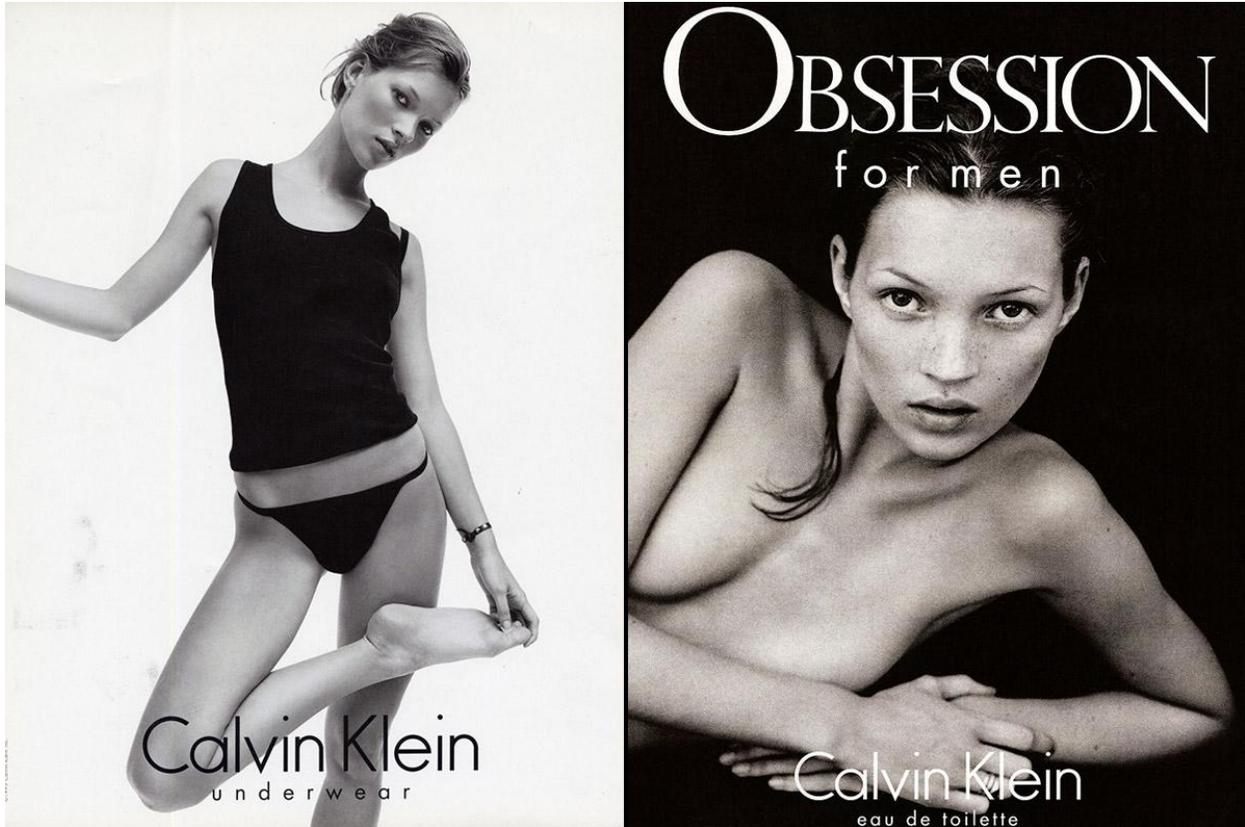


Fig 12. Kate Moss in fashion ads during the heroin chic era (IB Times, 2014)

At the same time, rates of bulimia were recorded to have increased sharply during the 1980s and 1990s (Smink, van Hoeken, & van Hoek, 2012). Additionally, a study by Gordon, Mulvaney, and Rowan (2004) cites the allure of the ‘heroin chic’ look as a factor among adolescent girls suffering from heroin dependence. The rise of the heroin chic look also coincided with several political and cultural developments. These included a general air of youth disillusionment during the 1990s (which is also credited with the rise of the ‘grunge’ subculture and music genre) (Vedder, 2017). This also coincided with economic anxieties, especially among generation X, in the lead-up to the 2000s (Hall and Richter, 1990). In a sense, the heroin chic look was the embodiment of the cultural and political climate at the time; one that was disillusioned and anxious about life, represented by a thin, frail frame.

In the 2010s, the emergence of both the Instagram body and the Instagram face (a specific facial appearance that is heavily associated with influencer culture and online beauty standards in the same way as the Instagram body) coincided with the cultural shift of increased representations of Black and Indigenous Persons of Colour (BIPOC) within the online space and in mainstream media (Cunningham and Craig, 2016).

Historically, there has been a lack of racial diversity in Western countries, particularly in the media (Sun and Sun, 2022). This exclusion of BIPOC people was more broadly discussed and highlighted in the 2010s partially because of the advent of social media. The democratisation of

media through the emergence of social media allowed for the public criticism of films, campaigns, television shows, and the wider entertainment industry for its lack of diversity at many points (LaSane, 2019; Percival, 2021). Additionally, the emergence of social media allowed for BIPOC individuals to create their own followings and attain visibility that otherwise would have been denied them. This was particularly prevalent in the beauty industry as social media platforms allowed for the emergence of beauty and fashion influencers who were BIPOC persons as well as the real-time creation of beauty trends among BIPOC individuals and communities (Childs, 2022).

This increased visibility has been seen to have had an effect on the dominant beauty standard of that decade, specifically the Instagram face and the Instagram body. In the case of the Instagram face, the increased prominence of BIPOC women online informs the specific features associated with it. In the 2019 article, 'The Age of the Instagram Face', Tolentino (2019) explores the phenomenon of the popular facial appearance. In the piece, celebrity makeup artist Colby Smith is interviewed and explains that the ideal Instagram face is not one that is specific to a single racial group but is an amalgamation of features from several:

We're talking an overly tan skin tone, a South Asian influence with the brows and eye shape, an African-American influence with the lips, a Caucasian influence with the nose, a cheek structure that is predominantly Native American and Middle Eastern (Tolentino, 2019)

Given the timelines of the increased visibility of BIPOC women online and the emergence of a facial beauty standard that borrows heavily from their natural features, it can be argued that the cultural shift towards more BIPOC visibility contributed to this trend.

The same can be seen in the Instagram body itself as one of its most prominent and popular features is the large backside of those who possess it. Historically, large buttocks have been a feature most associated with women of African origin and their representation in the media has not always been with positive association and praise (Cherid, 2021; Samuels, 2015).

One of the earliest examples of this was Sarah Baartman, a Khoekhoe African woman who was, in the 19th century, exhibited as part of a circus freakshow in Europe due to her curvaceous body and large backside, which was deemed an anomaly at the time (Gordon-Chipembere, 2016). In the late 20th and 21st centuries, a popular trope in film and television was one of the female characters asking if a particular item of clothing made their 'but looks big'. Within this trope, the implication is that the female's buttocks appearing large would be a negative thing and that the question being asked is them seeking reassurance this is not the case (Walsh, 2012). While beauty standards have been identified as changing from one decade to another, large buttocks were not a common feature of these ideal bodies until the emergence of the Instagram body in the 2010s. A contributing factor could be the historical underrepresentation of women of colour in the media. As Victor (2022) explains, a curvaceous body and a large backside have historically been the beauty standard within some BIPOC communities, specifically the black community before the creation of Instagram.

The use of social media and subsequently increased visibility of BIPOC individuals has meant that the typical bodily features associated with them are receiving more attention and have had a greater influence on the new ideal body type. However, the Instagram body and face, as well as the people who pursue it have been criticised for what is deemed cultural appropriation (Blissett, 2021; Zhang, 2021). It has been argued that cosmetically adopting the features of BIPOC persons as a beauty aesthetic by non-BIPOC persons who can potentially profit from it while ignoring the historical marginalisation that BIPOC people have faced for naturally having those features is harmful (Zhang, 2021). This criticism can be linked to wider discussions around cultural appropriation within the fashion and beauty sectors over the past few decades. While cultural appropriation had been written about by academics such as Rogers (2006), the 2010s saw a rise in criticism and debate within the mainstream media. Fashion designers such as Marc Jacobs and Victoria's Secret were publicly called out for adopting aspects of BIPOC communities and using them for purely aesthetic and commercial reasons (Lenard and Balint, 2019).

This landscape of critique around cultural appropriation within fashion design has led to a broader discussion of the issue and its negative effects with regard to body types. Lang (2021) drew parallels between the treatment of Sarah Baartman, a black woman who was dehumanised for her large backside with no financial compensation, compared to Kim Kardashian, a non-black woman who has profited significantly from having a similar but allegedly surgically-enhanced body type. Lang argues:

Baartman was paraded semi-nude, her posterior exhibited as a curio of sorts for European audiences that could, for a price, touch her body—a sobering symbol of the exploitation and degradation that Black women and their bodies have suffered for centuries. By contrast, Kim has explicitly benefited from her much-talked-about figure, tapping into an audience that sees her as no ordinary white woman, but instead as an exotic and interesting one.

Overall, the emergence of this new ideal in online spaces, as well as the apparent appropriation of the features associated with them, can be traced to the increased visibility of BIPOC persons who naturally possess them on social media in the 2010s. This includes not only the influencers online but more traditional celebrities who have been found to be able to influence body trends.

2.4.4 Celebrity Influences

Within contemporary culture, celebrities are individuals who have been able to command the public's attention for a variety of reasons such as being an entertainer, a politician, through connections to a famous person, etc (Rojek, 2012). Individuals who have achieved the status of celebrity are often looked up to and are the subjects of public fascination as a result of their 'celebrity capital'. Celebrity capital, as described by van Krieken (2012, p. 54) is the "embodiment of a more abstract kind of capital—attention." This capturing of the public's attention means that their behaviour can also potentially be influenced by these celebrities, including when it concerns fashion styles. With the concept of 'celebrity', there are public figures

whose fashion style the public is known to be fascinated with and often adopt, called fashion icons (Park, 2013).

Fashion icons have been found to influence the public's behaviour, whether through the endorsement of particular brands and products, cultural changes and/ or styles of the day. Celebrity influences have also been found within the world of beauty and body standards. Due to their increased public visibility and their positioning as cultural icons, celebrities are often looked at with aspiration by the public and this includes their appearance (Amanda Scheiner McClain, 2015). Their cultural relevance during periods of public visibility also means that they are commonly referenced as examples of beauty standards during that time, such as Kate Moss being cited as a quintessential example of the 'heroin chic' look of the 1990s (Acevedo, Warren and Wray-Bliss, 2009). Similarly, the large breasts that were pedestaled in the late 1990s and 2000s are often referred to as 'Pamela Anderson-type boobs' after the actress who was famous for her large breasts (Humayun, 2022) which were also linked to cosmetic surgery trends at the time (Rackham, 2018).



Fig 13. Pamela Anderson in the 1990s (Glamour, 2016)

The emergence of celebrities with a specific fashion aesthetic or body type increases the visibility of that fashion aesthetic or body type among the more general public. In the late 1990s and early 2000s, American singer and actress Jennifer Lopez launched her career to mainstream success and became globally acclaimed for not just her films and music but for her curvaceous body and her backside which was, at the time, considered larger for a Hollywood star. Gonzalez (2019) explains, nearly 20 years after Lopez's career breakthrough:

Going from the ultra skinny models of the 90s to seeing a growing appreciation of curves thanks to Lopez's rise to fame was a dramatic change for those of us who related more to the latter than the former. She flaunted her body, so it felt okay to

flaunt ours—a movement toward body positivity that started years before the current self-acceptance waves on social media.

However, the effect of Lopez's popularity in the 2000s would be magnified in the 2010s on social media with celebrities like the Kardashians. As the Kardashians saw their public profile increase, there was a greater public interest in the curvaceous body type that they featured. The Kardashians are an American family who rose to fame in the 2000s as a result of their popular reality show *Keeping Up With the Kardashians* which first aired in 2007. Since their television debut, the family has gone on to amass a sizable fortune and has risen to become major influencers in popular culture, including beauty trends (Amanda Scheiner McClain, 2015). In fact, the Kardashians are often cited as one of the proponents of the Instagram body because the modern archetype of the Instagram body is modelled after the body type they had previously promoted (Sastre, 2013; McComb and Mills, 2022).



Fig 14. Kim Kardashian (E! Online, 2017)

Historically, there has been a link between the popularity of celebrities with a certain body type and the popularity and desirability of that body type in the media. In Tolentino (2019), celebrity plastic surgeon Jason Diamond reveals that many of the non-celebrities who patronise him ask that their final results be modelled after celebrities, frequently citing Kim Kardashian.

I'd say that thirty per cent of people come in bringing a photo of Kim, or someone like Kim—there's a handful of people, but she's at the very top of the list, and understandably so. It's one of the biggest challenges I have, educating the person about whether it's reasonable to try to move along that path toward Kim's face, or toward whoever...

All these observed influences indicate, firstly, that beauty standards and ideals are not manufactured within a social vacuum but instead, evolve due to multiple factors within society. The identification of these factors also guides the understanding of how these beauty standards evolve in the social media landscape. Some of these factors, throughout the study, were found to have manifested within social media beauty trends to different degrees. This, in turn, helps to address RQ2 (What are the factors which influence the various stages of the social media beauty trend lifecycle?).

2.5 The Social Media Landscape

Social media have become some of the most disruptive technologies of the last few decades, mainly because of the way that it has transformed modern communication. Compared to traditional media, social media are distinguished by their multi-way and real-time communication channels (Kent, 2010). Traditional media of the past mainly offered a one-way flow of communication in which traditional gatekeepers spoke to the public, with limited means for them to respond (Apuke, 2017). However, social media offer all existing prototypes of communication (one-to-one, one-to-many, many-to-many, and many-to-one) (Jensen & Helles, 2016), giving users an unprecedented level of access not afforded by traditional media. The popularity of social media has also meant that this monopoly on a public platform and the one-step flow of communication is disrupted.

The last decade especially has also seen social media become a global meeting point for billions of people daily (Postill and Pink, 2012), a political town square (Gainous and Wagner, 2014), and a driver of popular culture on a scale never seen before (Ohiagu and Okorie, 2014). For example, social media are often cited as a factor in the unravelling of the infamous 2016 U.S Presidential elections where President Donald Trump's victory is often partially attributed to his social media presence (Oates and Moe, 2016).

2.5.1 Social Media History

Social media have been given various definitions within academia. Kent (2015), for example, defines it as interactive technologies that allow for the exchange of data across virtual networks and platforms among users. Ober and Wildman (2015), however, define social media by a number of core characteristics that, in turn, influence their effects on users. Firstly, social media platforms are defined as Web 2.0 applications, with Web 2.0 emerging in the late 1990s and early 2000s (Cormode and Krishnamurthy, 2020). Web 2.0 differs from its predecessor in that internet users no longer engage in a one-step flow of communication in which they merely consume content published by others but can actively participate and easily share content themselves (Ritzer and Jurgenson, 2010). This foundation of Web 2.0 means that social media, at their core, are built for continuous user interaction.

The second essential characteristic of social media platforms is the reliance on user-generated content and interactions. As Ober and Wildman (2015) explain, Web 2.0 can be understood as the 'ideology' and user-generated content can be seen as the fuel for this ecosystem. The term 'user-generated content' refers not only to the images, videos, and text that users upload, but also their interactions of 'liking', 'commenting', and so on (Naab and Sehl, 2016). This, coupled with the foundation of web 2.0, means that users have to continuously interact with the content of others and share their own content to sustain a social media ecosystem.

The third characteristic identified is the creation of user profiles that are specific to the social media platform, such as a unique Facebook or Instagram account (Boyd and Ellison, 2007). These accounts are essential for interaction across the social media site and typically involve a username and a profile picture for identification. These profiles are also the means through which the platform may provide specific experiences such as geo-specific content and ads, as well as determine individual user behaviour which influences user algorithms.

The fourth characteristic is the ability of individual social media profiles to connect and interact with other social media profiles (Sharanyaa and Sangeetha, 2018). For platforms like Instagram, Twitter, and Facebook, users are able to create lists of other users with whom they wish to consistently interact and whose content they wish to view regularly (Crawford, 2009). This is often described as 'following' another user and upon doing this, content from the users followed will appear in chronological or non-chronological order on the home feed of the user who follows them.

These four primary characteristics of social media imply that social media platforms can only survive if there is a mass number of users creating profiles, uploading content and interacting with the content of others (Duong, 2020). Furthermore, a majority of social media platforms generate revenue through advertising on user feeds (Dasgupta, 2013; Cunningham and Craig, 2019), such as Instagram (see fig 8). The amounts charged to advertisers by the social media platforms and the reach of these ads are dependent on the social media sites having a large number of users and these users, in turn, spending significant amounts of time on the applications (Leetaru, 2018).



Fig 15. An ad appearing on an Instagram feed (Later, 2022)

While Instagram specifically is not limited in the type of content that can be posted (granted that it is non-pornographic, excessively violent, or promoting illegal activity, as per its community guidelines), Hu et al (2014) indicated that content featuring human bodies and faces are the most common on social media. As per the study, the most common images on Instagram were selfies (24%), friends (22%), activities (15%), gadgets (1%), food (11%), pets (3%) and fashion (3%). Another study by Bakhshi, Gilbert and Shamma (2014) found that photos that contained human faces were 38% more likely to receive likes and 32% more likely to receive comments. The popularity and high performance of content emphasising the human face and body means that social media platforms have come to prioritise this sort of content, promoting it through the algorithm to encourage more user engagement.

In 2016, Instagram announced that posts on users' home feeds would no longer appear in chronological order. Instead, the official announcement stated that posts would appear, "based on the likelihood you'll be interested in the content, your relationship with the person posting and the timeliness of the post" (Instagram, 2016). However, studies such as Hul et al (2014) were conducted prior to this announcement, suggesting that the popularity of face-focused content had already been determined and patterns of behaviour among consumers had already been established. This meant that by prioritising posts that users would likely be 'interested in', Instagram would be promoting more face and body-focused content. Given that users were already primarily engaging with these types of posts, a cycle of beauty and image-based content being promoted and then engaged with was created.

This incident represents a shift in the ways through which social media users interact with the various platforms. Prior to social media, a one-way flow of communication existed in which users accessed information from 'gatekeepers' with somewhat limited control of what content they were shown. However, the content accessed on social media now appears beholden to the whims of an algorithm which is based on consumer behaviour (Kalogeropoulos, 2019). While the algorithm appears to be in a two-way communication channel with consumers (i.e it consistently receives information from them based on their behaviour and gives them the content that they appear to want), the level of actual control they have over the algorithms is limited. For example, when interviewing a group of young people regarding social media algorithms, Swart (2021) found that their level of awareness about algorithms differed (some had never heard the term 'algorithm' and some could describe on in detail) and that many were not overly conscious of the effect that algorithms had on their social media experience unless directly questioned about it and were required to reflect. This would imply that many social media users are having their online experiences, including the content that could affect their self-image, influenced without full knowledge and control.

However, there can also be positive benefits from consumers choosing to 'feed' the algorithm by engaging with specific content. This could include engaging with other users who exist outside of mainstream beauty ideals. In the past, consumers who do not conform to existing media standards would have to look either to the mainstream media for representations of people with their body type. This, of course, has been historically scarce and might have been insufficient for them (Childs, 2022). Today, social media provide an avenue for consumers to seek out diverse

content of different body types. Hashtags like #PlusSizeFashion and #PlusSizeInfluencer allow consumers to access images of a body type that has not traditionally been accessible via mainstream media (Cwynar-Horta, 2016). Considering the fact that existing research suggests that exposure to thin-ideal images leads to body dissatisfaction among consumers, some publications have suggested that consumers curate their social media feeds and deliberately follow accounts featuring bodies that look similar to their own (Zweden, 2021). In this sense, the algorithm is leveraged to seek out content that could benefit users.

This knowledge of the history and features of social media platforms will be applied in the resolution of RQ1(What are the different phases and their characteristics within the lifecycle of a social media beauty trend?) as they enable a thorough exploration of the social media landscape.

2.5.2 The Influencer Industry

Marketing professionals have endorsed celebrities to raise brand awareness and increase sales, but with the rising importance of social media popular channels, more companies see brand influencer collaborations as more effective way of grabbing the customers' attention. (Szcurski 2017, p. 2)

One of the most significant aspects of the social media space is its contributions towards a new wave of celebrity and influence via influencers, which cut across various niches and content types. A social media influencer is a person who has amassed a following across social media and is able to leverage this following to promote goods and services for monetary and non-monetary benefits (Gluckman, 2017).

Examples of social media platforms with a thriving influencer culture include visual-focused platforms such as Instagram, YouTube, and TikTok. Culturally speaking, influencers have become some of the most important trendsetters and tastemakers across the internet, especially amongst younger demographics (O'Neil-Hart and Blumenstein, 2016). Influencers can be found on virtually every social media platform and can publish across a variety of content types, from video to photo content (Gross and Wangenheim, 2018). As a result of influencers acquiring a large following, sometimes numbering in the millions, brands often engage them in paid sponsorship deals for products and services (Forbes, 2016).

The concept of a person or group of persons influencing the purchasing and lifestyle decisions of others had existed prior to the advent of the internet but was limited mainly to 'traditional' celebrities such as actors and singers (Leban and Voyer, 2020). The public visibility and fascination around celebrities fostered a lucrative celebrity endorsement industry which saw celebrities endorse everything from perfumes to dietary programmes (Erdogan, 1999).

Historically, however, the ability to attain enough of a public profile to profit from this celebrity endorsement industry required approval from the 'gatekeepers' of the entertainment industry

(Hunt and Ramon, 2015). This included movie producers who offered roles in blockbusters, record executives who procured record deals, and magazine editors who decided who could be on the covers of publications. Essentially, these gatekeepers decided who could be seen on a large scale by the public and, by extension, who could be pedestalled as beautiful and enjoy the societal benefits that come with being perceived as such (Smith, McIntosh and Bazzini, 1999). With the advent of the internet and, more specifically, social media, the ability to be seen on a large scale became democratised. In the past, a person would need to be approved by industry gatekeepers and be given a platform in order to be publicly visible. Now, almost anyone with a smartphone and internet access can freely open a social media account and begin to garner their own following and build their own platform (George, 2019). This can be seen in the everyday people who create their own social media accounts and are able to grow a following and then leverage that following to create a career as an influencer (Abidin, 2016).

This democratisation of access to the public has also, in many ways, led to the democratisation of beauty and fashion trends and standards (Roux, 2020). Many influencers who do not conform to the mainstream beauty standard, have been able to access brand deals and opportunities that they typically would not have as a result of their following (Duthely, 2022). For example, Patricia Bright, a British YouTuber and influencer with over 2 million YouTube subscribers, graced the cover of Glamour magazine in 2019. She acknowledged that her status as an influencer allowed her to achieve such a feat, stating on her Instagram page: “My first ever front cover for a magazine. I read @glamouruk in awe growing up. It inspired me and triggered my first sparks and love of fashion and beauty. Never did I ever imagine that a South London girl like me who isn’t a model & considers herself to be fairly average, could be in the amazing and blessed position I am in today.” (Bright, 2019). This sort of narrative is in line with Djafarova and Rushworth (2017) who found that consumers generally perceive influencers to be more relatable compared to traditional celebrities and that this is part of their appeal.

Within the social media landscape, influencers often play the role of ‘producers’ with regard to beauty trends. Producers, in this sense, refer to those who ‘produce’ the content that features specific beauty trends (Hund 2017). This content may include images, videos, audio content, and so on.

Social media users have been found to ‘consume’ this content through digital platforms and then go on to internalise, recreate, and embody these trends (Scholz 2021) and can be seen as ‘consumers’ within this ecosystem. Online and offline, there is also a category of individuals who aid the consumers in attaining the trends (whether physically or digitally) that are made prominent by the producers. These include corporate beauty brands, cosmetic professionals, fitness professionals, developers of image and video-altering tools, and so on.

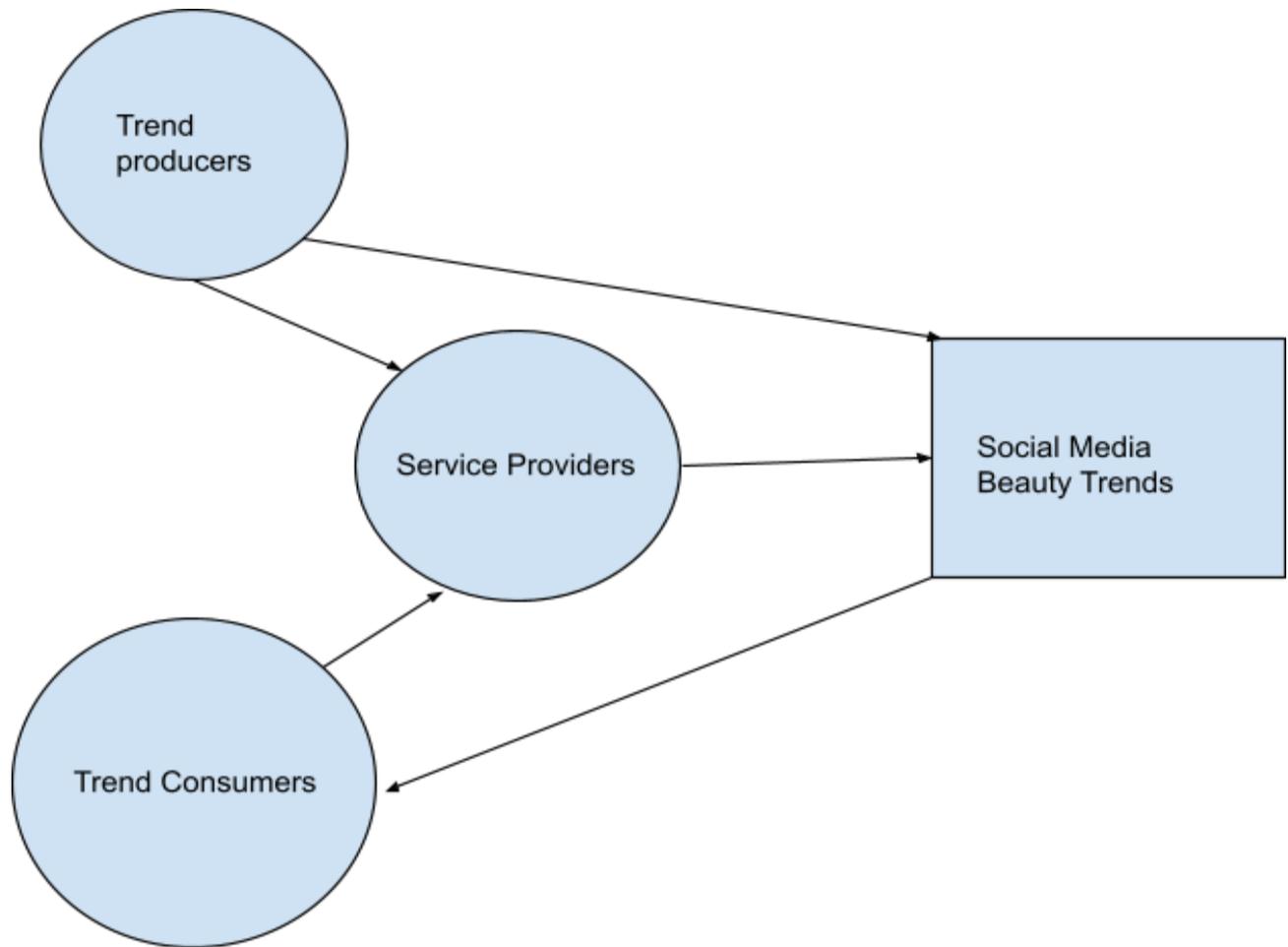


Fig 16. The Social Media Beauty Ecosystem

It must be noted, however, that there are overlaps between the various groups and a single individual can belong to multiple groups at a time. For example, while a social media influencer might create content regarding a specific beauty trend, they also consume the content of other influencers. In such a case, they are both a producer and consumer.

Given their significance within the social media landscape, the resolution of RQ3 (Who are the stakeholders which influence the various stages of the social media beauty trend lifecycle?) the data collected will include feedback from content creators as stakeholders in the lifecycle.

2.5.3 Aspirational Bodies and the Escapism of Social Media

It must be acknowledged that a part of the appeal of social media is the escapism that they provide for consumers (Sheldon and Bryant, 2016). Social media content represents a curated version of daily life and one of the bedrocks of the influencer market is creating a fantastical version of real life (Whiting and Williams, 2013). This is often done through high-quality images, fashionable clothing, images of luxurious items and events, and so on. For consumers, this

represents a sort of escapism from the mundane of everyday life and can even be a source of coping during difficult times. Tietjen (2020) saw that at the start of the COVID-19 pandemic, a poll of 100,000 influencers found that 70% of respondents had seen an increase in follower engagement.

This escapism found in media is not a new phenomenon as Thayer, Newman and McClain (1994) and Kubey and Csikszentmihalyi (1990) have shown that individuals often turn to media during times of stress and when experiencing negative emotions. Additionally, the 1930s saw many within the United States heavily embrace entertainment media as a form of escapism during the then-economic depression (Wheeler Winston Dixon, 2015). Greenwood (2007) also found that prolonged exposure to media (specifically television) was associated with greater parasocial relationships with characters among undergraduate students.

These studies, however, were conducted during a time (the 1990s and 2000s) when social media had not yet emerged as the dominant force that they are today. As such, each focused on mediums such as television, which were popular, especially among the youth at that time. Given the eventual emergence of social media, as well as their popularity among the youth, it has been found that consumers are fulfilling these psychological and escapist needs met by platforms like Instagram and Twitter (Sheldon et al., 2017; Kircaburun and Griffiths, 2018).

Today it can be argued that this escapism is partially fulfilled by influencers who offer fantastical and curated content of their own lives for their followers to observe. Many influencers also appear to have an aspirational quality to their content in that while they showcase their own life, followers are encouraged to aspire to this life themselves (Foos, 2021). This is in addition to the relatability that many influencers possess, given that they are not 'traditional' celebrities. As such, it has been noted that influencers often have to strike a balance between being relatable to their followers while also being aspirational (Martensen, Brockenhuus-Schack and Zahid, 2018). As such, a motivation for social media use has also been identified as the parasocial relationships that followers often form with the influencers (Ferchaud et al., 2018; Reinikainen et al., 2020); This can be seen in popular content such as house tours (video tours of an influencer's home), beauty tutorials, clothing hauls, how-to guides and so on. The aspirational quality of certain influencers' content can also be seen in their brand endorsements. Oftentimes, when influencers promote products and services to their followers, it is stated explicitly or otherwise that they will help the follower attain some semblance of the influencer's life, whether it is by imitating their fashion choices or using various lifestyle products (See fig 17).



Fig 17. A sponsored post by influencer Jackie Aina on Instagram (Instagram, 2021)

There are even certain types of online content that are created specifically for aspiration and escapist purposes and are typically ascribed the name 'porn' to signify their voyeuristic nature. Examples of these include food, interiors and travel-related content. Social media accounts dedicated to this type of content tend to highlight the excessiveness and outrageousness of the content (Mcdonnell, 2016), e.g excessive amounts of junk food, with angles that emphasise an indulgent quality or luxurious and well-decorated homes (see fig 17). The popularity of such accounts (the popular house porn Instagram accounts like @interior.houses has over half a million followers) shows that online, consumers value content that is aspirational and escapist, even if they are not eating deep-fried pizza or living in luxurious houses.

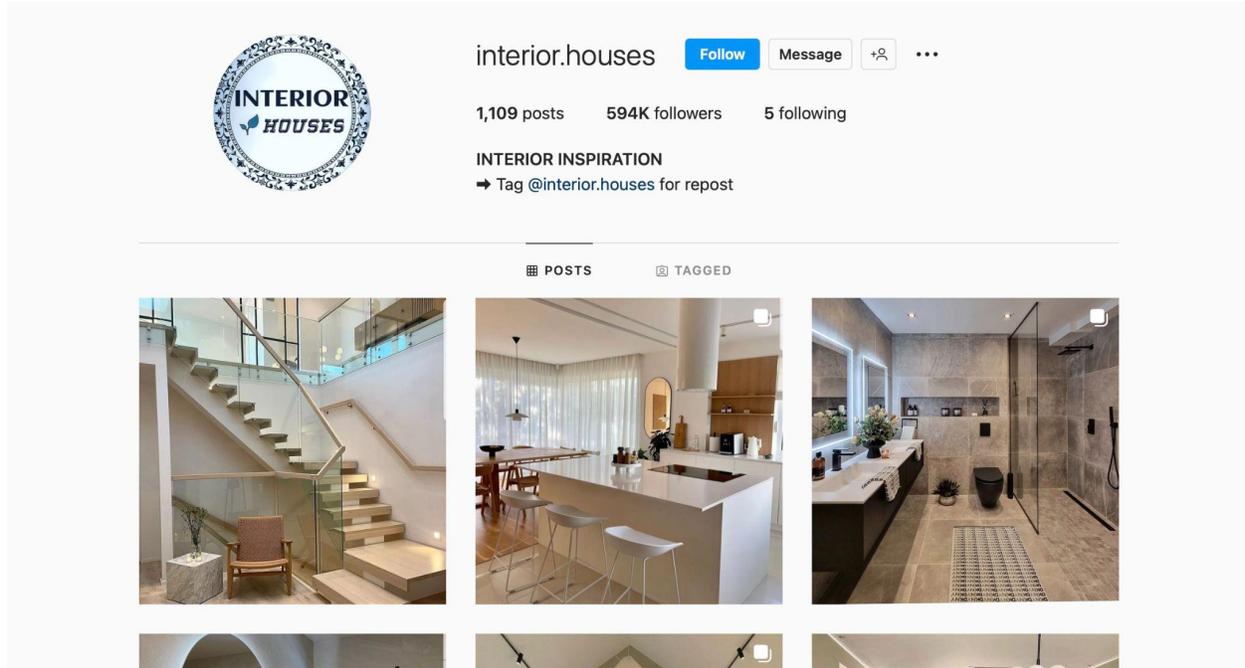


Fig 18. A 'house porn' account on Instagram (Instagram, 2022)

While entertainment media have long been a source of escapism for consumers so has its aspirational quality. Now, social media are the means through which this aspirational content is accessed and this has made them a hotbed for trends geared towards achieving this aspirational lifestyle, whatever this might mean to the average consumer. Not only can this be seen in things such as houses, food, and cars, but in bodies as well.

This emphasis often becomes a core part of not just the influencer's branding but their business model as well. Companies producing weight loss and fitness products have, in the past, advertised via influencer marketing, even with influencers who are not fitness or health-focused. In 2020, Flat Tummy Tea, a supposed detoxifier that promised to help users lose weight specifically in their midsection, has to settle charges with the Federal Trade Commission in the United States for misleading consumers and not disclosing the paid nature of their sponsorship with influencers (Federal Trade Commission, 2020). Since around 2015, the company had promoted itself to the public via celebrities and influencers who stated explicitly or otherwise that their bodies were as a result of using the tea (Allwood, 2018), which was eventually proven false. It does go to show, however, that influencers' followers often covet their bodies along with their aspirational lifestyles.

Social media influencers have been identified as a new class of celebrities, with some of the top influencers commanding tens of thousands of dollars for a single sponsored post (Evening Standard, 2021). Their cultural relevance, especially among younger people has been documented, with brands spending an estimated \$13.8 billion on influencer marketing in 2021 alone (Influencer Marketing Hub, 2021).

The intersection of the perceived wealth of influencers and the bodies attached to this perceived wealth could also be a factor in the bodily dissatisfaction experienced by social media users. For example, Qi and Cui (2018) found that rates of bodily dissatisfaction among respondents were higher when viewing images of thin women who were portrayed as wealthy as opposed to images of thin women that were perceived to be in their own socio-economic class. Through this, it can be deduced that the desire for certain body types might not just be for the bodies themselves but also for the financial connotations of that body type.

The commodification of bodies across social media and their repeated association with the often affluent and aspirational lifestyles of influencers means that they can become, in themselves, status symbols. Having certain body types closely associated with such a lucrative and increasingly glamorous occupation is likely to position the body types as an inseparable part of the influencer brand. Even the phrase 'Instagram Body' implies that the body type is closely associated with the social media platform (which is also one of the biggest proliferators of influencer culture and marketing).

The aspiration towards social media influencing as a career path has grown significantly in the last few years. Statista (2019) found that 17% of teenagers in the UK wanted to become social media influencers. Given the close connection that certain body types have with influencer culture, it is possible that these young teenagers are aspiring to have that sort of body type as well as enjoy the privileges that come with being a successful social media influencer.

2.5.4 Social Media Body Dysmorphia

It should be noted that body dysmorphic disorder is a recognised psychiatric condition in which an individual is consistently preoccupied with the appearance of one part of their body or their body in general and believe it to not look good enough, even if this is not the case (Veale, 2004). While body dysmorphic disorder was first identified in 1886 (Hunt, Ole Thienhaus and Ellwood, 2013), social media dysmorphia and other associated disorders emerged in the 2010s with the advent of social media.

Since the emergence of social media, increased academic study has been conducted on their inner workings and the effects on the human psyche and one of the phenomena that have been discovered is 'Social media dysmorphia' by Fadavi et al. (2020). Though not yet a recognised psychiatric disorder, social media dysmorphia refers to the increased bodily dissatisfaction that results from the frequent use of social media. Ramphul and Mejias (2018) identified the phenomenon of 'Snapchat Dysmorphia', which refers to dissatisfaction with one's face following frequent use of Snapchat filters to alter its appearance. Fadavi et al. (2020) also found that these practices were most prominent on social media platforms with an emphasis on visual content such as Instagram and Snapchat and that they were burgeoning sources of inspiration for consumers' plastic surgery requests due to the nature of their content and the easy access to face filters and other image-altering tools.

Potentially a byproduct of increased exposure of an individual to both their own appearance and the appearance of others as a result of social media use, both the recognised body dysmorphic disorder and the various social media-related dysmorphic disorders can be exacerbated (Sulistyo, Sukanto and Ibrahim, 2022).

During the COVID-19 pandemic, Rice, Graber and Kourosh (2020) found that the frequent use of video conferencing software such as Zoom, and the constant viewing of their own faces, as a result, led to some people feeling more self-conscious about their faces and potentially dissatisfied. Due to increased reliance on software such as Zoom and the enduring prevalence of social media, these forms of technology-related body dysmorphia could potentially become more common within society, with far-reaching results. Fadavi et al. (2020) found that individuals with social media dysmorphia had not only a distorted sense of self-image but were also more likely to undergo potentially harmful behaviour in the pursuit of their 'ideal' body, including cosmetic procedures. Additionally, it was found that such people's risk-to-reward ratio was skewed, leading to a potential disregard for the risks involved in their pursuit of idealised beauty. It should also be noted that younger people have been found to undertake more plastic surgery procedures in recent times (Heron-Langton, 2019) and have been found to be less risk-averse compared to older people (Albert and Duffy, 2012)

Social media, by their very nature, encourages behaviours that could lead to increased forms of body dysmorphia. These include self-surveillance in the form of comparing one's appearance to others (Fardouly et al., 2015), as well as comparing metrics (likes, comments, etc), the use of image-altering tools (Rajanala, Maymone and Vashi, 2018) and engaging in community discussions about body types (Hazlehurst, 2021). The study also found that those who alter their images for social media were more willing to undergo surgery.

Should the prevalence of technology-related body dysmorphia increase, combined with the extreme body trends promoted on social media, it could lead to adverse effects on users' mental health and body image, especially when it pertains to cosmetic enhancements.

Fadavi et al. (2020 p.1636) noted that the identification of patients with a history of or who currently suffer from body dysmorphia or social media dysmorphia should be incorporated into the pre-surgery process:

As potential patients with a history of body dysmorphia or "social media dysmorphia" may benefit from careful counselling to address the skewed perception of the risk-to-reward ratio, identifying these individuals should be an important component of the informed consent process.

This evidence regarding both escapism online and social media body dysmorphia begs the question of whether these play a role in the manifestations of social media beauty trends and if so, to what degree? Furthermore, this can be linked with RQ2 (What are the factors which influence the various stages of the social media beauty trend lifecycle?).

2.6 The Fashion lifecycle and Lifecycle Models

Lifecycle models are used across a variety of academic fields including the sciences such as Choi et al. (2011) and within management studies such as Illés, Hurta, and Dunay (2015); they are often used to develop a clearer understanding of a specific phenomenon within a field. Lifecycles are also often used to illustrate industry-standard practice so as to ensure uniformity; for example, the systems development life cycle (SDLC) is applied within the systems engineering, information systems, and software engineering fields to guide the development and deployment of information systems (Ruparelia, 2010).

Generally, across the various disciplines in which they are developed and studied, lifecycles and the models that depict them give an explanation of the typical occurrences associated with a specific phenomenon and the different timeframes in which these occurrences can be observed.

Lifecycles are also used to develop strategies with which to respond to the typical behaviours associated with phenomena. One example of this is the product lifecycle, which was developed by Vernon (1966) and maps out the length of time between when a product is first introduced to consumers and when it exits the market. This theory is often employed by marketing professionals in the development of communications strategies (Rink and Swan, 1979) and is closely linked to the fashion lifecycle (see fig 19).

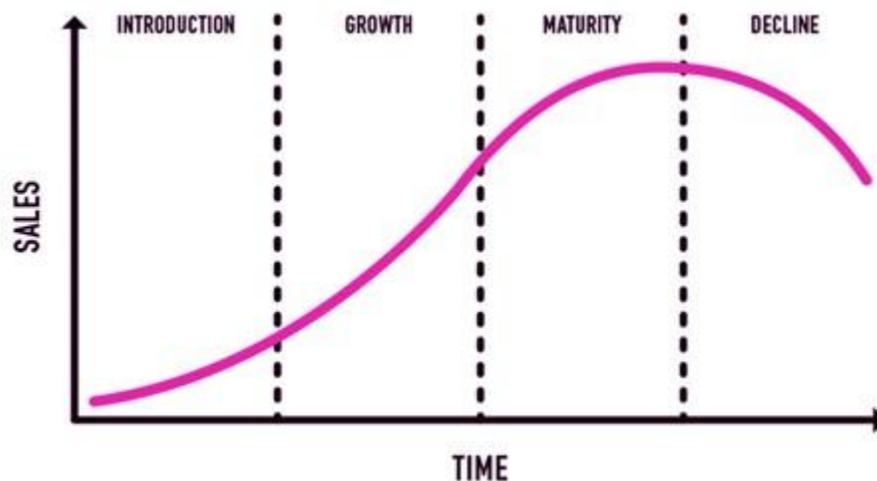


Fig 19. The product lifecycle (Vernon, 1966)

2.6.1 The Life Cycle of a Fashion Trend

Within the fashion industry, a 5-stage trend lifecycle model has been identified and used since as early as the 1960s (Wasson, 1968) as a framework for typical consumer behaviour both within the industry and in the study of fashion theory. This is because, just as with other consumer products, clothing and apparel have been found to enter and exit the consumer

market following specific patterns. While this model is the most widely recognized, the Nystrom model was dated earlier and applied for the study.

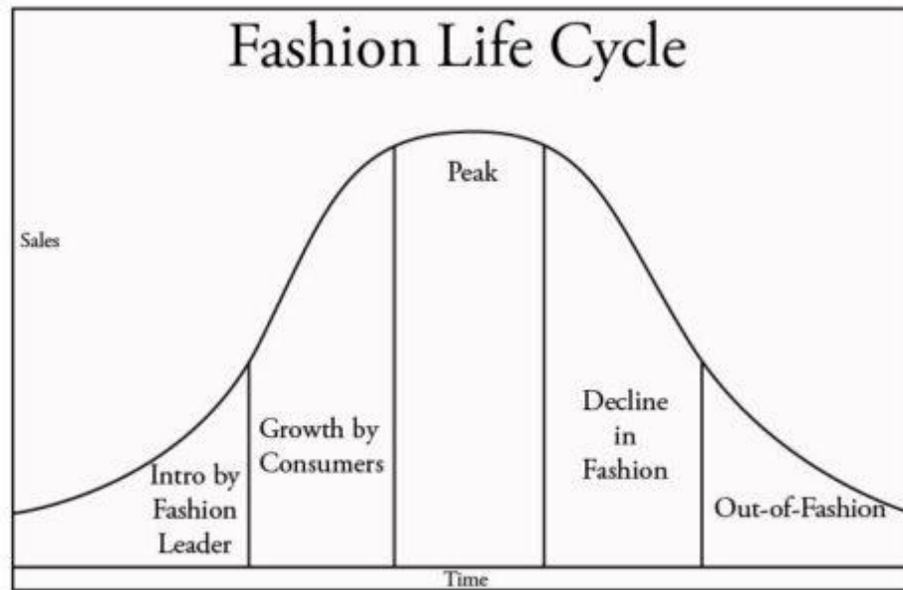


Fig 20. The fashion lifecycle (Nystrom, 1928)

Clothing and apparel have been found to follow a process of 'fashion diffusion' in which individual pieces are adopted and diffused within populations (Sproles, 1974). This diffusion has been found to be a result of changing collective tastes among a mass of consumers which, in turn, leads to a change in collective behaviour, whether this is the adoption of a new fashion style or the discarding of an old one (Lang and Lang, 1969; Blumer, 1969). Fashion diffusion, in itself, is an application of conceptualised adoption and diffusion theory (Rogers and Shoemaker, 1971; Robertson, 1971), though Sproles (1974) notes that these consumer theories cannot be blanket-applied to behaviour with regard to fashion given that motivations for clothing purchases differ from that of general consumer goods.

Within existing fashion theory, there are two time frames of consumer behaviour that are recognised. The first is the long run of secular trends that span decades or centuries such as Victorian-era fashion, which was dominant within the British Empire from the 1800s until the early 1900s (Seys, 2019). The other is of short-run secular trends that are known to last from several months to a few years and is the more commonly used 5-stage model. The fashion industry is generally known to adhere to its own cycle, with two 'seasons' occurring within a year (spring/summer and fall/winter) for which designers create distinct collections and within which

fashion trends are typically categorised. The trends within these cycles have also been found to be influenced by several factors. These include fashion icons who influence consumer tastes (Kim, Ann Marie Fiore and Kim, 2013), the specific designs introduced by fashion houses (Hidayati et al., 2014) and styles which attain popularity in cultural subgroups (Sproles and Leslie Davis Burns, 1994).

While this 5-stage model is often cited within the fashion industry, there is some debate with regard to its origins. According to Sproles (1981), the existing fashion lifecycle is simply the application of the traditional product lifecycle to the fashion industry. The earliest documentation of this is credited to Nystrom (1928), though some debate exists regarding its first-ever applications and, when cited within the literature, the model is not explicitly credited to any single individual. However, for the purpose of this study, Nystrom will be referred to as the author of the fashion lifecycle model.

Within the commonly-used fashion lifecycle, there are five identified phases (see Table 2):

Stage	
Adoption by Fashion Leaders	Phase 1 is characterised by the fashion item or innovation being adopted by those deemed fashion leaders or tastemakers within specific circles or among the general public.
Growth Among Consumers	Phase 2 occurs after the item or innovation has passed its introductory phase and has gained acceptance among the masses. Encouraged by what Sproles (1981) refers to as 'social contagion', it is established as the new normal with regard to fashion tastes.
Peak	Phase 3 is when the fashion item or innovation is at its highest possible point of acceptance and use among the masses. This is often evidenced by major fashion retailers offering the item or innovation for sale.
Decline	Following its period of growth and peak, Phase 4 is when the fashion item or innovation begins to see a

	decline in both use and popularity. Through a combination of market saturation and the emergence of new fashion innovations, the trend begins the end of its cycle.
Obsolescence	Phase 5 is the final stage in the fashion lifecycle in which an item or innovation is widely considered to have lost its novelty or is 'out of fashion', with consumers no longer actively making use of the trend and turning their attention to others.

Table 2. Fashion lifecycle outline

With this foundational understanding of how the fashion lifecycle traditionally manifests, the exploration of how these trends might manifest in the online space can be deduced. While the Nystrom model will not be blanket-applied to the social media landscape, it does offer a valuable grounding, upon which the current research builds

2.6.2 Social Media Trends

Among contemporary consumers, social media have been found to drive trends and commercial behaviour, both online and offline (Voramontri and Klieb, 2019). Because social media enable users from all walks of life to interact and share ideas, trends often emerge within these interactions and these interactions can also lead to trends within consumer behaviour outside of social media; for example, social media behaviour has been cited as a factor in the cultural decline of the lingerie and apparel brand Victoria’s Secret and the emergence of a new one, SavageXFenty (Wright, 2020). Since as early as 2014 (Williamson, 2014), the former was criticised online for promoting an exclusive beauty standard and this coincided with the body positivity movement of the 2010s. Subsequently, the brand has seen both its market share and cultural relevance decline over the last few years and has also attempted to rebrand and address these criticisms. SavageXFenty, however, has received enormous praise across social media for its body inclusivity and is widely regarded as a replacement for Victoria’s Secret both in terms of market share and cultural relevance (Nicole, 2020).

Even the behaviour observed on the social media platforms themselves relies heavily on the concept of ‘trending’. Trending, in this sense, refers to a mass of social media users engaging with a specific topic online, whether by creating content (text, visual, etc) about it or engaging with the content created by others. This is further bolstered by social media platforms’ use of the ‘#’ symbol which is leveraged for easy searchability of terms and topics e.g #BodyGoals (Lu and

Yang, 2012). On Twitter, each user enjoys access to a trend table which shows the current trending topics in their region or those which the algorithm has predicted that they will most likely be interested in and engage with (see fig 21)

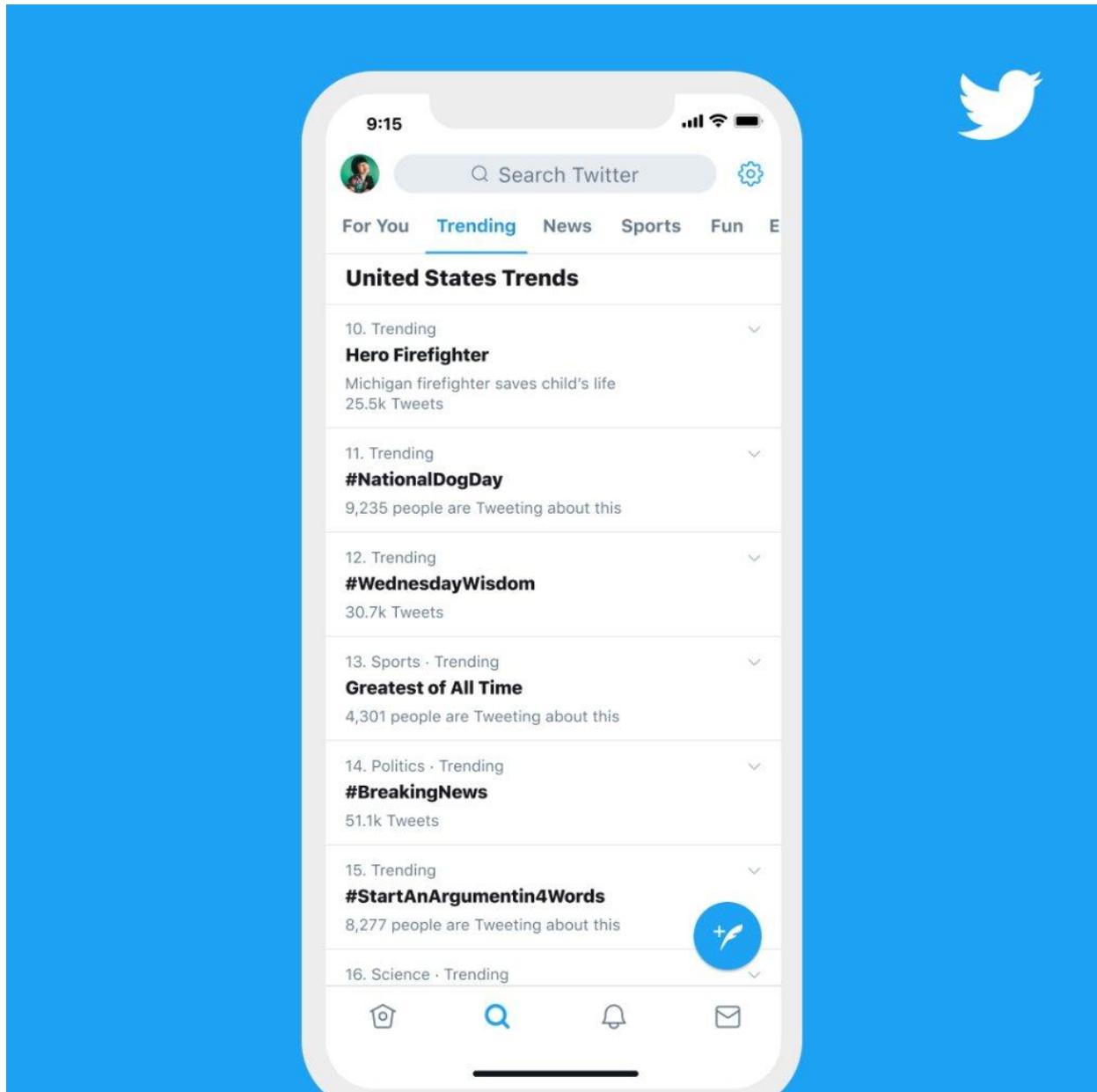


Fig 21. The 'trending' page on Twitter (Twitter, 2020)

These trends that become popular on social media can be user-generated content, world events, topics promoted via sponsorship from brands, and so on. With regard to user-generated content, the creation of beauty trends has also been identified across social media. Just as specific topics such as sports developments and world events gain attention online for a period of time, so do specific makeup looks, clothes styles, and so on (Michaela and Orna, 2015; Park, 2017).

While, as has already been discussed, beauty trends existed before the emergence of social media, the social media beauty landscape has been found to be distinct from that associated with traditional media in a number of ways. First, trends online have been shown to complete their lifecycle more quickly than offline trends. Haenlein et al. (2020), for example, found that trends on the social media platform TikTok typically have a lifespan of as little as several days. Social media trends are also driven by different stakeholders. While beauty trends, in the past, emerged mainly from sources like fashion magazines and traditional celebrities (e.g. Hollywood stars), social media beauty trends and even purchasing behaviours among consumers are often driven by user-generated content from everyday people or influencers, who have gained celebrity-like status through their social media platform alone (Zak and Hasprova, 2020; Jin, Muqaddam and Ryu, 2019). Influencers have been found to be significant drivers of social media trends and the consumer behaviour that arises from these trends. Much of this influence is credited to the credibility and trust that followers of these influencers often attach to them (Liu et al., 2015), especially compared to 'traditional' celebrities (Gräve, 2017). As a result, influencers have become a crucial part of digital marketing campaigns on the part of beauty brands seeking to connect with customers online (Campbell and Farrell, 2020).

Finally, social media beauty trends have been found to be more accessible to the public both in terms of creations and the proliferation of the trends. This is a result of the low barrier to entry (Kingsbury, Maranto and Karns, 2020; Carr and Hayes, 2015), where anyone with internet access can open a social media account and share content, and participate in the acceptance, rejection, or give direct feedback towards trends.

An example of a beauty-related social media trend was that of 'the strawberry dress', which was a pink polka dot dress by designer Lirika Matoshi that drew significant attention on the social media platform TikTok in early 2022. The dress was deemed as part of the "Avant Basic" trend, which is characterised by psychedelic 1960s-style fashion and bold patterns. The \$29 dress was reportedly sold out on the designer's website multiple times despite repeated restocks and was deemed one of the top 'TikTok dresses of the year' (Chapman, 2021), showing how social media can potentially impact commerce.

This also evidences the influence of online trends in consumer behaviour and serves as a foundation for RQ1 (What are the different phases and their characteristics within the lifecycle of a social media beauty trend?) and RQ2 (What are the factors which influence the various stages of the social media beauty trend lifecycle?).

Chapter 3: Methodology

The methodology for the research was framed using Saunders et al's (2019) research onion as well as Creswell's (2015) framework for research development. The research onion is often cited as a tool for the construction of methodologies for research and was applied as a decision-making tool during the course of the research.

The research onion as a framework explores the different 'layers' of research undertaking and offers various options for research philosophies, approaches, strategies, choices, time horizons, techniques and procedures. While leveraging the research onion several of these were applied and others were rejected due to being unsuitable for the study's goal of exploring the lifecycle of a social media beauty trend using the Instagram body as its case study example.

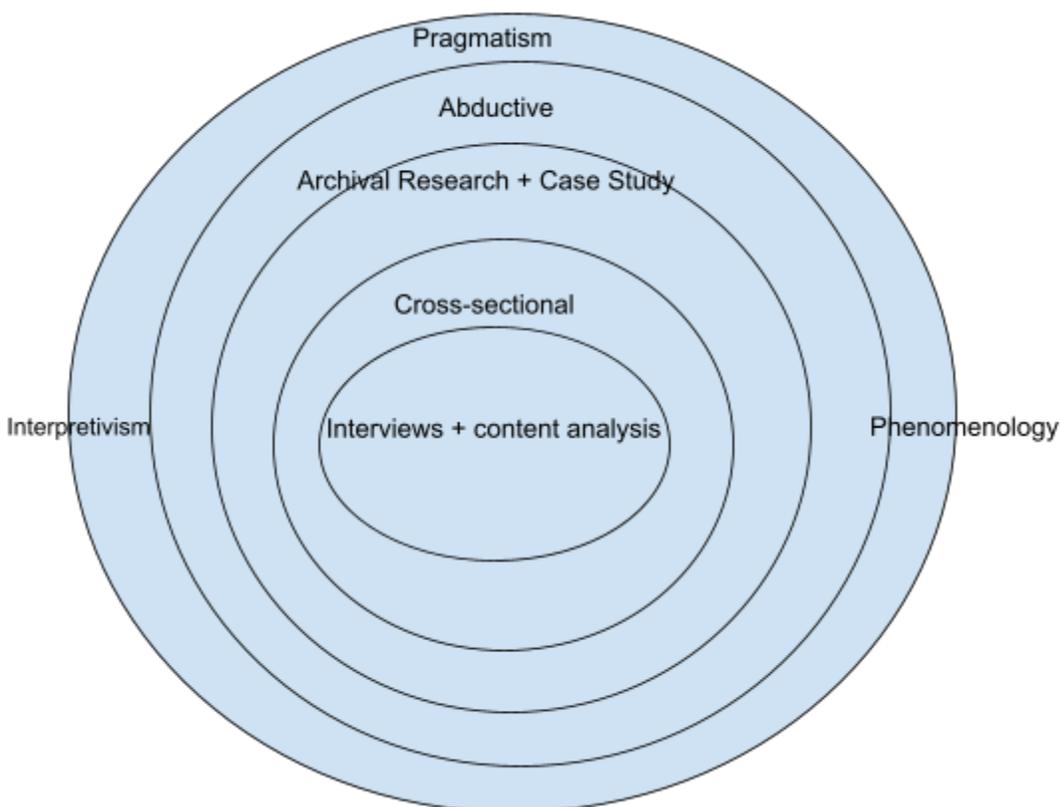


Fig 22. Research onion for the study

3.1 Research Philosophies

A research philosophy, as defined by Saunders et al (2009), is the underlying set of beliefs that guide the development of a research project. Research philosophies stipulate the belief about how a phenomenon should be approached and the data that relates to it is handled (Holden and Lynch, 2004). The research philosophies that were employed for the study were interpretivism, pragmatism, and phenomenology. All these approaches were combined to support one another and achieve the research objectives.

Phenomenology emphasises uncovering the true essence of the phenomenon (social media beauty trends) through accounts from stakeholders, interpretivism uncovered the different social and technological factors that influenced this phenomenon, and pragmatism influenced the creation of a working model that allows for the understanding of the phenomenon as a whole (see table 3).

Research Philosophy	Purpose
Phenomenology	Explored the phenomenon through the accounts from stakeholders
Interpretivism	Explored factors influencing the phenomenon
Pragmatism	Offered a working model for practical use and understanding

Table 3. Applied research philosophies and purposes

Phenomenology is defined as a qualitative research approach where the main focus is to understand a specific phenomenon (Groenewald, 2004). A core facet of phenomenology is that the researcher focuses on the lived experiences of those who have connections to the phenomenon in question and draws data from them. In this case, the researcher is expected to put aside their preconceived biases regarding the phenomenon and allow the subject to detail their experiences (Limpaecher and Ho, 2022).

This approach was integral to the study because the phenomenon of social media trend cycles, especially when it comes to beauty, can be best explored through the accounts of those who are closest to it. This phenomenological approach guided the decision to interview social media content creators, who create and interact with these trends in real-time. Additionally, phenomenology guided the decision to seek out cosmetic surgeons and fitness professionals in order to gain accounts of their own lived experiences regarding this topic. While other data sources such as music charts and YouTube video indexing were ultimately used in support of the findings, the accounts of the interviewees, guided by a phenomenological approach, give the research more depth.

Phenomenology also compels researchers to reflect on the descriptions provided by subjects in relation to existing theories regarding the phenomenon (Groenewald, 2004). In this case, the descriptions provided by interviewees were compared with the existing fashion trend cycle and in doing this, a new lifecycle model has been developed that takes into account the up-to-date experiences of people within the social media ecosystem and the offline services industry. This is in line with the pragmatic approach also employed by the study.

Saunders et al (2009 p.144) argue that pragmatic researchers, “recognise that there are many different ways of interpreting the world and undertaking research, that no single point of view can ever give the entire picture and that there may be multiple realities”. This made pragmatism suitable for the study as the exploration of the impact of online beauty standards was likely to materialise in different ways depending on the angle pursued (e.g the creator angle vs. the consumer angle) and thus, pragmatism will likely be useful in exploring these different realities.

Kelly and Cordeiro (2020, p1.), regarding pragmatism as a methodology, state “the implication is that researchers are better equipped to deal with complex, dynamic organisational processes where action, even if carefully planned, can have varied spatial or temporal qualities.” Given the complex nature of the subject matter, flexibility and variety in the methodologies applied allowed for a more robust exploration of the subject matter and its various manifestations. Furthermore, Patton (2005, p 153) emphasises a deduction of real and practical solutions to societal problems through pragmatism as opposed to a strict emphasis on theory. The ultimate goal of the study was not only to explore and better understand the typical characteristics of social media beauty standards but also to create a working model that can be applied to further research, within the beauty industry, and for the benefit of consumers.

The current research explores both online beauty trends and culture as social phenomena in order to develop a practical model that can be leveraged for future research. However, the development of a pragmatic model would not be possible without an interpretivist research philosophy. This is because, during the development of the model, it was observed that each phase of the lifecycle is driven by specific factors that influence human behaviour both online and offline (e.g celebrity behaviour, psychological factors such as content fatigue, etc.). As such, the model had to be developed with consideration for these factors and this was aided by an interpretivist philosophy.

Interpretivism as a philosophy places emphasis on the social factors that influence individuals' behaviours and thoughts (Alharahsheh and Pius, 2020). According to Myers (2013, p. 38), “interpretive researchers assume that access to reality (given or socially constructed) is only through social constructions such as language, consciousness, shared meanings, and instruments.” In the context of the current research, it has been found that social media users' access to online realities and experiences are shaped by the platforms that they are active on, the sub-cultures they belong to, the other users they interact with, and so on (Campisi et al., 2015; Cavalcante, 2020). Thus, this research explores the lived perspectives of social media users and how their experiences, both online and offline, shaped their decision-making.

The literature review uncovered the prevalence of the Brazilian Butt Lift (BBL) surgery among women despite the procedure having an unusually high mortality rate and being discouraged by medical organisations such as the British Association of Aesthetic Plastic Surgeons (BAAPS) (Sadideen et al., 2020; Glancey, 2022). Without an interpretivist lens, the continued prevalence of the surgery would seem illogical. However, when the social factors behind it are considered, such as the popularity of the Instagram body which can be achieved through the BBL and the perceived benefits that come with it, a better understanding of this consumer behaviour can be achieved.

3.2 Research Approach

The study applied an abductive approach in which the pre-existing theories and premises are used, not by merely testing them as one would with a deductive approach but instead, by allowing them to guide the emergence of new discoveries (Reichert, 2019). As Saunders et al (2007) explain, the abductive approach will begin with a surprising factor or phenomenon and a theory is then developed to help further understand why. In the case of the current study, the fashion lifecycle model (Nystrom, 1928) is used as a guide for the creation of a new model that illustrates the typical lifecycle of a social media trend. As such, both primary and secondary data were used for the development of the lifecycle model and its stages. Existing stages of the fashion lifecycle are modified to reflect factors and experiences that are unique to the social media landscape and new stages in the cycle are identified and incorporated. The study considered a deductive approach, in which a research conclusion is derived from pre-existing theories which are tested (Wilson, 2014). However, since the Nystrom (1928) model was deemed to be inapplicable to the social media landscape, this approach was discounted. Additionally, an inductive approach, which does not employ pre-existing theory or premises but explores a phenomenon and generates a new theory from it (Goddard and Melville, 2004), was also considered but ultimately discarded as the pre-existing Nystrom (1928) model was used as a fundamental basis for the development of the new model. New theories have been developed and incorporated into the existing model, creating both a new independent model but also a modified version of the fashion lifecycle. As such, not only are new angles of the subject matter explored but existing data and theory are incorporated as well. In the case of the current research, a new way of observing consumer trends has emerged but existing theories such as the Nystrom model are incorporated. This abductive approach has also been cited by Dubois and Gadde (2002) and Kovács and Spens (2005) as a valuable research method as it allows for creativity to inform the development of theoretical evolution.

3.3 Literature Review Development

Besides the collection of primary data sources, the study also employed secondary data collection. This data included peer-reviewed academic journals, books, and online video content.

Several peer-reviewed journals were consulted during the course of the study such as *The Journal of Social Media in Society*, *Plastic Surgery International*, and *Body Image*. The Robert Gordon University Library, Google Scholar, and the Aberdeen City Library were employed as repositories during the search for secondary data sources.

While using the Robert Gordon University Library, data was sourced using specific keywords such as 'Body Image', 'Social Media', 'Beauty Standards', and 'Digital Marketing'. Similar keywords were used for data sourcing using Google Scholar. The Aberdeen City Library was also consulted.

3.4 The Instagram Body as a Case Study

In terms of research strategies, the current research employed case study and archival research (Cresswell, 2018). Case study research involves a thorough study of a single subject matter with context given to wider forces within the phenomenon (Feagin, Orum and Sjoberg, 1991). This research method has been identified as appropriate to construct an accurate view of the reality of a phenomenon (Hodkinson and Hodkinson, 2001) and thus, was deemed acceptable for the study.

Some consideration was given to the common pitfalls of case study research such as the potential for generalisation. However, as Yin (2011) points out, case study research can be supported by multiple sources of data, which was done in this study (interviews, song lyrics analysis, and YouTube video indexing).

This strategy was applied in the study both in terms of the platform to be used and the specific parts of the beauty sub-culture to be studied. There are many social media sites in existence but Instagram was used as a case study because it is a highly visually-driven platform with hundreds of millions of users and has been in existence for over a decade (Delafrooz, Rahmati and Abdi, 2019). Among the most popular social media platforms in the world, Instagram is ranked as the fourth most popular with 1.4 billion global users (Statista, 2021) (see fig 23).

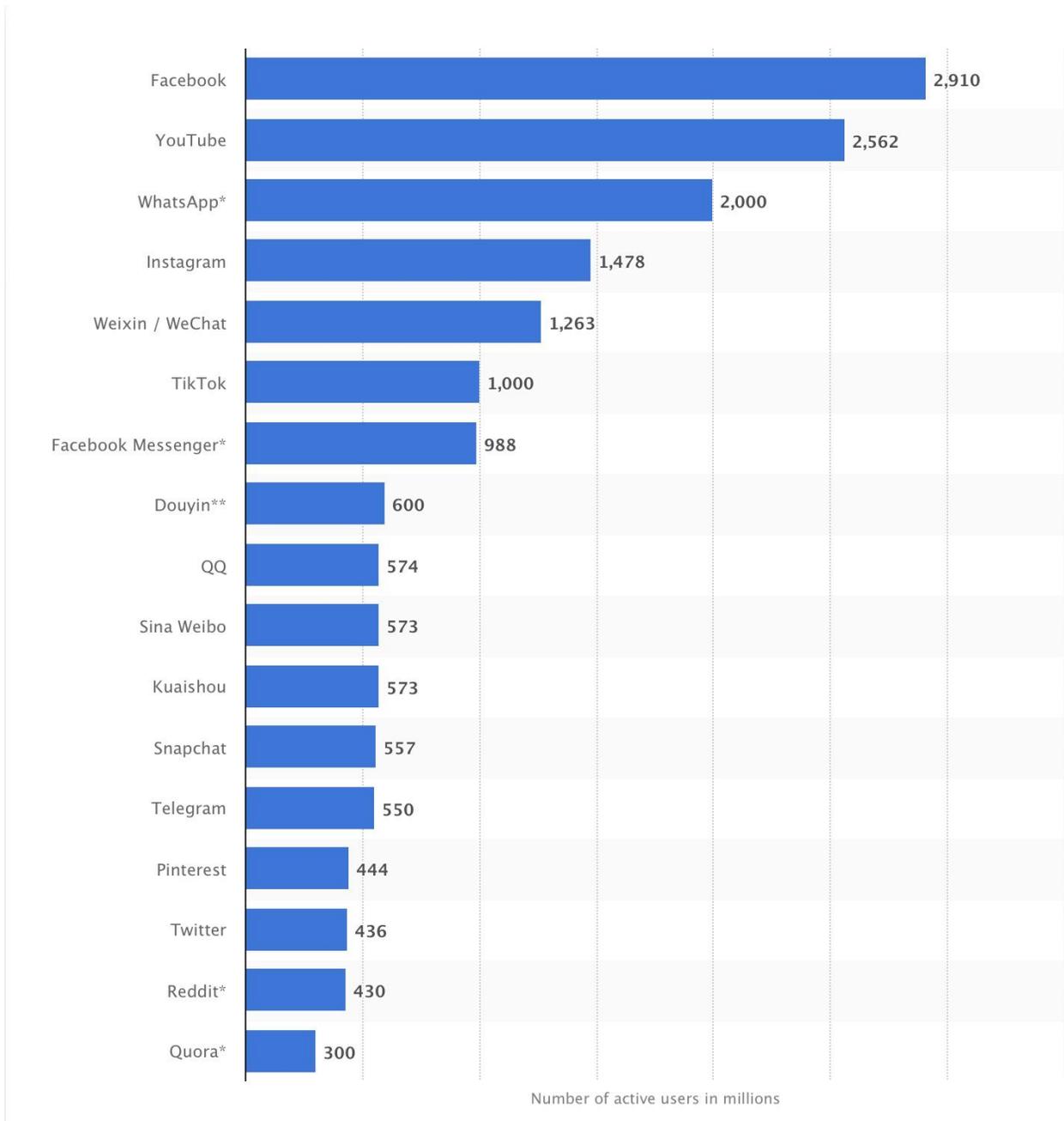


Fig 23. Top social networks as of January 2022, by number of monthly active users (Statista, 2022)

The top three most popular are Facebook, WhatsApp, and YouTube but Instagram as a platform has a greater focus on pictures and images compared to the others considered (Duong, 2020). YouTube is primarily a long-form video-sharing platform (Kim, 2012) and thus, its primary content medium would prove more difficult to analyse compared to images. WhatsApp is primarily a messaging platform (Sutikno et al., 2016) with limited community interaction outside of group chats which would make an analysis of global behaviour and interaction with content

difficult. Facebook surpassed Instagram in terms of its user base but the latter is noted for ensuring higher community engagement (Jackson, 2019).

There are several manifestations of beauty representation on social media such as content that centres around hair, skincare, makeup, etc. However, the Instagram Body was examined as a case study example because it is a beauty ideal that is closely connected to social media and has had significant cultural and economic impacts in the last decade (Stevens, 2021).

Case study research was also used because social media have had a very significant impact on beauty standards since its inception, with both becoming heavily intertwined (Henriques and Patnaik, 2021). This includes countless beauty niches and sub-niches (Henderson, 2015), cultural movements regarding beauty as a concept, effects on cosmetic surgery changes (Montemurro et al., 2015) and the impact on the mental health of social media users (Wang et al., 2019). As such, an adequate examination of every facet of both concepts would not be possible in a single body of research. However, by using some of the most relevant and popular aspects of each as a case study, a clear idea can be observed and conclusions can be drawn.

The Instagram body is recognised as a trend that had existed long enough within the public's consciousness that pre-existing data regarding it already exists. Additionally, enough references had been made regarding the body in the time that such data could be sourced and used for the creation of the model (e.g song lyrics). In essence, the Instagram body as a phenomenon is still current enough that it can be explored as it unfolds but has existed for long enough that archival information is accessible.

Finally, archival research was chosen as a research strategy in support of the study. During the development of the lifecycle of a social media beauty trend, archival data acted as a foundation for the understanding of its different stages. This strategy relies heavily on pre-existing data and materials. In archival research, materials and accounts from the past are thoroughly reviewed and meaning is deduced from them (Das, Jain and Mishra, 2018). This included reviews of visual data (such as thumbnails of older social media posts, magazine covers, promotional materials for beauty professionals etc) and textual data (text posts on social media, titles used in magazines and advertising campaigns, etc).

The prevalence of songs with references to the Instagram body from 2010 to 2019 served as evidence for the dominance of this beauty trend within popular culture and aided in the timestamping of its life cycle. Song lyrics have been found to be reflective of the state of popular culture (B Lee Cooper, 1991) and have also been linked to behaviours and attitudes among young people (Johnstone and Katz, 1957). The analysis of song lyrics from official charts has previously been used in academic studies to establish links between the lyrics and societal occurrences; for example, North et al. (2017) conducted an analysis of all lyrics from the United Kingdom's weekly top 5 singles sales charts from 1962 to 2011 and 1960 to 2011 to determine incidences of vocabulary concerning interpersonal relationships and violence.

The analysis of YouTube videos (see Appendix 6.2), which included the keywords ‘butt’ and ‘booty’ in their titles (terms very closely associated with the Instagram body (Brenda Dixon Gottschild, 2005)) from 2010 to 2019 also aided in the mapping of the trend’s popularity from inception to decline. YouTube has, over the last 17 years, become one of the most widely-used and culturally-relevant social media platforms (Duffett, 2020). Just as with the song lyrics analysis, this method was chosen due to its unique insight into the state of popular culture, in which dominant beauty trends would be reflected.

Given that the Instagram body trend is analysed, to some extent, retrospectively, the lifecycle model could not have been developed without the use of archival research. Through this, changes in consumer attitudes and behaviour across different times were deduced and the lifecycle model could be created. The reliance of the study on pre-existing data was also a factor in why grounded theory was rejected as a research strategy. Grounded theory as a research strategy is concerned especially with under-researched topics (Corbin and Strauss, 1998) and focuses on data collection to create new, independent theories (El Hussein, Kennedy and Oliver, 2017). However, a central feature of grounded theory is the independence of the new frameworks from pre-existing ones. Given that the study made use of archival research and was heavily dependent on pre-existing theories such as the Nystrom model, it was deemed incompatible and was thus discounted.

3.5 Time Horizon

The Instagram body, which has been prominent within online and popular culture for a decade, was first observed in the early to mid-2010s. Therefore some stages of the cycle can be observed retrospectively as having passed and thus, the study employed cross-sectional time horizons.

Cross-sectional time horizons involve the collection of data at only one point in time during the study and using that data to inform the findings of the study (Cohen, Manion and Morrison, 2018). This applies to the current study, where primary data was collected in 2022. The study used pre-existing and current data to examine the typical lifecycle of a social media trend and develop a working model. To avoid any potential limitations, the sampling criteria for interview participants was a minimum of one year of experience as a content creator, fitness professional, or cosmetic professional. The purpose of this criteria was to ensure, especially considering the relatively small sample size, that all respondents had significant experience within their fields and had operated within these sectors for long enough that they would be able to recall trend shifts.

Additionally, all song lyrics and YouTube videos included in the content analysis were required to have been published between 2010 and 2019.

This helped to create a snapshot of this social media beauty trend across a decade, its different identifiable stages and its effects on consumer behaviour after being part of the socio-cultural zeitgeist following that period.

3.6 Interviews

Qualitative research is concerned with an in-depth exploration of various phenomena with a small group of people (Fossey et al., 2002). This sort of research typically produces insights into phenomena that are not necessarily quantifiable but are nonetheless valuable (Boodhoo and Purmessur, 2009). Qualitative research is concerned with respondents' feelings and experiences and seeks to attain a nuanced understanding of them (Pathak, Kalra and Jena, 2013). Given the potentially sensitive nature of the phenomenon (beauty and body image), it was envisaged that some stakeholders might be reluctant to take part in the research. As such, a qualitative method involving fewer participants but that would gain deeper insights was deemed appropriate.

Interviews were conducted with three participant groups to gain deeper and more nuanced insights into the manifestations of the Instagram body as a beauty trend, as well as to position aspects and events within specific stages of the lifecycle.

Interviews are structured conversations between an interviewer and interviewee that enable the interviewer to obtain information from the interviewee (Marshall and Rossman, 1989). Interviews were chosen over other data collection methods such as questionnaires because they allowed respondents to answer questions and divulge information with more complexity than is possible with the often rigid nature of questionnaires (Jain, 2021).

The research employed the use of one-on-one interviews with three stakeholder groups who were identified as having influence and knowledge in relation to this trend; fitness professionals, a cosmetic surgeon, and content creators were identified as individuals who could provide key insights into the evolution of the Instagram body. It has been established that female social media users often seek out fitness services in order to attain idealised body types (Kelly, 2018). The insights gained from fitness professionals helped to identify behaviours associated with the social media beauty trend lifecycle and helped to map its evolution and identify key aspects of the trend. The questions regarding the current and predicted future roles of social media within the fitness space were also designed to shed light on the relationship between social media trends and the fitness industry. Considering the fact that the pursuit of social media beauty trends often takes place in the gym, the link between the two was deemed an important part of the development of the lifecycle model and for the study as a whole. Cosmetic surgeons were also included as key stakeholders, as cosmetic surgery has been identified as a major way through which the Instagram body is pursued, specifically through the Brazilian Butt Lift. Finally, content creators were included as they operate within the social media landscape and have been identified as drivers of trends and as such, could offer valuable insights into online trends.

3.6.1 Interview Sampling

The interviews were held over a four-month period from March to June 2022, with each interview lasting around 45 minutes. The challenges encountered during this data collection method mainly centred around securing participants.

For the selection of interviewees for the study, a purposive sampling technique was applied. According to Sharma (2017), this method of sampling relies on the judgement of the researcher, who determines the individuals to be approached for data selection. More specifically, a maximum variation/ heterogeneous purposive sampling method was applied. According to Black (2019), this approach relies on the judgement of the researcher to select participants with a diverse range of characteristics so as to ensure maximum variability in the data collected. The purpose of this sampling technique being applied to the study was to ensure diversity in respondents and to prevent the exclusion of women, especially within the personal training field where there was an observed gender disparity.

The interviews resulted in participation from eight fitness professionals, a cosmetic professional (The professional interviewed is understood to be both a cosmetic and plastic surgeon), and six content creators. The study was guided by Cresswell (2008), who recommends between five to 25 participants for interviews. While this requirement was met within two of the three stakeholder categories, it proved more difficult for the cosmetic surgeon category, which is discussed further in this section.

While seeking out fitness professionals to interview, contact information was sourced from the websites of fitness organisations, which operate within Scotland. During this process, it was observed that a majority of fitness professionals listed as staff on company websites were men. This is consistent with reports from gym chains in the U.K such as OriGym, which mentioned that 57% of its signups for its level 3 personal training course were men (OriGym, 2021).

A similar pattern was observed when seeking out cosmetic surgeons through public directories of medical professionals in the United Kingdom, with the majority of surgeons listed being men. Upon further investigation, it was found that, as per, the British Association of Plastic, Reconstructive, and Aesthetic Surgeons (BAPRAS), only 20% of its reported workforce in 2019 was female (BAPRAS, 2019).

Finally, this same pattern was noticed when seeking out content creators to interview. Respondents were initially sought out through Instagram by searching Scottish-related hashtags such as #ScottishBlogger and #ScottishCreator. However, the majority of creators that were observed to be posting under these hashtags were women, despite them not being specifically female-focused hashtags. This led to all the content creators interviewed for the study being female, despite a number of men being contacted for this purpose. This was, however, consistent with a 2018 Statista report that noted that 84% of content creators posting sponsored content were women (Statista, 2018). It is notable that all the content creators, who were the only social media-specific group) interviewed were hobbyists (though with some professional motives).

Due to the observed gender disparity among potential interviewees, snowball sampling was also applied to attract a wider pool of participants. A snowball sampling method is one in which existing research participants nominate others in order to increase the respondent pool (Parker, Scott and Geddes, 2019). For the interviewing of professionals in the fitness and cosmetic surgery fields, this sampling technique allowed for easier access to professionals through referrals from others within their network. While requesting referrals, specific requests were made for female professionals in the case of fitness professionals. Following the conclusion of the interviews, three of the fitness professionals interviewed were female while 5 were male. Interviewees were continually sought out until the interview rounds were concluded due to time constraints.

While seeking out interviewees, greater difficulty was encountered in securing cosmetic professionals for interviews. Mainly there was difficulty in finding specific contact information for surgeons as most sites only listed general hospital contacts and several surgeons declined to be interviewed or did not respond, even with the assurance of anonymity. It should also be noted that compared to England, Scotland has a smaller concentration of practising cosmetic surgeons (BAPRAS, 2019) and as a result, there were fewer cosmetic surgeons that could be contacted who met the sampling criteria. As such, only one cosmetic surgeon was interviewed for the study.

While this is a limitation of current research, the use of a singular interview participant is deemed acceptable in specific situations by some scholars. Morse (2000), for example, notes that if the research topic can be defined quite clearly and obviously, a smaller sample size can be used. Additionally, the cosmetic professional is bound by the ethics of the professional bodies they are a member of and the regulations which govern medical practice within the U.K along with all others practising in the U.K. This suggests that others, if interviewed, may have given similar answers. The cosmetic surgeon participant is acknowledged as experienced, having been practising for over 15 years in locations such as practised in Australia, Newcastle, Glasgow, California, and Atlanta, and is currently practising in Edinburgh. As such, the data provided is rich and experiential and provides valuable insights into the phenomenon being studied. It was in light of this that the research proceeded with only one cosmetic professional interviewee.

3.6.2 Interview Structure and Setup

The interviews were conducted through a combination of in-person meetings and recorded online calls using Zoom software. This was necessitated by several respondents residing outside of Aberdeen, Scotland (where the in-person interviews were held) and increased convenience due to their schedules. The interviews were conducted as semi-structured, with a script of pre-determined questions used but with other questions and discussions occurring organically throughout the interview (DeJonckheere and Vaughn, 2019). As explained by George (2022), semi-structured interview setups include a predetermined thematic framework but do not have a fixed number of questions or order; the study employed a loose order of

questions but this was not followed strictly. This offers the benefits of a structured interview (a reliable structure of data collection) and an unstructured one, where there is more flexibility and the opportunity for respondents to give in-depth responses due to open-ended questions (Adams, 2015).

To ensure the most accurate results and in consideration of the challenges faced in securing participants, a pilot study was held using one participant from each group; first, with participants from the content creators and fitness professionals group. The responses from these pilot sessions were reviewed but no major changes were made to the scripts and as such, these responses were used as data for the findings. Additionally, prior to the interviews and to avoid data subjectivity which has been identified as a pitfall of interviews (Mehra, 2015), scripts were prepared with the most pressing questions outlined. Additionally, responses to these questions were tabulated for each set of respondents in order to easily identify themes.

Fitness Professionals Demographics

PT	1	2	3	4	5	6	7	8
Career Length (Years)	3	6	6	10	18	12	7	9
Gender	Male	Male	Female	Female	Male	Male	Female	Male
Locations Practised	Aberdeen	Afford, Aberdeen	Greenoak, Halsey, and Glasgow	Aberdeen	Gloucestershire, Aberdeen, Dundee	Aberdeen	Afford, Banchory	Aberdeen

Table 4. Fitness professional demographics for interviews

Content Creators Demographics

CC	1	2	3	4	5	6
Career Length (Years)	5 years but began consistently posting 2 years ago	1 year and 3 months	1 year and 2 months	10 years	4 years	7 years
Social media platforms used	Instagram, TikTok and	Instagram, YouTube, and TikTok	Mostly Instagram. Used TikTok	Instagram	Primarily Instagram, along with TikTok and	Instagram

	YouTube (primary)		briefly but found it too distracting		WordPress	
Audience size (followers)	1,300 on YouTube, 4,200 on Instagram and 4,800 on TikTok	7,700 on Instagram, 97 subscribers on YouTube, and 600 followers on TikTok	3,519 on Instagram	Roughly 1,000	1000 on Instagram and 250 on TikTok	1,100 across two Instagram pages

Table 5. Content creator demographics for interviews

Cosmetic Professional Demographics

CS	1
Career Length	15 years
Gender	Male
Locations Practiced in	Australia, Newcastle, Glasgow, California, Atlanta, and is currently practising in Edingburgh

Table 6. Cosmetic professional demographics for interviews

During the course of the interviews, all participants were asked about their interactions with social media beauty trends, both online and offline, in a bid to address RQ2 and RQ3. An interview script was prepared which was divided into specific sections (see Appendix 1) and adapted for each respondent category. The first section consisted of demographic-related questions that sought to establish a snapshot of the respondent's career thus far.

Fitness professionals were asked about the duration of their careers and what locations they have practised in. The purpose of this was to ensure a robust selection of responses from across Scotland. It was also to ensure that both newer and more experienced fitness professionals were interviewed. For the cosmetic professionals, the interviewee was asked about their career journey, what locations they have practised in, what procedures they typically

perform and the typical gender of their patients. For the content creators, the questions focused on the length of the creator's career, the social media platforms primarily used, the type of content typically posted, and the size of the creator's audience. This allowed for demographic categorisation of the creators by audience size and by content genre.

The second section of the interview script was the timeline establishment section to map out observed consumer trends. For fitness professionals, this section consisted of questions that investigated social and behavioural changes that have taken place within the gym space during their career and the impact of social media. In this section, fitness professionals were asked what the gender makeup of their client base was and whether that had changed from the start of their careers to date, whether they had noticed any changes in women's fitness regimens, whether any social media influences could be observed in the gym, and, if so, when these changes were first noticed. The purpose of this was to determine if any changes had been observed in consumer behaviour with regard to social media trends and if so when these changes occurred. If these changes and their timelines could be determined, these could serve as evidence of the characteristics of the different stages of a social media beauty trend lifecycle, especially if compared with other data, as well as offer a resolution for RQ1 (What are the different phases and their characteristics within the lifecycle of a social media beauty trend?). Additionally, this line of questioning could give some further nuance to previous data. As it has already been established, there is a gender imbalance between the 'producers' of beauty trends and the consumers of such trends. The interviews sought to determine whether any sort of gender imbalance existed among the clientele of fitness professionals and offer a resolution to RQ4 (What is the role of gender within the manifestations and impacts of these trends?).

When modified for cosmetic professionals, the questions were focused on establishing the timeline for the popularity of specific procedures among patients. The respondent was, thus, asked what cosmetic procedures were popular at the beginning of their career and what procedures were popular today and how this has evolved. This line of questioning aided in determining when in the last decade certain procedures, specifically the Brazilian Butt Lift, first became popular and thus when within the social media lifecycle this spike in popularity would be placed.

For the content creators, the second section of the interview was focused on establishing the timeline of content trends from the beginning of the creator's career to the present. As such, creators were asked what the most popular trends were when they began creating, what they are currently, as well as their trend discovery process. The purpose of this is first to establish a clear timeline of trend progression. By understanding what trends have emerged on social media during a creator's career, especially when it is related to the Instagram body, and thus, the social media beauty trend lifecycle model can be established. The trend discovery process was also investigated in order to shed more light on specific stages within the lifecycle. Influencers, both micro and macro, have been found to be major drivers of beauty trends online. By determining how these influencers discover content to promote, which often goes on to influence everyday social media users (Kay, Mulcahy and Parkinson, 2020), major steps in a

typical social media cycle can be uncovered and RQ2 (What are the factors that influence the various stages of the social media beauty trend lifecycle?) can be further resolved.

The third and final section of the interview script was concerned with consumer behaviour that had been observed by respondents. Fitness professionals were asked what goals female clients typically approach them with, the role of reference images in goal-setting, the current role of social media in business promotion, and the predicted future state of the social media fitness space. The purpose of this section is to develop insights into the typical behaviours of female gymgoers and the ways in which these might be connected to social media beauty trends.

The cosmetic surgeon was asked what their pre-surgery practices were, especially with regard to patients' mental health and whether reference images are used in these practices. The surgeon was also asked about their feelings towards social media and their impact on consumer behaviour and their current observations about the link between the two. Given the established link between social media engagement and body image, an understanding of this link manifests in consumer demand for plastic surgery was used to determine what behaviours constitute specific stages in the social media beauty lifecycle.

It was during this section of the interview that the surgeon noted they do not consider himself and others in his profession to be a part of the 'beauty industry'. This perceived detachment from the industry of beauty, despite being a *cosmetic* surgeon, prompted the addition of a new question to the interview scripts for all participants. The new question 'do you consider yourself and others within your industry (personal trainer, content creator etc) to be a part of the 'beauty industry'? was added following the interview with the surgeon. However, because two of the fitness professional and three of the content creator interviews had been completed prior to the surgeon's interview, not all respondents were asked this specific question.

For content creators, the final section focused on interviewees' perceptions of typical consumer behaviour and their predictions regarding future body trends. In this section, content creators were asked about the types of content their followers engage with most (e.g. through likes, comments, shares), whether trend cycles are more obvious or subtle to them, and what predictions they have regarding future social media trends.

The purpose of understanding the typical behaviour of their followers was to determine what type of content is received most positively by social media users and thus, what type of content is most likely to become a social media trend. Investigation into the subtlety or lack thereof of the trend cycle was carried out to obtain further evidence of the typical characteristics of the trend cycle i.e whether this can be characterised as blatant or subtle from the perspective of a creator. Investigations into creators' predictions for future trends were conducted for a similar purpose. It was observed that trend stages and entire cycles often overlap in timelines, i.e the beginning of one stage or trend often overlaps with the end of another. This observation is further supported by new trends beginning their lifecycles as the Instagram body is in decline.

3.6.3 Interview Analysis

Following the completion of the interviews, the results were compiled and subject to a thematic analysis. Described as an analysis method that seeks the extraction of meaning from data (Boyatzis, 1998), this method has been identified as useful in generating insightful research findings (Braun and Clarke, 2006), especially with large data sets (King, 2004).

All interviews were audio recorded using applications or video-conferencing software, such as Zoom and Microsoft Teams in the case of remote interviews. The interviews were then transcribed manually or through the use of in-built auto-transcription software for remote interviews, or through speech-to-text software after which the transcriptions were proofread.

To allow for the easy identification of themes and patterns, findings report documents were created for each participant group in which tables were formed (see table X for example). Within each table, every question asked during the interview was noted, along with a summary of answers arranged horizontally. This allowed independent analysis of each script but also comparison across the sets of interview data, where answers between participants could be compared at a glance for similarities and differences in responses to be noted. Each interview script was reviewed, with specific topics and themes explored across participant groups (e.g discussions on gender among all three interview groups were analysed) and these formed the basis for parts of the discussion chapters.

PT	1	2	3	4	5	6	7	8
Career Length (Years)	3	6	6	10	18	12	7	9
Gender	Male	Male	Female	Female	Male	Male	Female	Male
Locations Practised	Aberdeen	Afford, Aberdeen	Greenoak, Halsey, and Glasgow	Aberdeen	Gloucestershire, Aberdeen, Dundee	Aberdeen	Afford, Banchory	Aberdeen
Client gender disparity	Previously only male, now 75% female	Mixed. Went from men to mostly women	Mostly female	Mostly female	Male and female	Mostly female	Mostly female	Mostly female
Changes in Training habits	More women interested	More women	More women interested	More women interested	More women interested	More women interested in strength and	More cross-training and	More women interested in

among women in the last decade	d in strength, weight and resistance training	interested in strength, weight and resistance training	in strength, weight and resistance training	in strength, weight and resistance training	in strength and resistance training and CrossFit, and more interest in Athletic bodies	resistance training, more complex exercises, and younger women training more	powerlifting	strength and weight training
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Table 7. Findings report table for fitness professionals

3.7 Complimentary Data Collection

In support of the data collected through the interviews, data was also collected from multiple online and offline sources and subject to content analysis.

Content analysis, as explained by Harwood and Garry (2003), refers to a method of analysing the content of different forms of data, including verbal and visual data. The goal of content analysis is the reduction of phenomena into categories to enable better analysis and interpretation (Stemler, 2015). Content analysis can be used to gauge the frequency of the phenomenon being studied and it has also been identified as a means of identifying meaning across popular discourse (Macnamara, 2005), which makes it appropriate for the study.

This was applied to the study in the form of content analysis of YouTube videos and song lyrics. These data sources were chosen as they have been identified as major indicators of the state of popular culture. In the case of the song lyrics, the official year-end UK music charts were chosen as they are reflective of the most popular songs in the UK at any given year by sales volume (The Official UK Charts Company, 2022). In the case of YouTube videos, they have been identified as a major source of online content consumption by consumers and with YouTube being the most popular video-sharing site in the world (Pickavet, 2015), it was deemed appropriate.

3.7.1 Song Lyrics Analysis

Historically, the lyrics of popular songs have been an indicator of the state of pop culture and what is deemed trendy in society (Kranke, 2019). An analysis was conducted of song lyrics on the official UK year-end songs charts from 2010 to 2019. This helped further understand the trajectory of the Instagram body and its visibility in popular media.

Lyrics were sourced through the website Genius.com and references to the Instagram body were tallied within each song. Before beginning the analysis, a determination was made regarding which words constituted a reference to the 'Instagram body'. Culturally, the Instagram body is described as one featuring a slim waist, a large backside, and thick thighs (Bets and Ramsey, 2017). Thus, during the analysis of the song lyrics, terms, slang, euphemisms, and

direct references to these features or the overall body type were deemed as references to the Instagram body. It was theorised that references to a large backside or small waist would increase in frequency within popular music. For the purpose of the current research the terms 'booty', 'ass', and 'fatty', were selected as the 'references' to be identified within songs. These terms have been colloquially used to reference a body type that is identified as the Instagram body or is similar to it (Brenda Dixon Gottschild, 2005). Following this, a table was made for each year which totalled how many songs made reference to these terms.

Founded in 2009, Genius.com is a website dedicated primarily to the provision of annotations and interpretation of content such as song lyrics and poems. This allowed for the deciphering of song meanings as well as the interpretation of specific references within songs. The lyrics published on the site often feature annotations of individual lines of songs provided by listeners and often the artists, songwriters, and song producers themselves (Nast, 2015). This further allowed for clarity regarding song meanings and the removal of ambiguity.

The site has been an official partner of Spotify, one of the largest audio-streaming platforms in the world, since 2016 (Kehrer, 2016). Additionally, it has received participation and officially provided song interpretations from popular artists such as Megan Thee Stallion, DJ Khaled, and Eminem, many of whom are featured on the top song charts during the period to be studied (Genius Inc., 2016). The site has also been used for the sourcing of song lyrics for several academic studies such as Cahyani, Pratiwi and Santika (2021) and Hawung (2022)

As such, Genius.com was deemed to be the most credible source for official song lyrics and interpretations, given the often debated and ambiguous nature of such lyrics. For the compilation of the references, the lyrics of each song were examined manually, as well as with the aid of the 'search' function on computers which scanned each page for specific words (e.g, the lyrics were manually examined for the word 'booty' and then a search was conducted using the computer search function for the same word to ensure accuracy). The number of references was then counted manually. This table was then converted to a bar chart, which illustrates the trajectory of the trend's popularity over a ten-year period. Because song lyrics and the references they make have been established as indicators of popularity, this bar chart serves as a visual depiction of the spike in the Instagram body's references within popular culture in the year 2017 (see fig 24). Additionally, while the actual number of references per year is small, these were sourced from year-end charts, which are not reflective of the number of references made within specific music genres. This, in turn, means that such references would have appeared on the most popular and widely-played songs for any given year.

Number of songs with references to Instagram body vs. Year

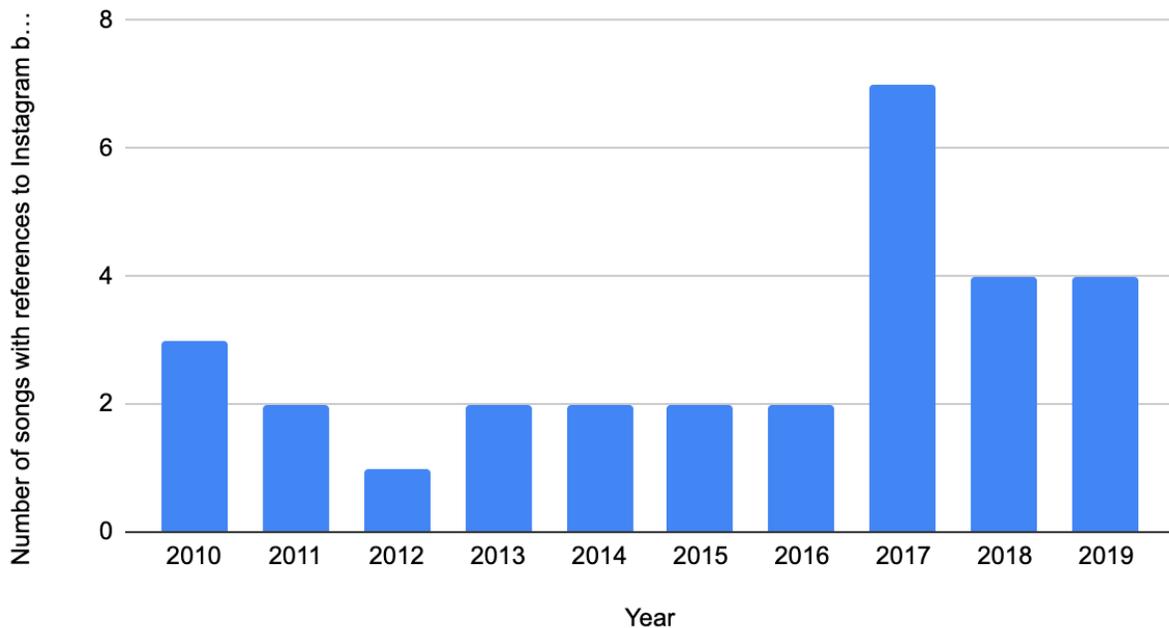


Fig 24. Songs lyrics chart

3.8.2 YouTube Video Analysis

While YouTube was not the primary social media platform of focus for the study, it proved most suitable for the second stage of content analysis in support of the interview data. This is due to its indexing function, which enables content to be analysed by date in order to chart its progression. The application programming interface (API) of Instagram is not accessible to the public and thus, indexing Instagram posts specifically from the year 2010, for example, would be impossible. However, YouTube, via Google, allows for videos with specific keywords to be identified based on time periods (see fig 25). Additionally, YouTube is one of the most popular social media platforms in the world (Stevens, 2021), with 2.5 billion users as of 2022 and while it is not the primary platform for the case study, it was deemed a valuable source of data.

As such, indexing of videos using the keyword 'big butt' could be applied across the decade by year. Unlike the song lyrics analysis, only one keyword was chosen due to sentence construction. Within a single song, multiple euphemisms for the word 'butt' could be identified while in the title of a YouTube video, only one term was found to be typically used. Additionally, conducting indexing for multiple keywords would have led to multiple index tables, which was avoided due to word count constraints.

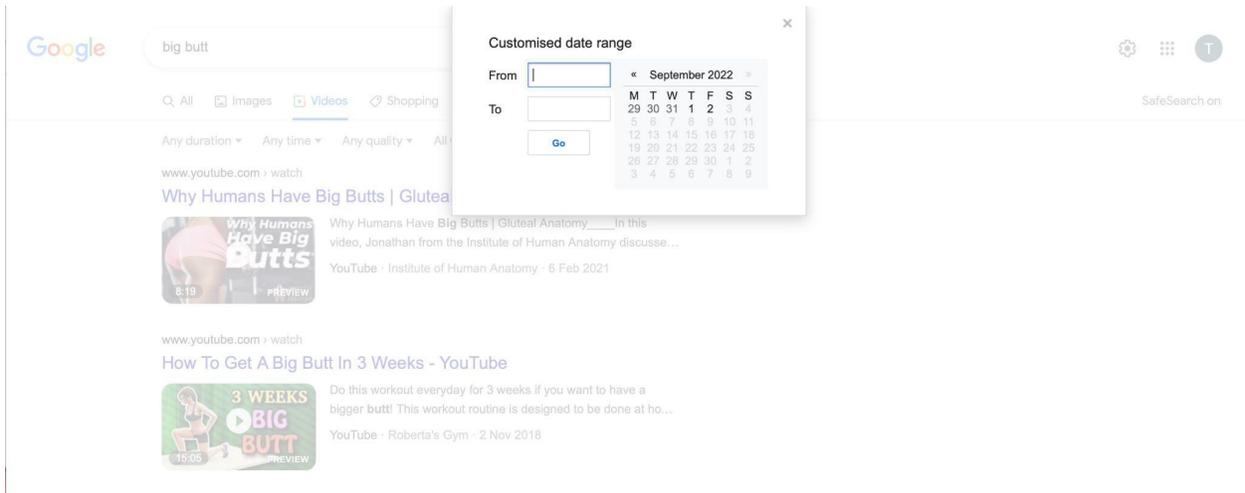


Fig 25: The Google custom date range function (Google, 2022)

For each year, the range input followed the format 1/1/20xx to 31/12/20xx. Following this, the title for each video, its meta description, and the platform that it was published on was extracted and converted to a table (see appendix 6.2). By extracting and tabulating this data, the progression of content published using the phrase over a decade could be mapped and analysed alongside other data such as the song lyrics chart. This content analysis was especially reliant on the indexing of video titles, given that key phrases are typically added to videos for search engine optimisation purposes (Choudhari and Bhalla, 2015) and thus, the term associated with the Instagram body would appear in video titles.

16.0 Ethical Considerations

During the completion of the study, ethical considerations were undertaken and informed the collection and handling of data. Prior to all interviews, participants were required to sign a consent form (see appendix 4) which outlined the terms of participation. Additionally, in the transcriptions of interviews, all participants were assigned codes as opposed to their legal names (e.g PT #1 as opposed to John Doe) and identifying information was coded in order to protect anonymity. All transcriptions were stored on a password-protected cloud platform and will be held for 8 years and then destroyed, as per UK government guidelines and in accordance with Robert Gordon University guidelines.

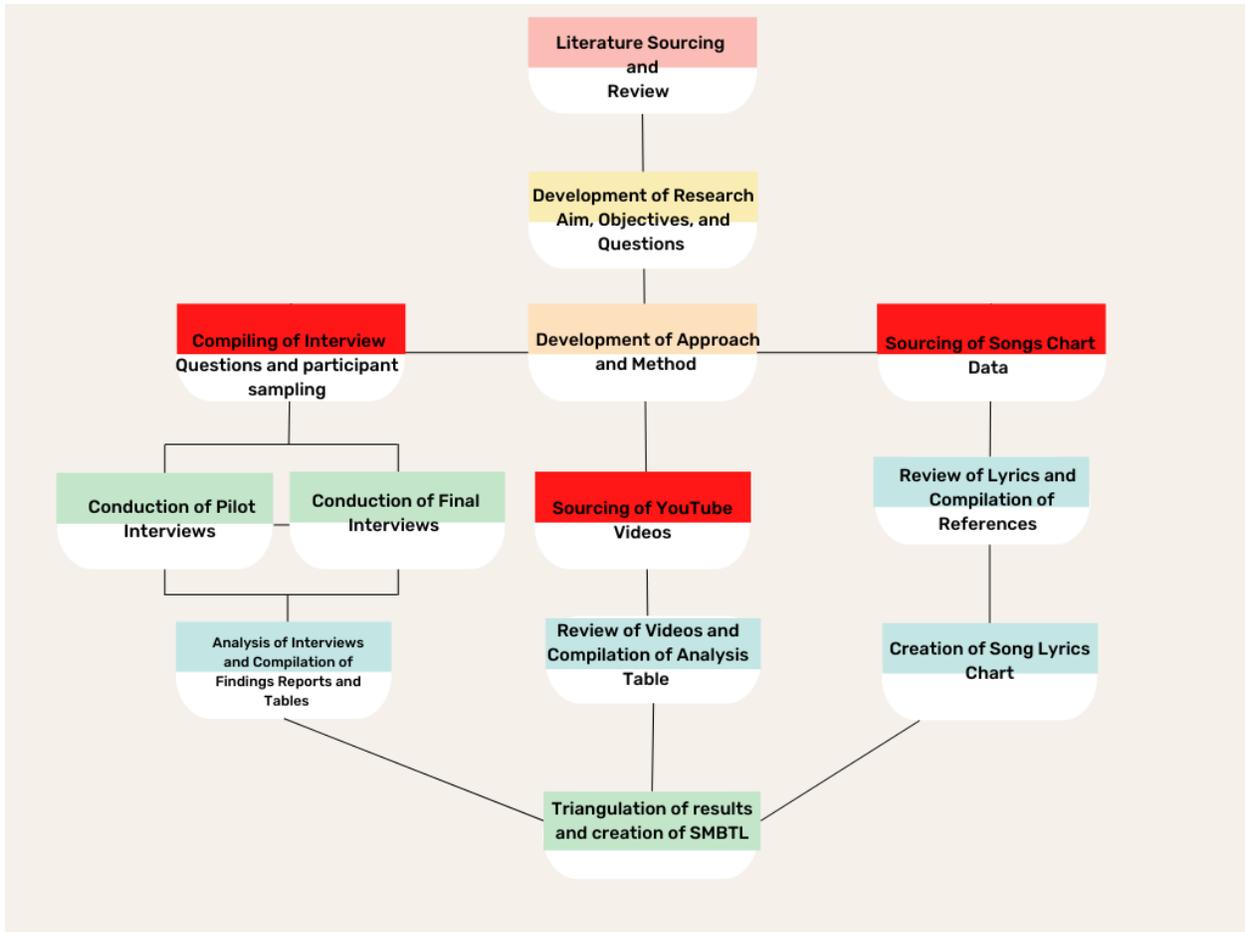


Fig. 26 Research Methodology

Chapter 4: Findings and Discussion

Based on the collected evidence, the typical social media beauty trend lifecycle is observed as occurring in six distinct phases; the emergence phase, the mainstreaming phase, the normalisation/ peak phase, the criticism/ fatigue phase, the discard phase, and the retrospective phase. This model not only offers an overview of this trend cycle but also addresses RQ1 (What are the different phases and their characteristics within the lifecycle of a social media beauty trend?). These phases are evidenced through both interview findings and the content analysis.

The final product, a social media beauty trend lifecycle based on the case study of the Instagram body presents a new and adapted model, informed by the traditional fashion lifecycle. The existing fashion lifecycle model (Nystrom,1928) is limited and cannot be applied to social media beauty trends because it was developed almost 100 years before the advent of these platforms and many of the driving factors identified, such as social media influencers and algorithms, did not exist at the time. The impact of social media is evidenced within the literature review and serves as a rationale for the current research study (see fig 27).

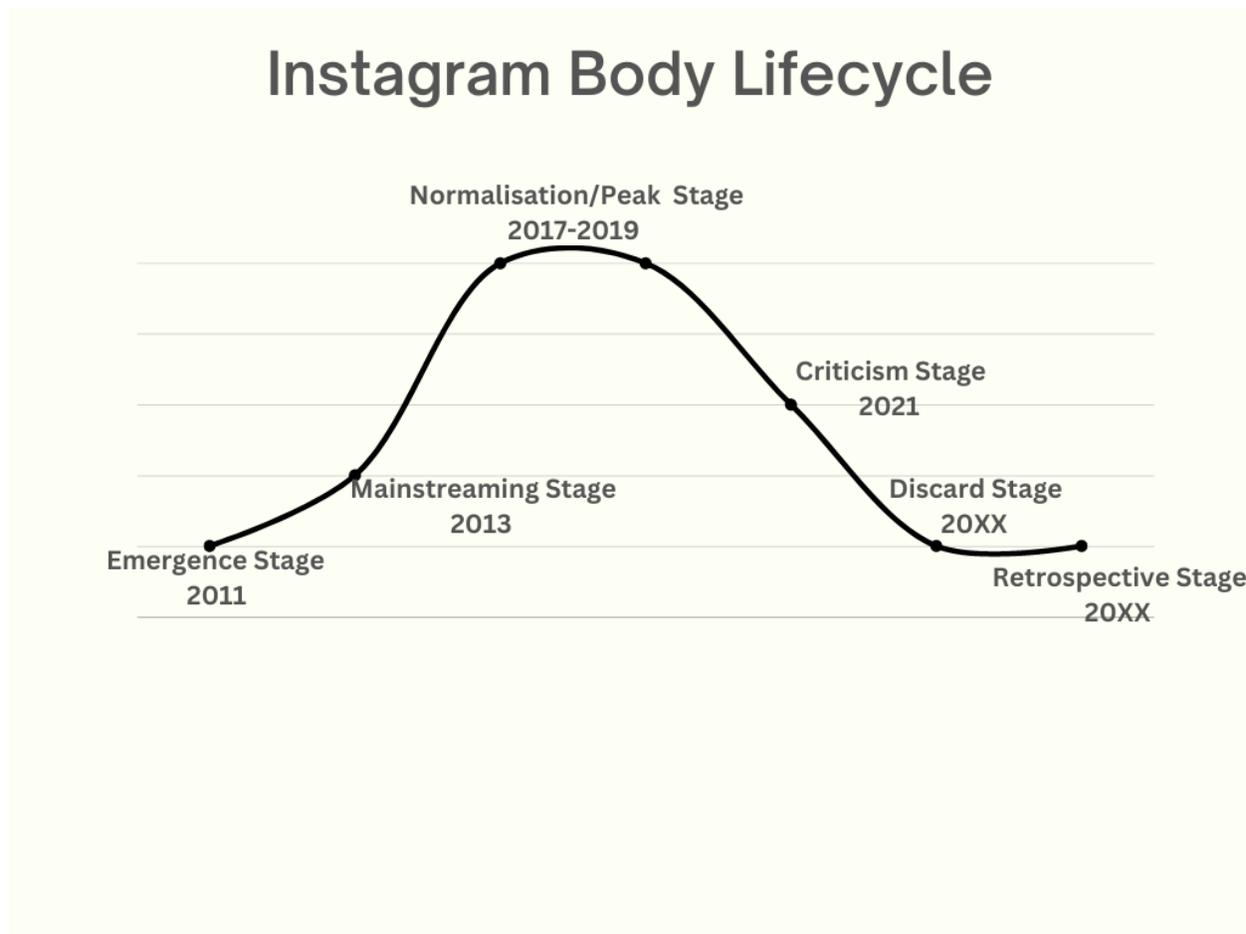


Fig 27. The social media beauty trend lifecycle

4.1 The Emergence phase

In any lifecycle model, the first stage is the initial phase when the phenomenon is first observed or emerges. Within the product lifecycle, for example, this is the introduction stage in which a product is first pushed into the market after it has been developed by a corporation (Levitt, 1965).

For the social media beauty trend lifecycle (social media beauty trend lifecycle), the term 'emergence' is used as opposed to introduction because it has been observed that these trends are not normally 'introduced' by a singular entity in the way that products are within the consumer market. Instead, these trends have been found to occur through user-generated content, with a singular 'introducer' not being identified, as well as this emergence being influenced by several factors such as organic content popularity (O'Neil-Hart and Blumenstein, 2016) and celebrity influences Gonzalez (2019) as opposed to a deliberate introduction by a corporation.

The Emergence stage marks the beginning of the life of a social media beauty trend and refers to the period where it first 'emerges' into the public consciousness. In the context of a social media beauty trend, this phase often begins on a specific social media platform. While cross-platform migration across different social media sites is identified as a factor in the success of online trends, the Instagram body is unique in that it experienced its emergence in the early 2010s primarily through its namesake platform Instagram. Instagram is notable for its quick ascent into popularity, securing 90 million global users in roughly two years after it was founded (Clement, 2020). This, combined with other factors such as the prominence of specific public figures (e.g. the Kardashians and Nicki Minaj) with that body type (Tyer, 2016), meant that the trend did not rely as heavily on cross-platform migration during its emergent stage.

This stage is also characterised by the proliferation of content relating to a specific body type, which had not previously seen significant attention on social media, if any. This was evidenced in the increase in content relating to the term 'big butt', which relates to the Instagram body and is expanded on below. It is also characterised by content receiving positive attention from social media users in the form of likes, comments, shares, etc, which was also seen with the case study of videos with the 'big butt' term. In the case of the Instagram body, the emergence stage can be identified as beginning in the year 2011.



Fig 28. Instagram Post from Kim Kardashian dated (Instagram, 2016)

The increased cultural fascination with a large backside can be seen through the shifts in online video content with the phrase 'big butt' in the title, as indexed by Google as of August 2, 2022. In the first data set, which was collected from the period January 1, 2010, to December 31, 2010, none of the content is directed toward consumers' desire for a big backside, which is heavily associated with the Instagram body. Instead, five out of the ten videos indexed were music videos from the 1980s and 1990s that referenced a big butt such as the rapper LL Cool J's 'Big Ole Butt'. Some of the other videos indexed were clips such as video #2 from the television programme as 'The Nanny' in which a female character is mocked for or expresses concern about having a big backside.

In the clip from 'The Nanny', the character of Fran Fine strategically stands behind a kitchen counter and convinces her love interest Mr Sheffield to delay intimacy because she is embarrassed about her large backside. As he leaves the kitchen, she walks within the frame of the camera, revealing her backside and saying, "I'm gonna kill you, ma", making reference to her mother, whose squash pasta caused her to have an allergic reaction which led to her larger backside. This would imply that at the time that the episode was aired in 1998, a large backside was not a coveted or desirable physical trait among women.

This suggests that in 2010, the Instagram body trend has not yet entered the emerging phase, even though the namesake site was founded in October of that year (2010). However, the trend appeared to enter the emerging stage during the next year as three of the 10 videos indexed

were guides on how to get a bigger backside through exercise regimens. This offers a stark contrast to that earlier scene from 'The Nanny', where, 12 years previously, such a feature was comically undesirable. Notably, all three how-to videos were posted to YouTube by fitness channels in 2011.

Fitness channels on YouTube refer to specific channels that produce predominantly fitness-related content including workout tutorials, professional fitness advice, product reviews, etc (Sokolova and Perez, 2021). Examples include fitness influencers Adrian Bryant and Chloe Ting who often post content on specific exercises and advice on attaining fitness goals. The emergent stage of the Instagram body also appears to coincide with the recorded growth of the fitness industry in both the United States and across Europe during the 2010s (European Health and Fitness Association - EHFA, 2018; TechnoGym, 2019).

Additionally, the rise of social media also led to an increase in fitness-related content circulating online (Cataldo et al., 2021). This content often referred to as 'fitspiration', includes exercise instructions, healthy eating inspiration and general content that focused on fitness (Tiggemann and Zaccardo, 2016). As such, a landscape was created that would be conducive for fitness content that catered to consumers seeking the Instagram body to emerge.

During that time, YouTube channels as a source of publicity and income for fitness and other professionals were becoming more popular (Clark, 2014). While the Instagram body first appeared to have gained cultural prominence on its namesake origin site, there appears to be early cross-platform migration given the sudden increase in fitness content focusing on a big backside from 2010 to 2011. This cross-platform migration has also been bolstered by the fact that during the time the emergence stage would have taken place, Instagram was primarily focused on photographic content and continued to be so up until 2021 when its parent company switched focus to video content, following the rise of new video platforms like TikTok (Clark, 2021). As such, the video content that would have proliferated the Instagram body was mainly available outside of Instagram itself which further increased the visibility of content relating to the Instagram body.

2012 saw an even more pronounced increase in interest around the ideal big backside and eight out of the 10 videos indexed focused on helping viewers make their butts bigger. It is worth noting that it was around this time that Instagram began developing a larger user base. According to Duggan and Brenner (2013), 13% of internet users had an Instagram account as of 2012. This made Instagram, which was founded in 2010, more popular than Tumblr (another popular visual social media site), which was founded in 2007, at the time and evidenced its fast growth.

While two of the 10 videos indexed were not explicitly for buttock enlargement (one of the videos offered tips on reducing buttock size and the other offered help for people with back pain), the general fascination with buttocks in the social media space was becoming palpable. However, this content was still mainly limited to fitness content, with fitness-focused content creators recognised as 'niche' influencers (Noonan, 2018). This acts as further evidence for the

emerging stage in that, while the Instagram body trend was becoming more popular, it was still contained within social media spaces.

There is additional evidence for the emergence stage during this period from the increased popularity of songs, which made reference to the body type (see fig. 29). In 2010, three of the UK's official year-end top 40 charts songs made reference to the Instagram body ideal, though this figure dipped slightly in 2011 and 2012, falling to 2 and 1 respectively.

This differs from the data observed through indexed videos in that even in 2010 (which is considered to be prior to the emergence stage), references to a curvaceous body already exist. However, chart movement over the remainder of the 10-year period shows these references remaining consistent and eventually peaking. This would suggest that while references to the Instagram body in popular songs fluctuated throughout the 2010s, they remained more consistent within visual mediums such as YouTube videos. This would also suggest that regardless of the popularity of the Instagram body in more 'mainstream' circles such as the song charts, its popularity within the platforms where it first emerged and which are consumer-driven remains strongest.

Number of songs with references to Instagram body vs. Year

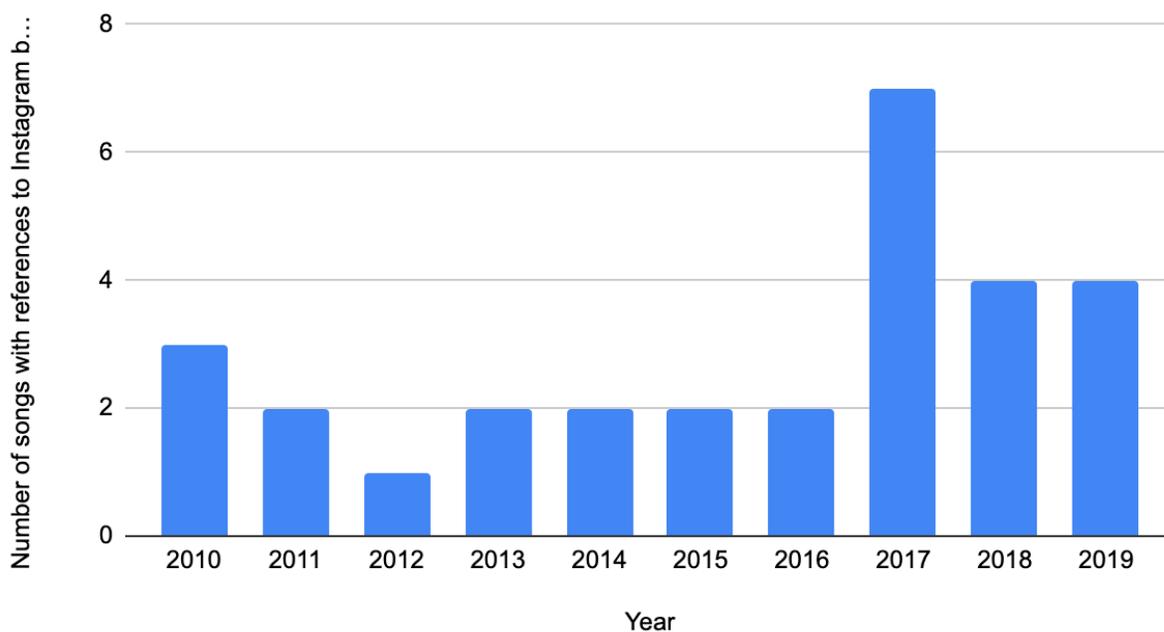


Fig 29. Song lyrics chart

Further evidence for the emergence stage was sourced through the interviews with stakeholders. One of these stakeholder groups was fitness professionals, who were identified as having a close relationship with the Instagram body during its emergence stage and beyond, both online (with fitness videos being one of the early evidence for the Instagram body) and

offline. Many consumers, in their pursuit of specific body goals, often turn to fitness professionals for guidance (Donaghue and Allen, 2015) and as such, they were deemed to have first-hand knowledge of the progression of consumers' bodily aspirations.

During the interviews, the impact of body standards on the behaviours of gym-goers was explored through discussions with fitness professionals, all of whom had offered personal fitness training services during the period being studied. A personal trainer is explained as a professional who offers an individualised approach to fitness and health to clients, offering personalised programmes and guidance for the achievement of such goals (Melton, Katula and Mustian, 2008). Several fitness professionals noted that in the past, women had a desire to simply lose weight and become 'smaller' in appearance.

PT #4 noted that in the past, public figures such as Britney Spears and Christina Aguilera (who were at their peak in popularity during the 2000s) were the ideal amongst women and this created a desire for a smaller frame during this time. This evidences not only the change in body ideals among women but also that many of these ideals were sourced from public figures, such as pop stars. This also offers insights into RQ3 (Who are the stakeholders which influence the various stages of the social media beauty trend lifecycle?) in that traditional celebrities have been found to influence the emergence of these body standards even online.

However, most interviewees noted that there had since been a shift in body aspirations among women, which has led to the desire for a more 'toned' appearance, in particular, visible muscles around the abdominals and thighs. This also runs contrary to previous fears among women of becoming bulky or muscular if they engaged in weight training. Past academic literature has shown that female gym goers have encountered the stereotype of weight training and muscle-building activities as being stereotypically masculine and unbecoming of women (Sen, 2019).

Interviewees also observed this shift, which they attributed to changing social norms, a shift in societal body standards, and greater access to information via social media. As a result of this, more women were observed as being interested in building muscle, through weight and strength training (Gray, 2020). PT #1 noted that they no longer need to explain to new female clients that they will not become overly bulky if they begin weight training:

I don't really have to give them the whole 'You won't get bulky if you lift weights' thing as much. That used to be the going narrative and seeing other parts of Europe, it still is, but here not really. Most women lift weights or do some type of intensive resistance training now.

Similar sentiments were expressed among PTs, with seven who expressed that new female clients typically have goals that include a combination of weight loss and muscle toning or building. It was also noted that the prevalence of a more curvaceous body within the media and public praise of that body type has led women to pursue it through strength training.

While now I feel like it's becoming a thing called 'strong is sexy'. So I really, really like that. So women don't have to be bones, you know that so many girls now say, "oh I'd like to work on a Kardashians bum". That's what they're trying to say. They want to grow the bum and they want volume instead of getting bony and skinny. (PT #4)

The feedback from personal trainers implies that there has been a change in mindset and fitness goals among clients and that this shift has been influenced by social media and icons like the Kardashians, who are considered catalysts for the emergence stage of the Instagram Body. However, several of the fitness professionals interviewed recalled the shifts taking place most vividly around the period of time identified as the peak stage.

While the Instagram body intersects with the fitness industry as a result of women wanting to put on more muscle as a means to attain it, there is also an intersection with the cosmetic surgery industry. Over the last decade especially, there has been a rise in the popularity of the Brazilian Butt Lift (BBL) procedure, which allows consumers to attain the body surgically (Glancey, 2022). As such, a cosmetic professional was also interviewed in order to explore the growing popularity of the Instagram body and its manifestations within the cosmetic surgery industry.

The cosmetic professional (CP #1) noted that 10 years prior to the interview (which would have been during the Instagram body's emergence stage), there was a high demand for bariatric surgeries, which is a weight loss procedure:

It's probably been quite a few years. Probably 10 years or so. It took a while for the technique..so it obviously started with the bariatric surgery. You need people that are skilled in undertaking bariatric surgery before you get the aftermath of it. So bariatric surgery took off probably with the rise of obesity. The success of bariatric surgery in combating obesity became well recognized probably about 15 years ago. Perhaps when I very first started and then picked up since then.

This increase is credited to the rise in obesity, which was also cited as a factor among personal trainers as to why the online fitness space will likely continue to progress. This claim of a rising obesity rate is supported by current data from NHS Scotland, which states that the obesity rate among Scottish adults is between 64% and 65% (Scottish Government, 2020).

With the evidence collected, the emergence stage of the social media beauty trend lifecycle can be characterised by increased content relating to a specific beauty look or feature, positive interactions from the public via social media engagement, the platforming of public figures who embody the body type in question, and a growing interest within the public of attaining this body type with corresponding resources emerging to meet this need.

4.2 Mainstreaming Stage

The second stage identified within the social media beauty trend lifecycle is the mainstreaming stage. This stage refers to the period after the trend first emerged in online spaces and begins to see widespread acceptance from both cultural gatekeepers (both online and in mainstream media) and receives positive engagement from the public.

In the case of the cultural gatekeepers, both social media content creators - who are known to have an influence on what trends their audience is exposed to and thus, embrace- (Sinha and Fung, 2021) and traditional mainstream gatekeepers such as magazine editors and television producers (Shoemaker and Vos, 2014) are often needed to initiate this stage.

In the past, for a beauty standard to be propelled to the mainstream, it would need to be given a large-scale platform. These sorts of platforms would have included being featured in a widely-read magazine or on a popular television program. To do this, they would need approval from those who controlled these platforms, such as magazine editors and television producers. However, social media have democratised the availability of content, which can be seen by mass audiences through platforms like Instagram. Hypothetically, anyone with a computer device or smartphone can create and upload content to a social media platform and promote this content publicly. It has also been observed that social media content is created by non-traditional gatekeepers (who may lack the credentials of knowledge or expertise in a particular field) but as content garners attention online, traditional gatekeepers may embrace and propel this through mainstream channels as well. An example of this is mainstream fashion platforms such as Vogue adopting the 'beauty tutorial' video style which was first made popular in the 2010s by non-elite influencers but was adopted by publications such as Vogue after they became popular online (Marshall, 2019). This is indicative of a 'trickle up' effect, the theory of which was first developed with regard to the fashion industry in the 1970s. This theory states, in opposition to the 'trickle down' effect, that fashion styles developed by people of the lower class are imitated by those of the lower class (Evans, 1989). In the case of social media trends, this would imply that non-gatekeepers and non-elites (who may have smaller audience sizes) may develop trends that gain popularity on social media and these are then adopted by the elites, who might have bigger audiences.

Further evidence of this can be seen within the modern fashion industry, especially with the rise of 'BBL fashion', which according to Millie Team (2021), refers to fashion styles that are designed to flatter the body type associated with the Instagram body and are mostly produced by fast fashion retailers (see fig 30). Fast fashion especially saw a boom in the 2010s (Benson, 2019), around the time that the Instagram body emerged and many brands in that niche have been observed as creating and promoting BBL fashion. Given the popularity of fast fashion among consumers and the proliferation of BBL fashion by fast fashion brands, such a body type would have been given mainstream exposure to consumers, who were being advertised clothing that was closely tied to the body type.



Fig 30. Clothing Item by Fast fashion retailer Shein (Shein, 2022)

This shift from the emergence stage to the mainstreaming phase was also revealed during interviews with content creators, who were able to provide insights into the transition. When asked about their trend discovery process, most respondents indicated that they discover trends organically on social media sites. This usually involves coming across content made by other creators on their explore pages or through the pages of creators that they follow. This indicates that the trend discovery and proliferation process is not always deliberate, i.e the creators are not usually deliberately seeking out content to engage or participate with. Instead, they simply come across content through their algorithms and may or may not engage with it. This suggests that the social media algorithm plays a major role in what content is discovered by micro-influencers and thus, what content might be replicated and made popular, which is consistent with previous research which states that the Instagram algorithm dictates discovery on the platform (Kovacevic, 2019). CC #1, however, explained that content is often deemed 'trendy' when it is posted or engaged with by certain creators:

I think just when I'm on TikTok, you see the same kind of things that come up over and over and the same with Instagram. There's a certain type of creators that we all follow you see them posting and you know that if they're posting it, it must be trendy or popular but I try and stay away from what's 'in' or trending.

This indicates that some content creators are more interested in the proliferation of new and interesting content ideas as opposed to replicating what is already popular. This, in turn, suggests that they play a role in the mainstreaming of a trend and act as a 'bridge' of sorts from emergence to mainstreaming.

Content creators were consulted as part of the study due to their proximity and influence within social media platforms. Nouri (2018) has found that influencers are often the originators of trends and are a factor in whether or not social media trends become popular. As such, they were deemed to offer valuable insight into social media trends as a phenomenon and retrospectively comment on the mainstreaming stage especially. This is because social media influencers were found to be major drivers of the mainstreaming of trends, often garnering them enough online attention for them to secure more 'traditional' attention as well, such as with the aforementioned 'tutorial video' trend.. These content creators are also identified as stakeholders who influence the various stages of the social media beauty trend lifecycle, helping address RQ3.

All this was observed for the Instagram body trend around 2013, which is considered its mainstreaming phase. Among the 10 videos indexed for the period of 1/1/2013 to 31/12/2013, two of them were official audio of newly-released songs. Both songs contained new and original references to the big butt trend, with one featuring popular artists such as Bruno Mars and EDM group Major Lazer. This can be seen as further evidence of the trend becoming more popular in mainstream spaces (in this case the music industry) outside of social media.

This stage in the lifecycle is also characterised by mainstream platforms and stakeholders making reference to and financially investing in the trend. This can further be seen with another one of the indexed videos: a SunTV (which is affiliated with a popular South African TV channel) feature of a woman with an exaggeratedly large backside. While the story featured is a sympathetic one (highlighting the woman's personal and health struggles), it demonstrates that the public fascination with large buttocks was gaining global momentum around 2013.

The public's fascination with large buttocks is evidenced further in 2014 when one of the indexed videos was a feature from the New York Post (a popular US-based newspaper), which focused on the growing phenomenon of the BBL surgical procedure. This marked the first time that the BBL was referenced among the indexed videos. It is worth noting that from the initial emergence stage in 2011 until 2014, there had been a consistent presence of video content, primarily fitness-based, advising consumers on how to achieve this body type.

It should be noted that the increasing demand for ways of achieving this desired body type gave rise to a myriad of consumer products and services to meet this need. The two most visible methods of this were through a strength or weight-training-based exercise regimen and the now-famous Brazilian Butt Lift. However, the exercise regimen route is noted as requiring rigorous fitness training and the BBL is noted as costing a significant amount of money, typically between \$3,000 to \$30,000 (Noble, 2019), making the Instagram body ideal inaccessible to some consumers. As such, other more accessible products emerged within the market that

promised similar effects. These included waist trainers which claim to cinch the consumers' waist and create the appearance of an hourglass figure which is similar to the Instagram body and typically cost under \$100 (Jobson, 2015).

However, the major change that can be seen from the emergence stage to mainstreaming phase is the shift in driving factors and stakeholders, where content was not coming solely from fitness influencers (though these influencers were still producing such content) but included new voices such as popular musicians and mainstream news outlets. This indicates not only a change in the 'driving forces' at each stage of the lifecycle but also the continuation of cross-platform migration of content. This indicates that while social media creators can be identified as a stakeholder in the driving of the trend cycle, traditional media and cross-platform migration are also factors in progressing from the emergence to mainstreaming stage (RQ2 and RQ3).

The Instagram body, at its core, gained most of its traction on Instagram itself but the growing use of different social media sites during that time appears to have led to greater instances of cross-platform migration during the mainstreaming stage, for example. CC #3 discussed cross-platform migration as a factor in the trend discovery process. As they explain, content that is posted on one platform is often reposted on other platforms, leading to discovery by a wider audience and aids in the proliferation of trends: "To discover trends, I just see the same things over and over again on TikTok. Then from TikTok, it comes to Instagram," they explain, citing the current cross-platform migration patterns given that TikTok as a platform did not exist during the mainstreaming stage of the Instagram body.

During the mainstreaming stage, Instagram content would have migrated to other existing social media sites such as Twitter and Facebook. It should be noted that most respondents indicated that they currently post similar content across multiple platforms and specifically mentioned TikTok as a major platform for engaging with their audience. The site, which surpassed a billion users in 2019 (TikTok, 2019), is known for the ability to instantly download videos. This enables easy cross-posting to other platforms, which was reiterated by CC #5 as a factor for discovering content on other sites. Due to TikTok's relative newness and its current popularity, it was cited repeatedly by the participant content creators during interviews as a current and ongoing example of cross-platform migration on social media:

I think I noticed on Twitter, so if something's actively trending and people are talking about it usually they're discussing something bad about it, I'll notice it there. But that then trend transcends onto other social media platforms

This all suggests content that becomes popular is often not limited to a singular social media platform. Instead, they often need to reach multiple audiences across multiple social media platforms. While this cross-platform migration might not necessarily be needed for a trend to attain mainstream attention, it has been observed in several trends which have done so (e.g the thigh gap originating on Tumblr and then migrating to Instagram and Twitter).

This mainstream acceptance was brought on by various factors including the increased popularity of popular celebrities with this body type (e.g. the Kardashians and Nicki Minaj can be considered icons of the Instagram body (Burns and Woods, 2019)), the reduction in the stigma associated with cosmetic surgery (Bliss, 2017), the body positivity movement becoming more prominent around the same time (Cohen, Newton-John and Slater, 2020), and the democratisation of trend creation and participation via social media (Coco and Eckert, 2020). This was a major step in turning the Instagram body from an intra or inter-platform beauty trend to a mainstream one that could exist and thrive outside of the digital world. Through coverage of the phenomenon on traditional mainstream media, even those who were not active on social media could be exposed to this body ideal, enabling further proliferation to occur.

Another characteristic which was observed during the mainstreaming of the Instagram Body was the public maligning of the previously-slim ideal body type. This was observed to have taken place not just on social media but in traditional media as well. In 2014, for example, two chart-topping songs 'All About that Bass' by American singer Meghan Trainor and 'Anaconda' by American rapper Nicki Minaj both contained lyrics that mocked a slimmer body type.

The former contains the lyrics:

*Yeah, it's pretty clear, I ain't no size two
But I can shake it, shake it, like I'm supposed to do...
Hey, I'm bringing booty back
Go ahead and tell them skinny b*tches that.*

At the time, the song faced some backlash for the lyrics which some perceived as being derogatory towards slimmer women (McKinney, 2014).

The latter song, by Minaj, contains the lyrics:

*F*ck those skinny b*tches, f*ck those skinny b*tches in the club
I wanna see all the big fat-*ss bitches in the muthaf*ckin' club
F*ck you if you skinny, b*tches, what?*

This observed phenomenon of a previously-revered body trend being mocked as a new one is emerging has been observed not only during the emergence and mainstreaming stages of the lifecycle but also during its criticism and decline phase, which is observable within the case of the Instagram body and other online trends.

The mainstream stage can be seen to continue into 2015 and 2016 when almost all indexed videos were explicitly referencing the trend or referred to tutorial videos advising viewers on how to attain this body ideal. It should be noted that in 2016, two of the 10 indexed videos were uploaded by the now-defunct paparazzi agency X17 and contained footage of reality star Kim Kardashian arriving at an airport. The videos, titled 'Kim Kardashian's Big Butt Is Cleared For Takeoff At LAX' part 1 and 2, showed how closely associated the star had become with the

Instagram body and how notable it had become within popular culture. It is also worth noting that Kardashian has been credited with sparking more public interest in this body type due to the role of her body in the creation of her public brand (Tijerina et al., 2019).

As the body type became more of a mainstay within popular culture, it can be observed that there were intersections between the desire for a larger backside and a desire for other elements of the trend. As such, it can be said that public desire for a specific body type deemed 'trendy' often devolves into a fascination with the individual 'parts' of the body which leads to hyperfocus on how to achieve those parts. In 2016, for example, two of the videos indexed had the titles 'HOW TO GET A FLAT STOMACH AND BIG BUTT!' and 'Thigh Gap + Big Butt WORKOUT ROUTINE'. This demonstrates that, while the buttocks is still the most notable feature of the Instagram body, other features were receiving similar attention and this manifested in a similar demand for them as well. The second title, 'Thigh Gap + Big Butt WORKOUT ROUTINE'. made reference to both the desire for a bigger butt and a thigh gap. As a short-lived beauty trend of the mid-2010s, a thigh gap required an individual to possess slim enough thighs that there was a visible gap between them.



Fig 31. YouTube Video for thigh gap (YouTube, 2022)

It is worth noting that both the thigh gap and the Instagram body saw immense popularity at a particular point in time (Roberts, 2016). Both experienced the typical characteristics of the emerging and mainstreaming stage in that both triggered engagement online, had content created that focused on how to attain it, and were discussed on mainstream platforms and publications. However, the thigh gap appears to have been short-lived and did not advance to the normalisation stage. This is because soon after the thigh gap became discussed in

mainstream circles, it was instantly met with criticism about its harmful implications (encouraging dieting and extreme exercise habits in order to attain it) and soon fell out of favour.

Several factors may have influenced its immediate advancement to the criticism stage, including the rise of body positivity discourse around the same time (Cohen, Newton-John and Slater, 2020). The body positivity movement, as explained by Cwynar-Horta (2016), was the individual and movement actions that pushed back against societal body norms and emphasised self-love. It gained much of its traction within social media circles and was often centred around criticising and calling out corporations that appeared to be reinforcing harmful body standards. An example of this was in 2016 when Protein World, a sports nutrition company, received immense online backlash for one of its ads which featured the tagline 'Are You Beach Body Ready?'. Many within the body positivity movement interpreted the ad as encouraging weight loss and shaming members of the public (Hackman, 2017). Given that the method of attaining the thigh gap was through weight loss and extreme exercise, it proved to be unfavourable with the culture at that moment. This can be contrasted with the Instagram body, which appeared to be more inclusive and was not as strongly associated with extreme weight loss.

In this sense, it can be suggested that while the Instagram body trend advanced to the normalisation stage, the thigh gap trend went from mainstreaming to criticism and then to the discard phases, with a shorter or incomplete cycle. The thigh gap trend can therefore be defined as a micro body trend and not a macro body trend in that it enjoyed a brief period of popularity online, but did not receive positive attention, did not lead to widespread products and services aimed at achieving it, and did not see its influence persist beyond a brief period of time.

The findings suggest that the mainstreaming stage of the social media beauty trend lifecycle can be characterised by public support of a trend by contemporary cultural gatekeepers (both online and offline), references to the trend within mainstream media such as chart-topping songs, cross-platform migration of content relating to the trend, the emergence of both high-end and affordable services in order to attain this body type, the maligning of previous body trends, and greater popularity of public figures with that body type.

Thigh Gap Trend Lifecycle

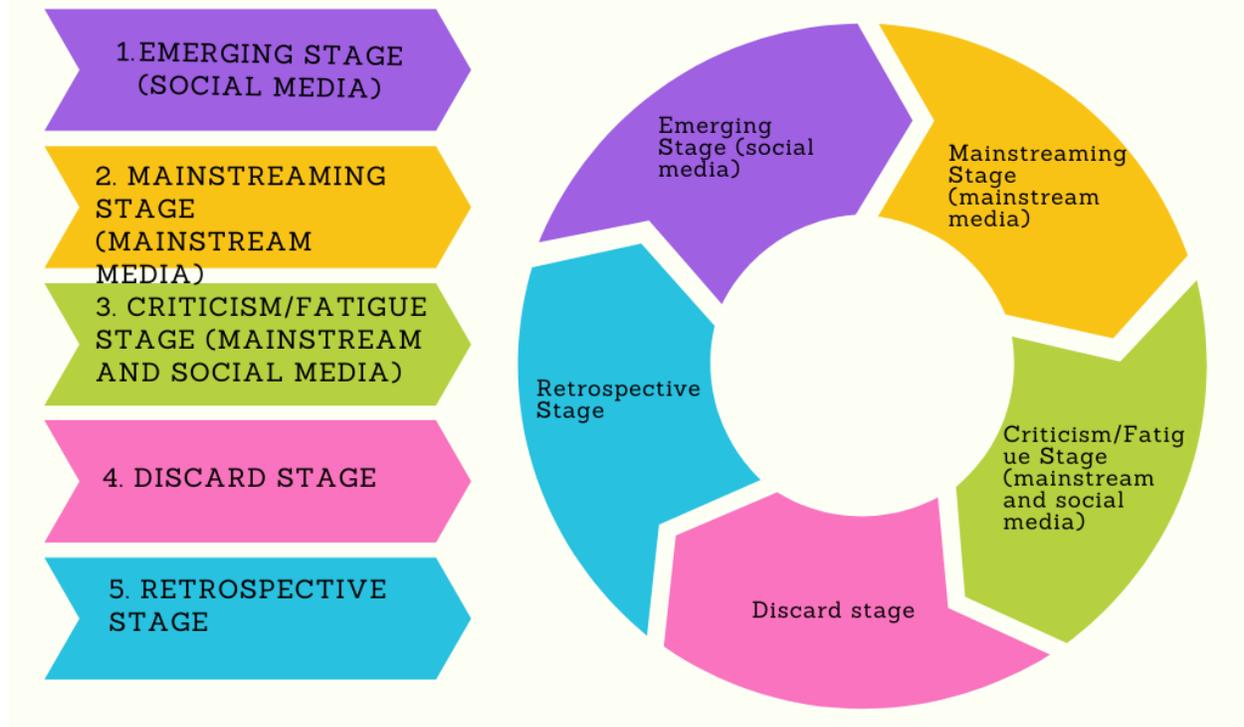


Fig 32. The thigh gap trend cycle

4.3 The Normalisation and Peak Stage

Following the acceptance of the Instagram body type in mainstream circles during 2015 and 2016, there was a multi-year period (2017 to 2019) where it experienced its 'normalisation' phase. The normalisation stage can be defined as the peak at which a trend sees its height of public visibility and acceptance. It is also the most profitable time for the body trend as the demand for the goods and services used to attain appears at its highest.

This is evidenced by the YouTube video data during the period from 1/1/2017 to 31/12/2019. At this point, 25 of the 30 videos indexed offered information about how to attain a large backside. The fact that so many of the videos were of this nature for several years indicates that over time, the public desire for this body type was no longer a novel concept but a normalised part of the mainstream beauty landscape. It should also be noted that the song lyrics analysis chart (See fig 33) shows that the same period (2017 to 2019) saw the most appearances of references to the Instagram body within the UK end-of-the-year top 40 official songs chart.

Number of songs with references to Instagram body vs. Year

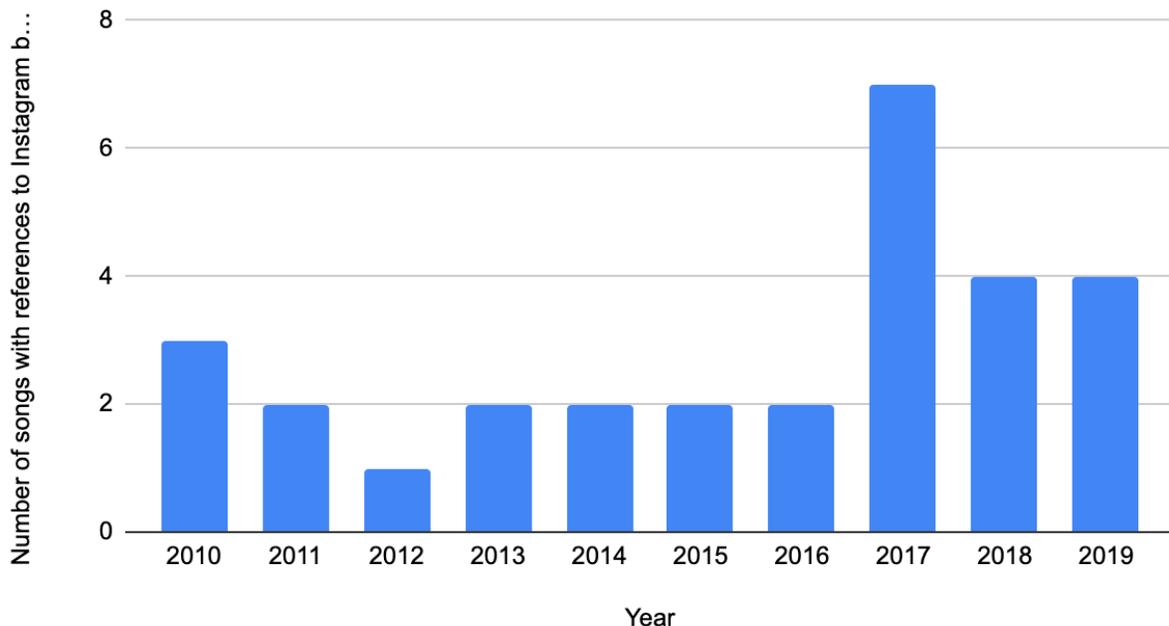


Fig 33. Song lyrics chart

This is further evidenced by the accounts of interviewees across all the stakeholder groups. Several PTs noted that when focusing on strength training, female clients often want to increase muscle around their buttocks and thigh areas in particular. This represents a contrast to previous trends, which saw women wanting to lose weight and avoiding muscle-building exercises.

With regards to when this cultural shift took place, not all respondents could recall but two noted that this was within the last 3 to 4 years (2018 to 2019), one stated 4 to 5 years (2017 to 2018), and one, who has worked within fitness for 3 years, noticed the shift, particularly in the last year (2021). This suggests that cultural shifts are not entirely 'conscious' as most respondents had not thought about them until asked directly. It also indicates that many of these shifts are only noticed retrospectively by stakeholders and not necessarily as they happen in real-time. Among those who could recall, a definite timeline of the shift was not easily established.

When speaking to the cosmetic professional, he mentioned that the British Association of Aesthetic Plastic Surgeons (BAAPS) had withdrawn support for the BBL procedure around 2018 due to a number of fatalities. This would suggest that the demand for this procedure among consumers would have been high around this time, which is reflective of the peak phase which is present in other lifecycle models (Nystrom, 1928).

The cosmetic surgeon interviewed had the experience of performing BBL and was also a member of the BAAPS. When questioned about the procedure, he explained that while it is more popular in places within North America due to its prominent beach culture, its demand within other geographic contexts like the U.K has grown:

It's not commonly requested in Scotland. The common areas are Miami, Florida, places that are more beach culture than Scotland. We don't get that many women requesting it. But it's more and more common these days, especially in London.

The content creators reported similar accounts, with many of them describing a body type that is in line with the Instagram body. When these observations are compared with the times they began creating, most of them observed a start between 2015 to 2021, which would have been during the mainstreaming and normalisation stages.

	CC#1	CC#2	CC#3	CC#4	CC#5	CC#6
Popular trends when they began creating	A maximalist approach with 'big hair, big eyebrows, big lips, big boobs' though with some minimalist trends popular as well	Image collages contrasting social media images versus reality (Instagram vs. reality)	A body type that features thick thighs, flat stomach, and 'potential abs'.	Fuller eyebrows and HD brows, skinny jeans and oversized tops	Grey hair, the 'BBL era' in which a tiny waist and big bum were fashionable	An emphasis on a 'Kim Kardashian' type body with a large bum and small waist
Length of content creation	5 years but began consistently posting 2 years ago (2017)	1 year and 3 months (2021)	1 year and 2 months (2021)	10 years (2012)	4 years (2018)	7 years (2015)

Table 8. Content creators demographics

The prevalence of this sort of video content, the music chart data, along with the reports from fitness professionals, would imply that at this point, the Instagram body was no longer seen by the public as a 'trend', but as a default beauty standard, having attained mass acceptance.

Mass acceptance, in this sense, is described as consistent referencing in traditional and mainstream media and widely-available products and services aimed at attaining this body type. This is also a major characteristic of beauty trends that successfully advance to the normalisation stage. In the case of the thigh gap trend, for example, it was able to attain mainstream attention but because it saw backlash so quickly, it did not attain normalisation within society. Instead, it is relegated to being a micro beauty trend of the mid-2010s. The Instagram body, on the other hand, attained both normalisation within society and a peak in its popularity around the late 2010s to the point that it transitioned from beauty trend into a core beauty standard of its time.

This characteristic differentiates the mainstreaming stage from the normalisation stage. The

former is the stage in which more 'mainstream' platforms and personalities endorse or embrace a body trend (in the case of the Instagram body, this was done via mentions in the lyrics of popular songs, a shift in mainstream fashion aesthetics to accommodate it, and mentions from traditional news media). At the same time, the trend was treated as a 'novelty' or an emerging concept by these platforms and personalities, with some publications explicitly calling it a new 'trend' (Schreindl, 2014). In the case of the song lyrics, for example, it was spoken of in comparison to the slimmer figure, which was already mainstream at the time. In the normalisation stage, the trend is observed within society as being a stand-alone beauty ideal that was not spoken of in juxtaposition to another but instead, as a decade-defining concept.

With the evidence gathered, the normalisation/ peak stage of the social media beauty trend lifecycle can be characterised by the trend receiving its highest instances of references within popular media such as chart-topping songs, the products and services which help consumers to pursue that body type are at their most popular, and the trend becoming a defining characteristic of the beautiful landscape and no longer a novelty.

4.4 The Criticism/Fatigue Stage

In a typical fashion lifecycle, the peak stage is followed by a decline, in which a trend fades in popularity and the creation of products related to it sees a reduction, e.g reduced use and production of a specific type of dress (Wright, 2021). However, in the lifecycle of a social media beauty trend and, in the case of the Instagram body, another distinct phase appears to take place before this; the criticism/ fatigue stage. In the case of the Instagram Body, this appears to have begun in the late 2010s and early 2020s.

While public criticism of trends, both fashion and otherwise, is not a new phenomenon, it is more prominent and evident within social media circles. This is because social media, sometimes referred to as the 'new public sphere' (Çela, 2015, p. 198), allows for easier access to an audience by everyday people and also fosters inter and intra-community communication (Çela, 2015). The fact that people online can so easily share their opinions and have them potentially be seen means that criticism of trends can be amplified, especially with trends that originate on social media, such as the Instagram body.

This phase is characterised by negative and critical discussions around the trend in question. In the case of the Instagram body, increased discussion can be observed about the unrealistic nature of its exaggerated proportions, the dangers of the BBL procedure often undertaken to achieve it, and the toxicity of such a dominant beauty trend that excludes all others.

This critique, it has been observed, is directed towards more exaggerated versions of the Instagram body, as well as unsuccessful attempts to achieve it. For example, on Reddit, there is a community called 'Instagram Reality' that is centred around 'exposing' influencers, celebrities, and everyday people who blatantly or subtly alter their images on social media. A typical post (See fig 34) includes a screenshot of a social media post. with identifying information blurred out. The posts are of people who have subtle or extreme alterations to their photographs and videos and many of these feature people who alter their images to give the appearance of a slimmer waist or larger backside, two features that are often associated with the Instagram body.

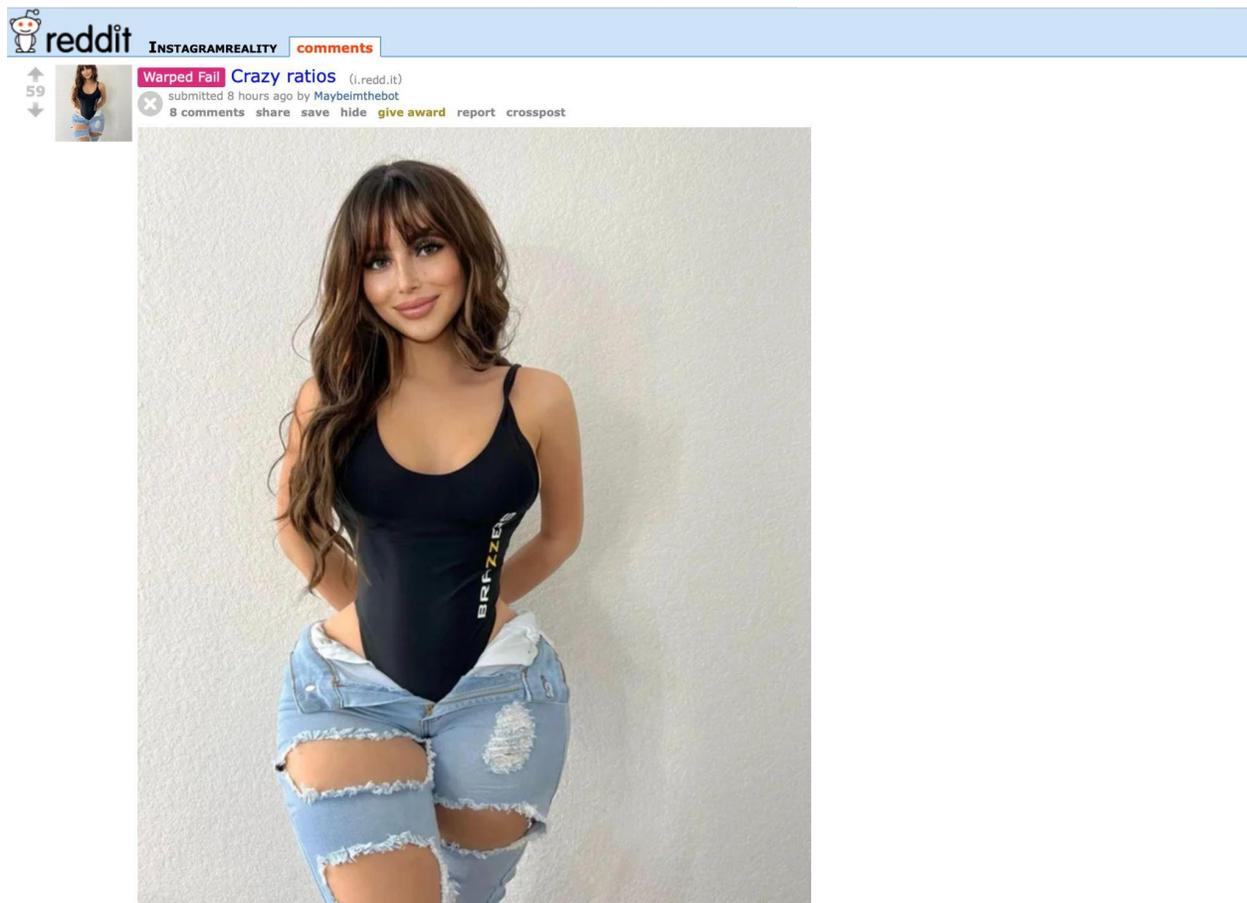


Fig 34. A post on the 'Instagram Reality' subreddit (Reddit, 2022)

As of 2021, the subreddit has over a million followers, showing the online fascination with 'exposing' and mocking those who attempt unsuccessfully to portray themselves as possessing the idealised Instagram body. It can be theorised that the more 'exaggerated' Instagram body look became more common and publicly visible as the trend progressed through its lifecycle, specifically during the mainstreaming stage as an industry of sorts sprung up to offer consumers ways to attain the body type at different levels of effectiveness and price points. As such, online critique, bolstered by the low entry barriers of social media, can be identified as a driving factor in the progression of a social media beauty trend, shedding light on RQ2.

In the emergence stage, a majority of content regarding the Instagram body referred to exercise regimens in order to achieve that look. However, as the 2010s progressed, there was an increase in the sales of consumer products and tools like waist trainers (see fig 35), image alterations, and cosmetic surgery that would have achieved a more extreme version of the look as opposed to a more 'natural one' (Garcia, 2022).



Fig 35. Kim Kardashian advertising waist trainers (Instagram, 2018)

This has led to more vocal criticism of specific beauty and body standards by the mainstream media, professional organisations and individuals on social media.

While this stage is not observed in the traditional trend cycle, it does appear to be a result of the prevalence of social media. Generally, easy access to social media tools and the ability to amplify opinions means that both positive and critical opinions of beauty trends can be broadcasted (Siddiqui and Singh, 2016). Additionally, the last few years have seen the rise of a specific sub-genre of video content creators called 'commentary YouTubers', though similar content creator types can be seen on sites such as TikTok (Nguyen, 2022). These Commentary-style videos created by these YouTubers typically involve dissection and critique of a social phenomenon, such as a pop culture event, a fashion style, or societal practice (Day, 2022). Oftentimes, commentary videos delve into the historical and sociological aspects of these social phenomena and highlight their potentially problematic aspects (Bailey, 202; Knight, 2021).

The increase in popularity of this style of video has meant that all sorts of popular topics, including beauty trends, are dissected and critiqued (Nguyen, 2022). It has been observed that many popular trends, especially towards the end of their popularity, are the subject of these videos. Contrary to the traditional fashion trend cycle, the social media beauty trend cycle appears to have the criticism stage as a distinct feature as these trends appear to go through a period of public pushback before they enter their discard phase.

While academic writing regarding criticism culture on social media was found to be underdeveloped, it has been observed in previous micro-trends such as the thigh gap trend

which did not simply fall out of public favour but instead, faced immense scrutiny. Additionally, this can be seen in a content genre called ‘Trends to Leave Behind’. This content genre is mainly observed at the end of one year and the beginning of another. Most notably in the form of YouTube videos, this content genre often involves a content creator offering a review or recap of trends that have been popular in the previous year(s). However, these trends are not simply reviewed and discussed but are often subject to harsh critique, with users being encouraged to discard these trends.

Oftentimes, these trends have gained popularity online but in these end-of-year videos, they are subject to mockery and harsh criticism. This would imply that trends phasing out of their cycles do not merely enter obscurity but face some level of public ridicule and critique. The first of these videos identified during the study was published by the Independent in November 2014 and was titled ‘8 trends we can leave behind in 2014’. Since then, this content genre has consistently been published around the New Year period (see fig 36) and its endurance over the years evidences that it is a distinct phase in the lifecycle of a social media beauty trend.

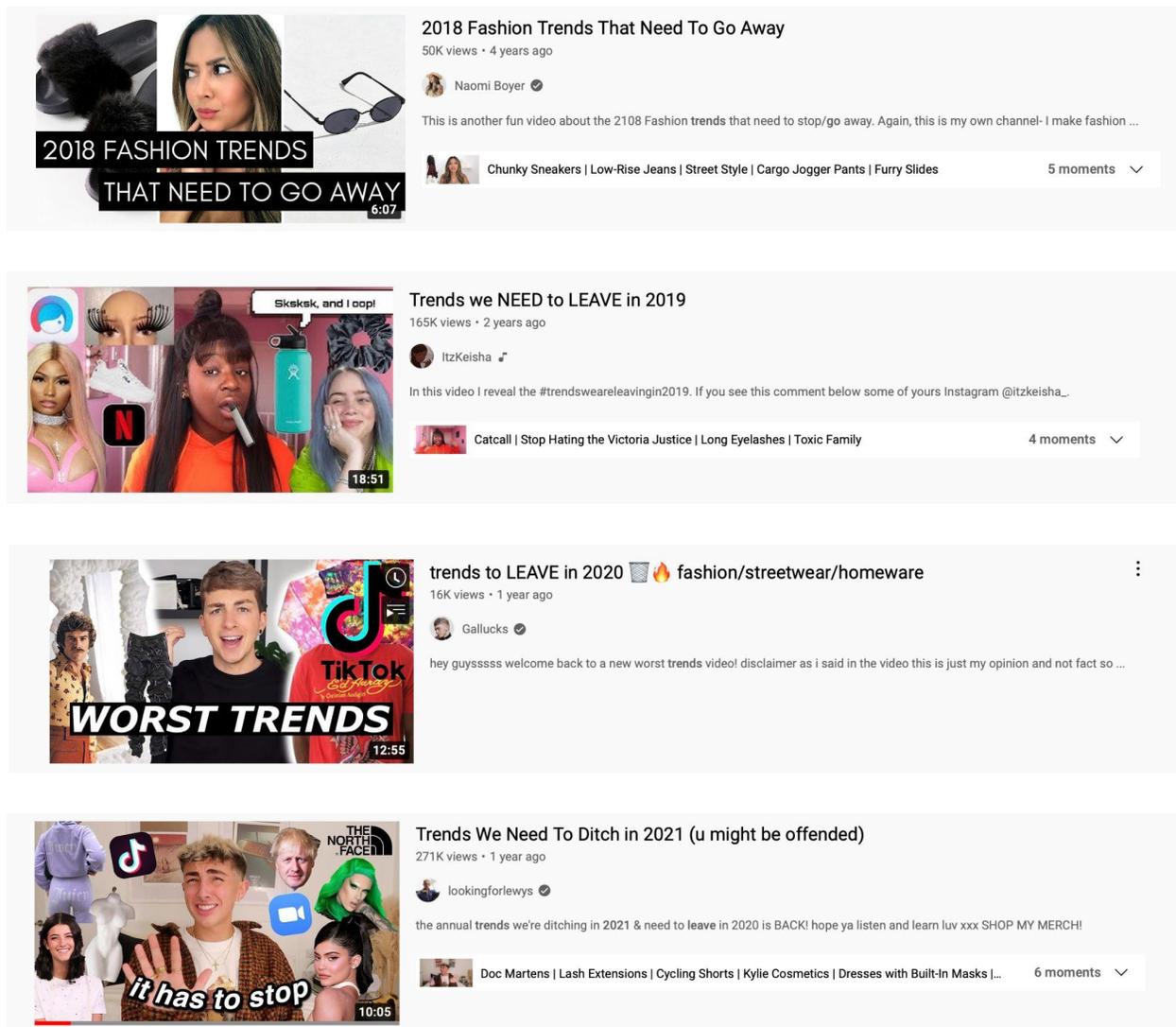


Fig 36. Year-end YouTube videos which are critical of trends

The Instagram body has also been the subject of many popular videos, often being explored from a critical point of view. Having been popular on social media for roughly a decade, the trend appears to be within its critique phase, becoming the subject of popular commentary-style videos (see fig 37). As of September 25, 2022, at least 30 videos with a combined view count of over 2 million had been identified on YouTube critiquing the Instagram body ideal. More specifically, these videos declared the trend to be 'over' or otherwise undesirable.



The BBL era is OVER, and here's why | Beauty standards are unrealistic as f*ck
32K views · 2 months ago
Osh and Akela
Let us know your thoughts on this topic! follow our tiktok ...

the BBL epidemic
614K views · 1 year ago
Madisyn Brown
the brazilian butt lift epidemic is out of hand --patreon: <https://www.patreon.com/madisynbrown> ~instagram: @madisynbrown ...

Being THICK is out and SKINNY is back in! | The Body Trend Cycle | Scola Dondo
398K views · 6 months ago
Scola Dondo
The thick or 'slim thick' body has been trending for quite a few years now but as with all trends, they come and go. It seems there's ...
How being thick or slim thick became a trend | How body trends have affected me | What is the... 3 moments

the BBL era is OVER | Camryn Elyse
16K views · 5 months ago
Camryn Elyse
let's talk about how the bbl era is over...and kim kardashian has a lot to do with it. OPEN ME thank you so much for watching! don't ...
4K
Intro. | The BBL. | Peak to Plateau. | The BBL was a TREND. | BBL Fashion. | The Effect on Young Girls... 7 chapters

Fig 37. YouTube videos critiquing the Instagram body

These videos began to appear in 2021, indicating that this was around the beginning of its ongoing criticism stage. With the evidence gathered, the criticism stage of the social media beauty trend lifecycle can be characterised by negative opinions of the body type being expressed, especially on online platforms, mockery of those who attempt to emulate the trend (especially those who are unsuccessful or adopt extreme versions of it), and emphasis on the dangers associated with the pursuit of the trend. The driving factors of this stage have also been identified as online content creators, professional bodies, and social media users.

4.5 The Discard Stage

The Discard phase is the penultimate stage that was identified in a social media beauty trend cycle. This phase is characterised by the public and all stakeholders consciously or subconsciously 'discarding' the trend in question. In the case of the Instagram body, the Discard Stage appears to be in its very early stages, with only minimal evidence of an active discarding of the trend by the public.

Although it is still ongoing, evidence of the Discard Stage includes speculation on social media that some of the Kardashian sisters (who are considered pioneers of this body type) have undergone revisions to remove or reduce their alleged previous BBL procedures (Atlanta, 2022). According to speculation, the desire is for a more 'natural' look and to move away from the exaggerated proportions of the Instagram body (see fig 37).

This discard phase, as with the criticism stage, is being documented by online commentators (especially commentary YouTubers and content creators), many of whom are commenting on the public figures who are allegedly distancing themselves from the trend.



Well kinda... EXPOSED

Khloé Kardashian REMOVES her BBL...oop (let's talk)
186K views · 1 month ago

ItzKeisha

khloekardashian #kardashian #bbl Follow me on instagram @itzkeisha...



Kim Kardashian's BBL Reversal Update: FORCING Marilyn Monroe's Dress to Fit

714K views · 2 months ago

Lorry Hill

Kim Kardashian's net worth is estimated to be \$1.8 billion; she is through and through a self made billionaire and was announced ...



YOUR BODY IS NOT A TREND.

The Cultural Significance of the Kardashians' BBL Removal

11K views · 8 months ago

Kiera Breugh

IG @kierabreugh.

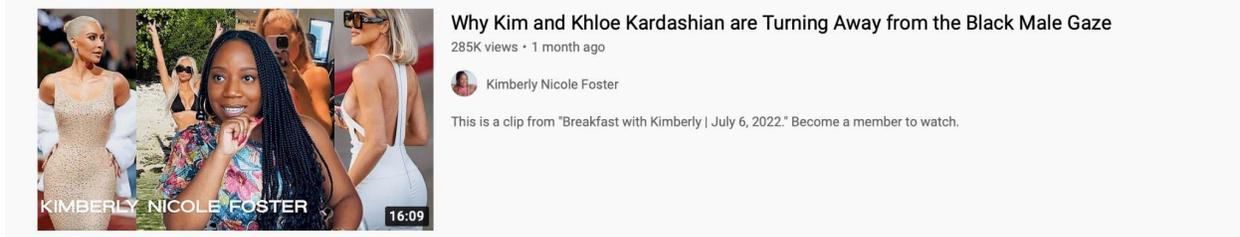


Fig 38. YouTube videos speculating on the Kardashians ‘discard’ of the Instagram body

It should be noted that this discourse on social media is further evidence of the role of commentary content and think pieces within the online beauty landscape. As stated in the criticism phase, commentary appears to be a crucial part of the decline of social media trends in that these do not simply fade into obscurity but are first dissected and discussed by the online communities that uplifted them initially. This is in contrast to the traditional fashion lifecycle, in which the exit of a trend from the market adheres more closely to defined fashion seasons Diantari (2021).

So far, as of September 2022, the characteristics that appear to have manifested under the discard stage are that Instagram body icons are reportedly distancing themselves from the extremities of the Instagram body and appear to be embracing newer trends such as slimmer body types (Bendavid, 2022). The trend cycle is observed to be an overlapping one, i.e different stages can occur simultaneously and the end of one phase or cycle can coincide with the beginning of another. While the lifecycle of the Instagram Body cannot be said to have ended yet, newer trends appear to be at the beginning of their own cycles (Jana, 2022). This was evidenced during the interviews with the content creators who noted that the Instagram body had not been discarded but that new trends were also gaining more popularity, though not all were keen to refer to them using the exact term:

People are starting to move away from the typical, very slim modelesque influencers. I feel like there's been a wider variety kind of rise of... maybe in the past year, especially with the lockdown. But I wouldn't really say that's a trend. I think that's just people actually engaging with a wider variety, (CC #5).

When asked about what trends they perceive to be currently popular, many respondents stated that a more minimalistic and natural trend was becoming fashionable, for bodies, makeup and content in general. According to a respondent, there has been a growing interest in content that feels less ‘manufactured’ and more relatable to the audience. This is in stark contrast to the previous body trends that were observed in that a less exaggerated body type seemed to have gained popularity among social media users. Additionally, it can be theorised that body trends become progressively more ‘exaggerated’ as they continue in their lifecycles. With the Instagram body, for example, there was more emphasis during the emergence stage on celebrities with the body type and workouts that could help people attain it. As it progressed through its lifecycle, we can see greater popularity of the surgical procedure used to attain the Instagram body, which is often associated with more exaggerated proportions.

With regards to the Instagram body that was referenced by many as being popular when they began creating content, one of the respondents noted that the body remained dominant.

Another said that while the body type is still popular today, there is more acceptance of the variation of body types and believes the COVID-19 pandemic could be a factor in this:

I feel like there's been a wider variety kind of rise of... maybe in the past year, especially with the lockdown. But I wouldn't really say that's a trend. I think that's just people actually engaging with a wider variety, (CC #5).

This is similar to a response given by a personal trainer interviewed who claimed that there is more room for variation in body types among fitness professionals. CC #4 also noted that people are wearing less makeup and that there is a more open discussion about harmful beauty standards and practices:

I think, though, with the whole body and sort of image thing, there's a lot more awareness than there maybe was before about toxic images or things like Kim Kardashian who went about only eating tomatoes and whatever for three weeks. So she could fit into her dress for the Met Gala So I think we are very much more aware of actually the kind of toxicity of diet culture.

This current content trajectory could potentially be the result of consumer fatigue following years of the popular Instagram Body trend. The trend is known for its highly exaggerated proportions and consumer tastes could be seen as leaning in the opposite direction to favour more subtle and natural silhouettes.

This shift can also be credited to the general social media fatigue that users might have experienced in the last few years. As Bright, Kleiser and Grau (2015) explain, social media fatigue refers to the tendency of social media users to withdraw from their usual platforms due to being overwhelmed with the content. The paper also references Lang (2000), which put forward the Limited Capacity Model. This model theorises that individuals have a finite mental capacity for processing information. However, social media platforms are known to have massive amounts of content uploaded every day, with 65,000 photos shared on Instagram every minute (Domo, 2021). With the average internet user spending 147 minutes on social media every day (Statista, 2022), the likelihood of social media fatigue is much higher. This is especially compounded by the same type of content continuously being shown to users via the algorithm, which was also referenced by the content creators interviewed. As such, it is likely that content fatigue with regard to the Instagram body has eventually occurred.

Content creators, would be regarded as trendsetters within online spaces (Arriagada and Bishop, 2021) and as a result of this, are more likely to notice the shifting of online trends before the general public. As such, their observations can be seen as evidence of a change in the ideal body online. However, it can be predicted that over time, social media users will begin to fully 'discard' the trend and this will manifest as content that heavily features that body type receiving less engagement and thus, being less prominently featured across social media until it is mostly discarded by the public. It can also be predicted that the Instagram body trend's decline will follow a similar pattern to its emergence in that it was tastemakers and influencers who initially embraced it, followed by the general public. This is based on the past data as well as the fact

that the first signs of public decline centred around influencers' alleged rejection of it (Kayembe, 2021). This also speaks to the semi-democratised nature of social media beauty and body trends in that while the public has the power to reject and create trends, it still relies on tastemakers to signal the acceptability of certain aesthetics to a degree, which can be linked to influencers being deemed 'tastemakers' within online spaces (Gürkaynak and Kama, 2018).

Additionally, some evidence has been observed of a slimmer body, with less exaggerated proportions, entering its emergence stage. This can be observed in the commentary videos that speculate on the decline of the Instagram Body. Oftentimes, these videos do not simply postulate that the Instagram Body is in decline but that a slimmer body is gaining traction online, with phrases like 'skinny is back', as seen in the video by YouTuber Scola Dondo, which garnered over 398,000 views as of October 2022. This has also been stated within more traditional media such as the New York Post, the same publication that documented the rise of the BBL in 2014. In 2022, it published a piece titled 'Bye-bye booty: Heroin Chic is Back', which stated that the slim look of previous decades was making a resurgence while the Instagram body look was fading from prominence (Diaz, 2022).

With the evidence gathered, the discard stage of the social media beauty trend lifecycle can be characterised by the public figures who were previously platformed for their association with a trend publicly disavowing them or distancing themselves from the trend, content fatigue among content creators and consumers which leads to the demand for new trends, reduced demand and production of goods and services geared towards that body type, and the emergence stage of a new trend.

4.6 The Retrospective Phase

This final phase in the social media beauty trend lifecycle is theorised as taking place many months or years after a trend has faded from public consciousness. During this phase, a discussion is had about a specific trend or cultural period, whether it is remembered fondly by the community or not.

For the Instagram body, the retrospective phase has not yet occurred, given that the trend is still in its criticism and very early discard stages. However, the retrospective phase has been observed to have occurred for other online and offline trend cycles. For example, early 2000s fashion (popularly called y2k fashion), has seen a significant resurgence in popularity, with many mass-market brands such as ASOS and Shein releasing y2k-style clothes for a new audience (Babb, 2022).

In terms of online content, retrospective commentary-style videos have been made on beauty trends and micro-trends from the 2010 to 2022 period, which took root within internet communities (see fig 39).



consumerism & the beauty industry
 an exploration into the excessive makeup collections of the 2010s & beauty consumerism
 624K views · 5 months ago
 Jordan Theresa
 time stamps: 00:00 - intro 04:20 - beauty trends of the 2010s 12:20 - the excessive makeup collections of the 2010s 14:08 - why ...
 CC
 intro | beauty trends of the 2010s | the excessive makeup collections of the 2010s | why was owning... 7 chapters



WTF Were The 2010s?
 awful fashion trends of the 2010s
 1.3M views · 1 year ago
 ModernGurtz
 a year ago i made my very first video essay on this channel and it's crazy to see how far ModernGurtz has come in the last twelve ...
 diffusion of innovation theory | Diffusion of Innovation | The Lita Shoe | Jeffrey Campbell Lita Boots... 20 moments



DRUGSTORE MAKEUP ARCHIVES
 These early drugstore favorites were.... a time | THE MAKEUP ARCHIVES 2010
 59K views · 1 year ago
 Abby Williamson
 and we're back with some old drugstore gems from early youtube! previous video: ...
 CC



BEAUTY GURUS CIRCA 2014
 Beauty YouTubers in 2014 be like:
 1.2M views · 1 year ago
 Jaime French
 HEE GIZE IT'S JEEM!! As with all of my spoofs, this is done all in good fun. You guys know I can't do throwback videos without ...
 Nars Radiant Creamy Concealer | Laura Mercier Translucent Setting Powder | Anastasia Beverly Hills... 8 moments

Fig 39. Retrospective YouTube videos on 2010s trends (YouTube, 2022)

While the Retrospective phase for the Instagram body is likely years away, many of the online trends that appear to have begun their own retrospective phase around 2021 were first popular in the early to mid-2010s. With this, it can be theorised that a Retrospective phase typically begins around 5 years after the trend has left public consciousness at the earliest.

Within clothing and apparel, retrospective stages appear to involve the trend in question seeing a resurgence in popularity, such as with the y2k trend that has seen retailers release clothing of a similar style to the early 2000s. However, it is not yet known whether or not the retrospective phase for body trends will involve mass bodily alterations among consumers or a resurgence in products aimed at achieving that body type. The current case study could be revisited and explored further when the Instagram body reaches its retrospective phase. It should be noted, however, that the retrospective phases within fashion are likely more feasible, i.e it is easier for consumers to buy new fashion styles than to change their bodies.

It is also worth noting that the '20-year rule', which is often cited within the field of fashion and design (Sproles, 1981), theorises that previous fashion styles 'recycle' and come back into style after roughly 20 years. This theory has been applied to traditional fashion cycles but just as with the 1928 Nystrom model, cannot yet be applied to social media beauty trends. From observations using 2010 trends, it appears that this recycling might occur within a shorter time frame. This is because many of these trends seem to already be discussed retrospectively in less than a decade after they have gone out of fashion.

This appears to be partially a result of a changing fashion landscape. Becker-Leifhold and Heuer (2018) found that fashion cycles have become shorter over the years, owing partially to the rise of fast fashion and the emergence of micro-trends. Compared to a fashion cycle that might have lasted up to 20 years in the past (Sproles, 1981), micro-trends may only last for months or even weeks. Diantari (2021), for example, notes that while typical fashion cycles have two seasons each year, (spring/summer and fall/winter), fast fashion has 52 trends a year, approximately one per week. Because trends are being discarded more quickly, it remains to be seen whether beauty/body trends might reach their retrospective phases faster as well.

With the evidence gathered, the retrospective stage of the social media beauty trend lifecycle can be characterised by a resurgence of discussion and interest regarding a now-discarded trend, a possible resurgence of demand for products and services regarding this trend, and corporations possibly producing products and services to meet this demand.

These stages outlined in sections 4.1 to 4.6 support the resolution of RQ1. In section 4.7, resolutions for RQ2 and RQ3 are offered while section 4.8 offers a resolution of RQ4.

4.7 RQ2 and 3

With RQ1 addressed earlier in this chapter, the following sections will address RQ 2,3, and 4. RQ2 sought to explore the factors which influence the various stages of the social media beauty trend lifecycle. Additionally, RQ3 sought to determine the stakeholders which influence the various stages of the social media beauty trend lifecycle.

During the data collection and the development of the social media beauty trend lifecycle, a number of factors and stakeholders were identified that influence the progression of trends throughout the lifecycle. These factors and stakeholders help to distinguish social media beauty trends from 'traditional' fashion trends and justify the creation of a lifecycle model that is unique to them. In fulfilment of RQ2 and RQ3, the following factors were identified;

4.7.1 The Factors and Stakeholders that Influence the Various Stages of the Social Media Beauty Trend Lifecycle

One of the characteristics of traditional communication channels such as newspapers and magazines is a one-step flow of communication in which media gatekeepers communicated to consumers who, in turn, had limited ways to communicate back (Apuke, 2017). However, social media are unique in that they offer multiple flows of communication such as one-to-one,

one-to-many, many-to-many, and many-to-one (Jensen & Helles, 2016) in which consumers may respond to the information being broadcast to them and broadcast to others.

While social media have been disruptive in terms of democratising communication access (George, 2019), they have been found to be somewhat reliant on gatekeepers in the same way that traditional media are, though the types of gatekeepers might have changed. More specifically, social media influencers, as well as traditional celebrities to a degree, appear to have an influence on what trends emerge and are taken mainstream.

In the case of the Instagram body, the popularity of celebrities like the Kardashians and Nicki Minaj who were proponents of that body type were a major factor in it becoming mainstream (Ringrose, Tolman and Ragonese, 2018). Many of the earliest mainstream mentions of the body type made reference to these celebrities, some of whom have become very closely associated with it. Additionally, the discard phase is evidenced by some of these public figures distancing themselves from the body type, which suggests that the public relies on them to a degree to signal what is 'trendy' and what is not. This signalling was also observed among social media content creators, who noted that within the ecosystem, certain creators indicate what is 'trendy' and should be embraced.

I think just when I'm on TikTok, you see the same kind of things that come up over and over and the same with Instagram. There's a certain type of creators that we all follow you see them posting and you know that if they're posting it, it must be trendy or popular but I try and stay away from what's 'in' or trending, (CC #1).

This suggests that while the 'traditional' gatekeeper in the form of a magazine editor might no longer have exclusive power in dictating trends, the social media landscape and the trends within it still rely on specific individuals who are producing and influencing the popularity of these trends. As such, the stakeholders identified as influencing the social media beauty trend lifecycle (as per RQ3) are social media content creators who often create these trends, traditional celebrities who often act introduce these trends to the mainstream, mainstream media who amplify this content to the masses, and the consumers themselves who engage with the trends. Furthermore, there was evidence of the trickle up phenomenon within the social media ecosystem.

With fashion theory, there is the concept of a trickle down effect, i.e. fashion styles originating within the upper class and then being adopted by the lower class (Veblen, 1899) as well as a trickle up effect, in which fashion styles are created among the lower class but are then adopted by the upper class (Mohr, Fuxman and Mahmoud, 2021). The latter theory acknowledges that fashion styles originate on the 'streets' (environments where everyday people interact) and are then adopted by the upper class. With the rise of social media, the metaphorical streets are now online and global, in a sense.

Within the study, it was found that trends often emerge through user-generated content or through the content posted by influencers. This content, should it attain popularity online, is often embraced by those deemed traditional media gatekeepers such as magazine editors and corporate brands. In a sense, this reflects a trickle-up scenario in which non-gatekeepers create trends which are adopted by the mainstream (Pollok, 2018). At the same time, the reverse can also be observed in that the new class of gatekeepers, in the form of top influencers and celebrities, may create a trend that attains popularity among social media users. This is further evidenced in the Emergence, Criticism, and Discard stages in that both influencers and consumers appear to look up to these gatekeepers to signal the start of a new trend or the end of one. At the same time, consumers display autonomy within this process in that they may decide to reject or accept a trend that is being promoted to them by both social media content creators and mainstream celebrities and platforms. As was seen in the critique stage, both their praise and criticism of these trends are amplified by social media.

As such, it has been observed that while the social media trend landscape disrupts the traditional trend creation process by democratising the power that had been previously concentrated in the hands of a few gatekeepers, it has also created a new category of gatekeeper who influence the digital ecosystem.

4.7.2 Cross-Platform Migration

Within the various phases of the social media beauty trend lifecycle, the role of cross-platform migration was identified as a factor in its progression and adds resolution to RQ2. Cross-platform migration, in this situation, refers to content, whether text, audio, or visual, being posted to social media platforms outside of its platform of origin (e.g a dance trend video, which originates on TikTok being posted to Instagram). In the emergence stage of the Instagram body, it did not rely as heavily on cross-platform migration, though content regarding it did attain popularity on other social media sites such as YouTube. This was because it began its lifecycle on its namesake social media platform, which rose very quickly in popularity during the early 2010s (Clement, 2020). This, combined with the prominence of public figures who had such a body type, meant that it did not need as much cross-platform migration. It should be noted that some trends may rely more heavily on cross-platform migration than others and this is often connected to the popularity of their platform of origination. Given the popularity of Instagram as a platform, the Instagram body was able to easily become an inter-platform trend over time while not requiring cross-platform migration during the emergence stage. The thigh gap trend, for example, originated on the social media platform Tumblr (Jones, 2013) around 2013 when the site had roughly 73 million users (Chayka, 2022) compared to Instagram's 110 million (Clement, 2020). Considering the fact that it was not as widely used or 'mainstream' as Instagram, it relied on cross-platform migration to evolve from an inter-platform to intra-platform trend, though it did not have as long of a lifespan as the Instagram body.

However, as the Instagram body progressed within its lifecycle, more cross-platform migration occurred, especially when Instagram's parent company switched its focus from picture content to video content in 2021. Additionally, the rise of video-focused platforms such as TikTok (Clark, 2021) have meant that there were more opportunities for this migration later on in the cycle.

Cross-platform migration was found to be important for trend development because it allowed for content to gain a wider reach and increased discoverability from both social media users and creators. This was supported during the interviews with content creators who noted that cross-platform migration influenced their content discovery process.

4.7.3 The Role of Algorithms

In further resolution to RQ2, the study also identified the social media algorithm as a factor in the social media beauty trend lifecycle. According to Hubspot, a social media algorithm is described as a combination of rules and data that determine what content users of a social media platform are exposed to and are often affected by the behaviour of the users themselves (Cox, 2021). The social media algorithm has been found to have an immense impact on users' experiences in that it determines the types of content that appear within their feeds and thus, the trends they are exposed to and can interact with.

During discussions with content creators, questions were raised regarding how they discover the trends that they go on to recreate and amplify to their audiences. Several noted that the trend discovery process involves them organically coming across content from other creators on their explore pages as opposed to them seeking out content to interact with. However, the content that appears on a social media user's feed is determined by an algorithm, which curates these feeds based on past behaviour (Kalogeropoulos, 2019). The implication of this is that the trend proliferation and discovery process is influenced by social media algorithms, which ultimately determine what content influencers come across and what content they amplify.

A previous study from Swart (2021) showed that there was a spectrum of awareness among consumers about the nature of social media algorithms and how they affected their online experiences. This study also indicates that content creators are also subject to the same algorithmic influences.

4.7.4 The Effects of Content Fatigue

The theme of content fatigue was observed primarily during the interviews with content creators. This phenomenon was identified as being a factor in the progression of the social media beauty trend lifecycle and thus helps address RQ2.

Bright, Kleiser and Grau (2015) have explored the phenomenon of social media fatigue, which can even cause users to withdraw from platforms due to over-exposure to content. Similarly, Lang (2000) put forward the Limited Capacity Model, which states that humans have a limited mental capacity for the processing of information. Within the study, it was observed that content fatigue plays a role, particularly in the Discard Stage. This is because, at this stage, social media users and creators would have been exposed to content associated with the beauty trend for a significant amount of time and will likely experience fatigue. While this fatigue appears to relate more to overall social media use, it can be theorised that consumers, fatigued with social media as a whole, would grow weary of popular trends at a faster rate.

The result observed was that, at this stage, creators and consumers begin to seek out new content which aids at the beginning of a new trend cycle. This is another factor, which is unique to the social media beauty trend lifecycle in that while discussions surrounding the Nystrom model often factor consumer fatigue as a reason for the decline of a trend, digital fatigue is not an inherent factor in the cycle's progression as it is for the social media beauty trend lifecycle.

4.8 RQ4: A Gender Perspective on Research Findings

The fourth research question (RQ4) within the study asked '(What is the role of gender within the manifestations and impacts of these trends?'. Following the conclusion of the study, it was determined that gender plays a significant role both in the manifestations of these trends and their impacts on consumers.

Existing literature has established that women bear the brunt of beauty ideals Insider (Intelligence, 2016; Phillips, 2021) and this was reinforced especially during the collection of secondary data. Additionally, it was uncovered that a majority of literature that centres around body trends focus on the female form. While there are a wealth of examples of female beauty ideals that can be recounted for specific eras throughout history time, no such equivalent exists for the male form. This would imply that beauty standards, both within traditional and social media are disproportionately targeted at women.

During the interviews for the study, 5 out of the 8 professionals interviewed were male and during the interviews, it was revealed that for a majority of professionals, women made up most of their client base. This is supported by previous information from the gyms themselves, including the OriGym group which reported that about 43% of signups for its level 3 personal training course were women (OriGym, 2021).

When asked what likely led to this gender disparity, respondents stated that women were more likely to seek out the services of a personal trainer and ask for help. Several responses indicated the socialisation of men and women as a probable cause. PT #1 (who is male), for example, explained that prior to their career in fitness, they also were reluctant to ask for help.

A similar discovery was made during the interviews with the cosmetic professional. When questioned, CP #1 stated that the primary gender of their patients was female. They also explained that this has been the case from the beginning of their career until now. Additionally, CP #1's most commonly-requested procedures were body contouring surgeries, along with breast surgery or post-pregnancy tummy tuck surgery, which are almost exclusively requested among women.

However, the opposite was observed when sourcing content creators for the interview rounds. During the participant outreach process, profiles were selected primarily by searching Scotland-specific hashtags on Instagram such as #ScottishBlogger. This was done along with snowball sampling in order to secure more participants.

During this time, it was observed that a majority of the creators who were posting under the selected hashtags were women, even though the hashtags were not gender-specific. As a result, all 6 interviewees were female. This gender disparity is consistent with a Statista report from 2018 which states that 84% of Instagram influencers creating sponsored content in 2019 were women (Statista, 2018).

The implications of this are that, while women are the demographic most affected by beauty ideals and are subsequently the main target audience for products and services to alter the body such as fitness regimens and cosmetic procedures, they do not make up a majority of the service providers. However, women appear to be overrepresented in the content creation genre, which further evidences the platform that social media offers for demographics who would have otherwise been excluded from the beauty industry.

Historically, while women have been found to strive to attain the beauty ideals of their time period, they have also received ridicule or have been perceived unfavourably for doing so (Bonell, Murphy and Griffiths, 2021). It has been established that a majority of the social media beauty trends are geared towards women but that also implies that women will bear the brunt of the criticism often attached to these trends. Within the Criticism and Discard stages of the social media beauty trend lifecycle, the Instagram body was subject to critique and mockery. However, because the Instagram body is ultimately a manifestation of the female form, many of the women who possessed or attempted to possess the body were often subject to online criticism.

For example, In 2021, Khloe Kardashian, who, along with her sisters, is credited with increasing the popularity of the Instagram body, was the subject of controversy when unflattering images of her were published to the internet by a family member and were widely circulated. In the picture, which was unedited, she is seen as not being as curvaceous as in the pictures posted on her own personal social media (Glamour Magazine, 2021). Kardashian, who has been accused of digitally altering her images for years, allegedly had her legal representation have the images taken down from several online publications, although these efforts ended up drawing even more attention to them (Bose, 2021).

Following the scandal, Kardashian published a statement in which she detailed her previous struggles with body image and decried the pressure she felt from online body standards, which as per the statement, was the motivation for attempting to remove the pictures from the internet. It can be speculated that Kardashian, who is one of the most-followed people on Instagram with over 281 million followers (Hype Auditor, 2022), was aware of the nature of the image-focused social media platforms she has profited from and was aware of the mockery she would endure for not fitting the beauty ideal she herself had helped popularise. According to Wong (2021), "There's an endless amount of work involved in keeping up with the Kardashian beauty ideal. As Khloe's note on Instagram reveals, when it comes to setting unattainable beauty standards, a Kardashian is both the oppressor and the oppressed."

Additionally, within the 'Instagram Reality' subreddit (a niche community on the social media platform Reddit) in which people's failed attempts to portray a specific beauty standard are critiqued, women were observed to be the subjects of a majority of the posts. It should be noted that Reddit as a platform has faced accusations of bullying in the past, with its management being forced to take action (British Broadcasting Corporation, 2015).

The mockery of extreme beauty and body trends existed prior to the advent of social media. The 'Yoga Body' of the later 1990s and 2000s typically featured large breasts and celebrities such as American actress Pamela Anderson were deemed beauty icons during that time (Humayun, 2022). However, as that body type went out of fashion, the public pedestalisation of the former ideal evolved into public mockery and lampooning. Anderson, for example, has been ridiculed within mainstream media for her breasts, particularly as the body type that made her an icon has fallen out of favour with the public (Loomes, 2018).

This same harsh treatment of women who embody exaggerated versions of beauty ideals can also be seen in the treatment of Lolo Ferrari, a French actress and television personality who passed away in 2000. While the cause of her demise has been debated, rumours emerged among fans that she was suffocated by her breast implants, which held a Guinness World Record in 1999. As Jones (2008) notes, online comments regarding Ferrari following her death were often rife with mockery, with some suggesting that she brought upon her own demise by opting for such extreme surgical procedures. In the years following Ferrari's death, others who opted for cosmetic procedures to attain specific body types unsuccessfully are also often subject to public fascination and ridicule, from tabloid headlines to popular television shows such as 'Botched' (White and White, 2022), which features a team of cosmetic surgeons trying to 'fix' the complications and mishaps suffered by those who underwent 'botched' surgical procedures.

However, with criticism identified as a core stage in the lifecycle of social media beauty trends (and this criticism amplified and often exacerbated through social media platforms), there is the risk of misogyny and harassment directed at women becoming more prominent within it as well. The findings of the current research suggest that women are not only overrepresented within and affected by beauty trends but also potential targets of harassment and harsh criticism within the latter stages of these trends.

And while existing evidence indicates that women bear the brunt of beauty ideals and are the biggest consumers of cosmetic products and procedures (Phillips, 2021), it must be acknowledged that men also interact with these beauty standards, including the Instagram body.

According to the British Association of Aesthetic Plastic Surgeons (BAAPS), men accounted for 7% of all cosmetic procedures in the U.K. in 2021 (British Association of Aesthetic Plastic Surgeons, 2021). Some of the most popular cosmetic procedures among men were rhinoplasty (nose surgery), blepharoplasty (eyelid surgery), and Otoplasty (ear correction). While the Brazilian Butt Lift was not listed among the most popular procedures by BAAPS and is more common among women, the procedure is performed on men. Dubbed the male BBL, this

procedure is in a similar vein to the 'traditional' BBL performed on women; the extraction of fat from one part of the body and its subsequent injection in the buttocks area (Meley, 2021). However, this procedure does not involve the creation of hip 'padding' which is typically performed on women to create an hourglass figure. Instead, the goal is to create a 'muscular' looking backside and upper body.

Meley (2021) notes, in a discussion with a cosmetic surgeon who specialises in the male BBL, that many men were not aware that such a procedure was an option for them. This is likely due to the fact that the BBL has been female-coded within the public consciousness, with most of the discussion and documentation of it focusing on women. However, Meley also notes that the male BBL is on the rise in popularity and that more cosmetic surgeons are catering to this growing demand. Men's interactions with these beauty standards are also not limited to invasive cosmetic procedures as there is a growing global demand for non-invasive products such as fillers and botox among male consumers. Elan (2021) suggests that there was an uptick in this demand in the U.K. around 2020 due to the effects of the COVID-19 pandemic and people's increased exposure to their own faces via video-conferencing software like Zoom.

The last decade has seen a significant reduction in the stigma surrounding cosmetic procedures (Bliss, 2017), the rise of social media communication channels, and the increased commercialisation of body ideals has meant that men, alongside their female counterparts, are exposed to social media-driven beauty trends and could potentially opt for cosmetic procedures to attain them. As the lifecycle model suggests that digital media platforms could act as a catalyst for female-centred beauty trends in the future, the same might be said of men.

Additionally, during the interview sampling process, a pattern emerged among the interviewees with regard to their genders. Among fitness professionals, five out of eight respondents were male, all six content creators were female and the cosmetic professional was male. It should be noted that all the interviewees may be viewed as 'producers' within the social media beauty ecosystem. The content creators produce content with regard to the trends and the fitness professionals and cosmetic professionals allow consumers to 'attain' these beauty trends through their services (see fig 39). However, a gender disparity is noted in that all of those who produce the content are women while most of those who connect consumers to these trends are male.

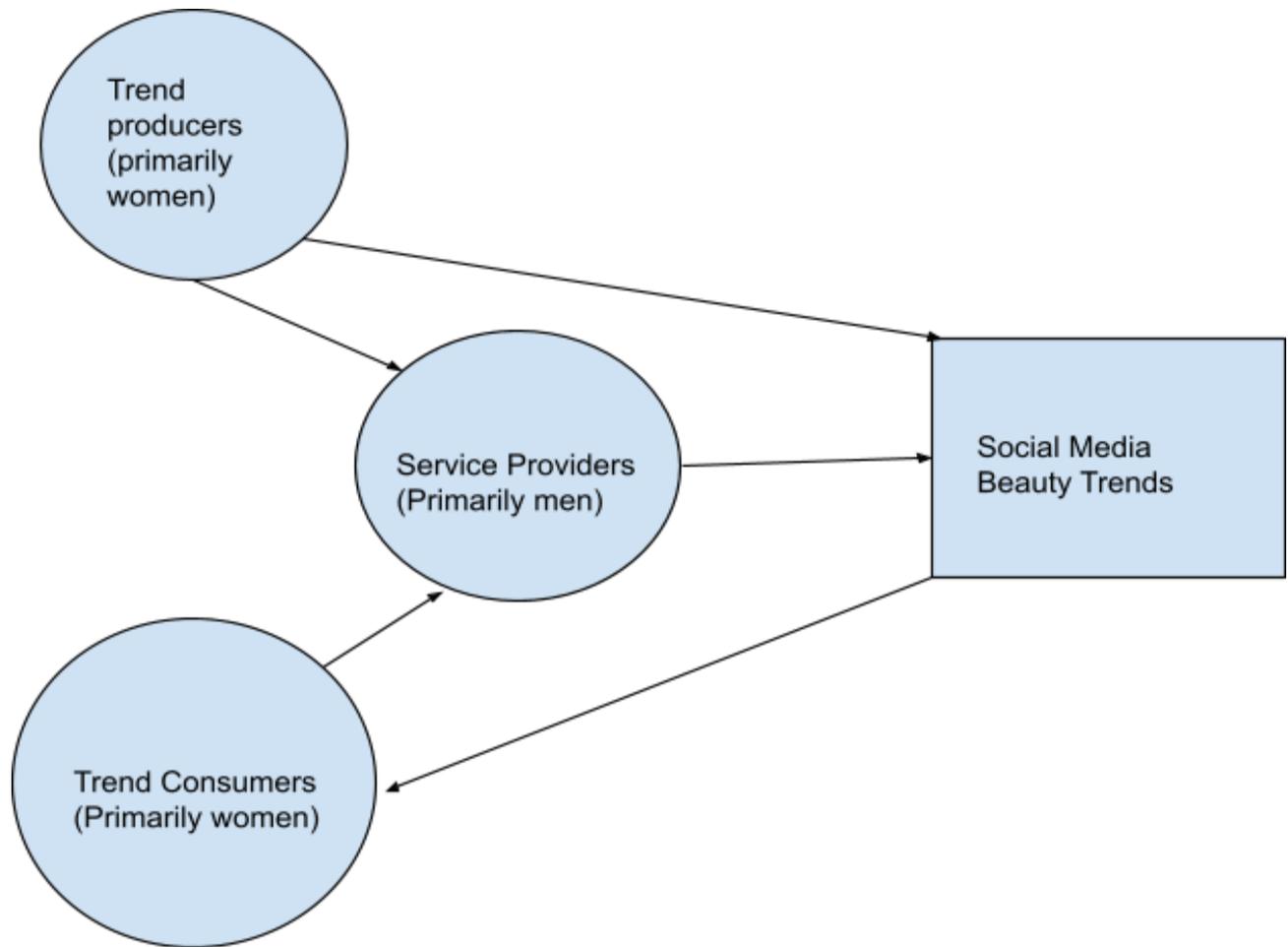


Fig 40. The social media landscape.

It should be noted that the content creators interviewed are hobbyists and that, while a number of creators have become wealthy through their work, 46% of social media influencers make less than \$1,000 per year (Linktree, 2022). Given the fact that women make up the majority of content creators, it can be deduced that most are not enjoying significant financial benefits from these beauty trends. On the other hand, the UK's National Careers Service estimates that the average annual salary of a plastic surgeon is £77,274 for an experienced professional. Finally, the average annual salary of a personal trainer is estimated at £29,144 by Indeed.co.uk. Both groups have been found to be male-dominated.

All these would suggest that while female content creators might drive beauty trends online that are then consumed by other women, the individuals whom these female consumers approach (and pay money to) in order to attain these trends are predominantly male. This also suggests that within the social media-driven beauty landscape, the biggest financial beneficiaries are males while those who bear the brunt of its most negative effects are women.

The potential misogyny that was observed with regard to the perception and treatment of social media beauty trends can also be theorised as having an impact on the willingness of professionals to be associated with them. During the interview with the cosmetic professional, they expressed the belief that they are not a part of the beauty industry, despite a majority of their work involving surgical procedures for aesthetic reasons.

As such, the question 'Do you consider yourself a part of the beauty industry?' was posed to six of the eight fitness professionals interviewed (two had already been interviewed prior to the session with the cosmetic professional). Of these six fitness professionals, only one female professional affirmed that she considered herself a part of the beauty industry. This one participant's reasoning was that she offered their clients a means to attain certain aesthetic goals that could also be gotten through cosmetic surgery and because these goals are aesthetic, they would be considered beauty-related.

The other five, however, denied being a part of the beauty industry. A common response among the respondents was that they were a part of the health industry as opposed to the beauty industry. This pattern which sees professionals distancing themselves from the beauty industry could be theorised as having ties to misogyny.

Historically, it has been observed that beauty and things related to it (which are typically female-coded within society) have been deemed as frivolous and 'unserious'. Cohen, Wilk and Stoeltje (1996) and Lieu (2000), for example, have noted this treatment with regard to beauty pageants.

Johnson (2011) also notes that fashion has been historically derided by both the church and the state for centuries, with women who had their portraits painted in fanciful gowns in the Middle Ages being deemed fickle. This centuries-long treatment of beauty-related concepts and activities as being unserious has likely contributed to a stigma which causes some professionals to want to distance themselves from it.

In modern times, there has also been an attempt by corporate brands to distance themselves from the concept of beauty. It has been noted that weight loss and beauty brands in the late 2010s and 2020s have deliberately rebranded themselves as 'wellness' brands (Burton 2018). With the boom in the wellness industry in the 2010s and 2020s (McGroarty 2019), along with the stigma that often surrounds beauty-related concepts, it can be theorised that the respondents, particularly the fitness professionals, would consider their work less 'frivolous' if it is not connected to beauty as a concept but instead, tied to the concept of wellness and health, which are deemed more respectable.

With regard to the cosmetic professional, it should be noted that elective cosmetic surgery as a speciality has not always been looked upon with respect within the medical community. As Barone, Cogliandro and Persichetti (2017) explain, cosmetic surgery is often seen as less significant compared to medical interventions that are designed to cure or rehabilitate illness. With this historical treatment of 'aesthetic' surgery, more understanding can be deduced as to

why the respondent (for whom a significant portion of their work is aesthetic surgery) opted to distance themselves from the beauty industry.

When viewed through the lens of gender, a dynamic emerges in which men (who make up a majority of plastic surgeons and fitness professionals) are the biggest financial beneficiaries of beauty standards which affect women but also feel the need to distance themselves from female-coded concepts for concern of seeming frivolous or less 'serious' by extension. The women, on the other hand, who pay for and receive these services, are often subject to ridicule and while there is reduced stigma surrounding body modification in modern times, the perception of beauty being frivolous still exists. As such, in distancing themselves from the concept of beauty whilst still profiting off it, the men in question potentially contribute to an unfair gender disparity.

Chapter 5: Conclusion

This chapter will outline the study's key findings, the limitations observed, recommendations for future research, and the contributions that the study makes to the body of knowledge.

5.0 Key Findings

When the study began, it sought to develop a functional model of the typical social media beauty trend lifecycle (social media beauty trend lifecycle) to aid academic and industry understanding of the digital landscape. In order to do this, four distinct research objectives were outlined;

- RO1: To produce a working model for the lifecycle of a social media beauty trend
- RO2: To identify and critically examine the various manifestations of the Instagram body trend online
- RO3: To investigate the perception of influential stakeholders in the online beauty ecosystem specifically related to the Instagram body
- RO4: To close existing research gaps and contribute to the existing body of knowledge regarding social media and their impact on contemporary beauty culture

5.1 RO1- The Social Media Beauty Trend Lifecycle

The study found that the six phases of a social media beauty trend lifecycle are the emergence phase, the mainstreaming phase, the normalisation/peak phase, the criticism/fatigue phase, the discard phase, and the retrospective phase. This is in contrast to both the Nystrom model and the product lifecycle model which have 5 and 4 stages respectively.

While the two models have an introductory stage, the social media beauty trend lifecycle features an emergence stage due to the fact that these trends often occur organically as opposed to being 'introduced' by an entity. Both models also have a 'growth' stage among consumers while the social media beauty trend lifecycle has a mainstreaming stage because, at that point, the trends are already popular among their initial audiences and are now just achieving mainstream attention. The third stage in both lifecycles is the 'peak' and 'maturity' stages which is also present in the social media beauty trend lifecycle and represent the point at which the trend is at its most popular and profitable. The fourth stage in both cycles is the 'decline' stage in which the trend or product falls out of favour and from public consciousness and is the final stage in the product lifecycle. However, within the social media beauty trend lifecycle, the fourth stage is the 'criticism' stage in which the trend is subject to criticism and/or mockery from the same online communities that initially uplifted them. The fifth and final stage in

the Nystrom model is the out-of-fashion stage in which the trend has completed its lifecycle. However, in the social media beauty trend lifecycle, the trend is theorized as having a 'discard' stage in which it is disavowed by the mainstream and is consciously 'removed' from the trend cycle. The final stage in the social media beauty trend lifecycle is the 'retrospective' stage in which trends that have completed their lifecycles are reflected on by consumers, whether positively or negatively. It was also observed that some trends, such as the thigh gap trend, do not complete a full cycle but instead, may transition from the mainstreaming phase to the criticism stage due to public backlash and then the discard stage.

5.2 RO2- An Examination of the Instagram Body Online

Following the collection of both primary and secondary data, it was found that the Instagram body manifests in the online space as both a beauty standard and a point of reference within pop culture. In terms of the former, both social media content creators and traditional celebrities were found to align themselves with the Instagram body throughout its lifecycle and this served as a factor in its establishment as a decade-defining trend, especially on its namesake app.

Additionally, it was uncovered that those within the social media space have a fascination with the Instagram body as a stand-alone concept. This is evidenced by the body type being the subject of consistent discourse, particularly during its criticism and discard stages in the form of commentary videos and speculation regarding those who possess the body, whether naturally or through bodily enhancements.

At the same time, the findings support the idea that both the popularity and public fascination surrounding the Instagram body are cyclical.

5.3 RO3: The Perception of Stakeholders Regarding the Instagram Body

During interviews, three stakeholder groups were identified as being influential in the phenomenon of the Instagram body. These included fitness professionals who often offer services to clients who seek to attain this body type, cosmetic surgery professionals who do the same through surgical means, and content creators who are often at the forefront of the trend creation process. The social media content creators, who are identified as stakeholders in the online beauty ecosystem, had their perceptions towards the Instagram body explored. Subsequently, it was uncovered that many are aware of and critical of the potentially harmful effects of the trend such as body dissatisfaction and the pressure to alter their bodies that might be felt by some female consumers. Additionally, there appears to be an overall awareness of the harmfulness of beauty standards as a whole and some respondents noted that they avoid trying to exacerbate this when posting content. Finally, some creators expressed feeling fatigued with content regarding the Instagram body.

While the cosmetic professionals and some of the fitness professionals interviewed did not consider themselves to be a part of the beauty industry, they nevertheless offered valuable insight into the phenomenon of the Instagram body. Notably, several appeared to take a neutral view to the desire for bodily alteration among consumers, acknowledging the potentially harmful aspects of body trends but conceding that they would provide the services for which they are paid.

5.4 RO4: Contribution to the Body of Knowledge

With the study concluded, a social media beauty trend lifecycle has been created which identifies the stages in the lifecycle of a social media beauty trend, the characteristics of these stages, the driving factors within the lifecycle, and the impact of gender on this phenomenon.

From a practical perspective, this model may be leveraged by marketing and communications professionals for the development of digital strategy. This offers access to the traditional product lifecycle theory as outlined in the Nystrom model while also taking into account the unique features of the social media landscape.

From a theoretical perspective, the development of this new model establishes a solid grounding for future research by incorporating classic lifecycle models while also offering a contemporary perspective which is relevant to the modern landscape in which many social interactions take place online. This helps to close the previous research gap in which consumer and fashion products had a lifecycle model but none existed for social media-specific beauty trends.

5.5 Limitations and recommendations for future research

The social media beauty trend lifecycle was developed using a case study of the Instagram body, which has been one of the most popular social media macro-beauty trends of the last decade. However, the Instagram body represents a singular case study and as such, the lifecycle model might not be wholly representative of every beauty trend in the social media landscape. As such, further research would be beneficial to test the model further.

Additionally, data collection drew only on Instagram and YouTube, with platforms such as TikTok, Tumblr and Twitter acknowledged as influential but not explored specifically within the scope of the current research. This is due to the scope of the research focusing on the investigation into the phenomenon via the most relevant platforms and stakeholders and as such, it was not possible to include other platforms and consumers. Possible Future research may choose to incorporate a different set of platforms and stakeholders.

The latter stages of the social media beauty trend lifecycle that were uncovered in this research (i.e. the discard and retrospective phases) have been theorised as in their early stages. Future research might explore these phases further as they progress and evolve. These phases are

new and distinct and so further research into these areas, in particular, would be of value, e.g. a more in-depth exploration of the emerging critique culture online could offer insights into the phenomenon as a whole.

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Appendices

1 Interview scripts:

Cosmetic professionals

Introduction questions

- What has been your career journey so far? How long have you been practising as a cosmetic surgeon/aesthetician? (prompt: what surgical procedures do you most perform now?)
- What locations have you practised in and where do you currently practise?
- Do you primarily work with male or female patients?

Timeline establishment

- When you began your career, what cosmetic procedures were most in demand among women, for facial work and body modifications?
- What procedures are most in demand among women now?
- When did you notice these procedures first becoming popular?
- Are there any surgical trends that you see becoming more popular in the future? If yes, what are they are why?

Customer behaviour investigation

- What is the typical pre-surgery process for your patients, from the initial inquiry to booking the surgery? (prompt: Do you offer or recommend pre-surgery counselling?)
- When patients come in to get procedures done, do they tend to come to you with references or images of what their goals are? If so, what are they?
- Have you ever performed a Brazilian Butt Lift? If so, what are your feelings regarding the procedure?
- What factors do you believe drive the current cosmetic surgery trends?

Ethics questions (Only for BAAPS members)

- Are you aware of the BAAPS circular on BBLs back in 2018?
- If yes, what are your feelings about the circular and about BBLs in general?
- Do you have any concerns about the safety of BBLs?
- Do you see them retaining their popularity over the next few years?

Fitness Professionals

Introduction questions

- How long have you worked as a fitness trainer or been involved in the fitness sector?
- What has your career looked like thus far?
- What locations have you practised in and where do you currently practice?
- Do you primarily work with male or female clients? How has this changed from the beginning of your career to now?

Timeline establishment

- Have you noticed any changes in the last decade in how women train and approach fitness as a whole? (prompt: do women seem to be lifting more?)
- Do you notice any of the trends online influencing the real-life fitness space?
- How much would you say social media has influenced the fitness space online in the last few years?

Customer behaviour investigation

- When female clients begin working with you, what goals do they typically have?
- Do they tend to come to you with references or images of what their goals are? If so, what are they?
- How much does social media play a part in how you promote your business?
- Where do you see the online fitness sector going in the next few years? Are there trends you see emerging? If so, what are they?

Content Creators

Introduction questions

- How did you get started with content creation? What motivated you to start?
- Which social media platforms do you primarily use?
- How long have you been creating content for social media?
- What is the size of your following/audience?
- What type of content do you post online?

Timeline establishment

- How would you say that your content has changed from when you first started creating content till now?
- What were the most popular body/beauty trends on Instagram when you started creating?
- What are the most popular body/beauty trends now?
- How do you typically discover trends, whether to use for your own content or to enjoy as a social media user?
- In what way has your content changed over time?
- What trends are you engaging with these days?

Creator behaviour investigation

- How do your followers engage with your content? What types of content would you say generates the most/ best engagement from your followers?
- Where do you typically find new beauty/body trends that inspire your content?
- Do you notice when trends are fading away or is it more subtle?
- Do you have any predictions about future beauty/body trends online?

2 Video Analysis Table

Keywords: 'big butt'

2010

No	Video Title	Thumbnail	Description	Platform
1.	Bigbutt - Banjo-Kazooie Wiki - Fandom		Bigbutt is an enemy from Banjo-Kazooie, found mainly at Mumbo's Mountain, at the entrance to Click Clock Wood in Gruntilda's Lair, and inside Click Clock ...	Banjo-Kazooie Wiki
2.	The Nanny Rash to Judgment big butt scene at the end		This is the ending scene from the ending of the commercial break to the end of the episode of Fran with a big ass. i have added some ADM songs into the mix ...	YouTube

3.	Save water - Yorkshire Water		We like big butts. Collecting rain in a water butt is a great way to save water and you'll have plenty for your garden during drier weather.	Yorkshire Water
4.	Cledus T. Judd - (She's Got a Butt) Bigger Than The Beatles		Music video by Cledus T. Judd performing (She's Got a Butt) Bigger Than The Beatles. YouTube view counts pre-VEVO:	YouTube
5.	Eddie Murphy - Boogie In Your Butt - YouTube		Rapper's Delight (Long Version) · Eddie Murphy - Party All the Time · Maxine Ashley - Perpetual Nights Feat. Pharrell Williams	YouTube
6.	No, Honey, Your Big Butt Makes You Look Fat, Not the Dress		Awesome. Fireworks to follow. Happy Independence Day! http://www.youtube.com/watch?v=UC4K6n1iCgc .	WordPress
7.	MC-Hammer I Like Big Butts		MC-Hammer I Like Big Butts (Original).	YouTube

	(Original) - YouTube		522,837 views Jun 27, ... Mix - MC-Hammer I Like Big Butts (Original).	
8.	Skylite - Boogie Butt - YouTube		Skylite - Boogie Butt Year: 1979 Keep The Funk Alive !! ... of 90s Hip Hop Summer Hits Clean Video Mix - Dj Shinski	YouTube
9.	How to Create a bigger butt and hips using foam - Fashion		Seldom does a woman want to increase her butt and waist size, but for those who work in theater, a big butt may just be a requirement for a role.	Wonderhowto
10.	L.L. Cool J - Big Ole Butt (Instrumental) - YouTube		L.L. Cool J - Big Ole Butt (Instrumental). 96,616 views96K views. Oct 8, 2010. 697.	YouTube

2011

No	Video Title	Thumbnail	Description	Platform
11.	Correct Lunge Form to Get a Bigger Butt - YouTube		More Exercises For a Bigger Butt	YouTube

1.	Sir Mix a Lot - Baby got back (I like big butts) (Lyrics) - YouTube		Sir Mix a Lot - Baby got back (I like big butts) (Lyrics).	YouTube
2.	Skinner's Weather Balloon Simpsons Wiki - Fandom		I'm Big Butt Skinner!" Weather Balloon or the "Buttzilla" Weather Balloon, was a Springfield Elementary School-owned weather balloon created for the ...	Fandom
3.	MC Hammer - I like Big Butts (Original) - YouTube		MC Hammer - I like Big Butts (Original)	YouTube
4.	CrossFit - The Butt Test - YouTube		By Again Faster Equipment.	YouTube
5.	Republican: Michelle Obama Has Big Butt - YouTube		Rep. Jim Sensenbrenner, a Republican from Wisconsin, was overheard in the airport commenting on the size of First Lady Michelle Obama's butt.	YouTube
6.	Kermit The Frog - Piggy Got Back - YouTube		Kermit likes Pig Butts and he cannot lie!Not the real Kermit, but an incredible simulation. All names and	YouTube

			likenesses are the property of their respectful ...	
7.	Jimmy Castor Bertha Butt Boogie - YouTube		Jimmy Castor Bertha Butt Boogie ... Joe Tex ~ Ain't Gonna Bump No More (With No Big Fat Woman) 1977 Disco Purrfection	YouTube
8.	Spinal Tap - Big Bottom [High Quality] - YouTube		The bigger the cushion, the sweeter the pushin' That's what I said The looser ... Big bottom, big bottom Talk about bum cakes,	YouTube
9.	Gluteus Maximus: Booty-Building Exercises - YouTube		Try this well-rounded (ahem!) glute-enhancing routine from Nick Nilsson, personal trainer and author of the e-book Gluteus to the	YouTube

2012

NO	Video Title	Thumbnail	Description	Platform
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1.	5 Minutes to a Bigger, Rounder, Lifted Butt - YouTube		5 Minutes to a Bigger, Rounder, Lifted Butt -- Glute and Thigh Workout for a Bigger Butt. 7,689,292 views7.6M views. Sep 27,	YouTube
2.	What Gym Equipment to Use to Get a Bigger Butt - YouTube		Learn about which gym equipment you should use to get a bigger butt with help from a regional group fitness director in this free video clip. Expert: Lois ...	YouTube
3.	"Big Booty Express" - (Live in New Orleans) #JAMINTHEVAN		Khris Royal & Dark Matter perform "Big Booty Express" live on Frenchman St. in New Orleans with Jam in the Van.Subscribe to	YouTube
4.	Booty Shaper Workout - Exercises for a Bigger Butt		Fitness Blender's 26 minute workout video for a bigger buttworks fast - and burns between 208-312 calories.	Fitness Blender
5.	How Can I Make My Hips & Butt Smaller? - YouTube		How Can I Make My Hips & Butt Smaller? 970,997 views970K	YouTube

			views. Oct 16, 2012. 9.6K. Dislike. Share. Save. STRENGTH CAMP. STRENGTH CAMP. 1.78M subscribers.	
6.	How to properly do glute bridges!! Work that butt ... - YouTube		Go to www.womensfitway.com to finally get fit!! You will find FREE daily workouts, exercise tutorial videos, nutrition tips, and health advice to help you ...	YouTube
7.	5 Minutes to a Bigger, Rounder Butt - Glute and Thigh Workout ...		Give us 5 minutes and we will make your lower body muscles scream with this video workout for a bigger butt.	Fitness blender
8.	Butt Lifting Pilates Workout for Toned Legs by FitnessBlender ...		Butt Lifting Pilates Workout for Lean Legs to lift the buttocks and tone thighs; Calorie burn info & printable routine @ https://gofb.info/FInvaAt-home ...	FitnessBlender

9.	The Best Butt Exercise for People With Lower Back Pain		Subscribe Now: http://www.youtube.com/subscription_center?add_user=LivestrongWatch	YouTube
10.	Exercises to Lift a Big & Saggy Butt - YouTube		Learn about exercises to lift a big and saggy butt with help from a certified personal trainer and wellness coach in this free video	YouTube

2013

NO	Video Title	Thumbnail	Description	Platform
1.	Bobby Jimmy And The Critters - Big Butt - YouTube		Label:Rapsur Records -- RP-10004 Format:Vinyl, 12", 33 1/3 RPM, Single Country:US Released:1985 Genre:Electronic , Hip Hop Style:Electro.	YouTube · ElectroFunk75

2.	Bubble Butt (feat. Bruno Mars, Tyga & Mystic) (Official Audio)		Official Audio Major Lazer - Bubble Butt (feat. Bruno Mars, Tyga & Mystic)Subscribe to the Major Lazer YouTube Channel -http://majorlazer.fm/YouTubeMAJOR ...	YouTube · Major Lazer Official
3.	Daily SunTV Cursed With A Big Bum! - YouTube		Ms Mamashi Oageng grew up a normal girl, and she loved dressing up as we all do. She remained a size 38 for many years,	YouTube · MzansiMagicOfficial
4.	How to Get Rid of a Big Butt to Fit Into Skinny Jeans - YouTube		Subscribe Now:http://www.youtube.com/subscription_center?add_user=ehowfitnessWatch More:http://www.youtube.com/ehowfitnessGetting rid of a big butt to fit ...	YouTube · eHowFitness
5.	Bobby Jimmy And The Critters - Big Butt (Instrumental)		Bobby Jimmy And The Critters - Big Butt (Instrumental). 27,150 views27K views. Sep 25, 2013. 365. Dislike. Share. Save.	YouTube · jemiedub

6.	Exercises to Get a Big Butt Using a Treadmill - YouTube		Subscribe Now: http://www.youtube.com/subscription_center?add_user=ehowfitness Watch More: http://www.youtube.com/ehowfitness If you're trying to get a bigger ...	YouTube · eHowFitness
7.	At Home Workouts to Get a BIGGER BUTT brettcap - YouTube		At Home Workouts to Get a BIGGER BUTT brettcap. 1,177,900 views Dec 8, 2013 PLEASE READ* This is an extremely fast and	YouTube · Brett Cap
8.	Sommore "I Want A Big Butt" Queens of Comedy - YouTube		Sommore talks about the one thing she wishes she had! PLEASE LIKE & COMMENT ON THIS VIDEOSubscribe Now for the best Urban Comedy on the ...	YouTube · Walter Latham Comedy
9.	Lower Body Workout for a Round Butt and Toned Thighs		Calorie burn + all other info about this Fitness Blender Butt and Thigh ... Butt and Thigh Workout for a Bigger Butt - Lower Body	YouTube · FitnessBlender

10.	[Dubstep] Cookie Monsta - Big Booty Bass - YouTube		"Blame It On The Dog / Big Booty Bass" available to buy via: » Beatport: http://btprt.dj/18R57YA » iTunes: http://bit.ly/198MpOX » Juno: ...	YouTube · The Dub Rebellion
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2014

NO	Video Title	Thumbnail	Description	Platform
1.	Ask Steve: The Waitress With The Big Butt! - YouTube		Ask Steve: The Waitress With The Big Butt! 986,651 views 986K views. Apr 21, 2014. 10K. Dislike. Share. Save. Steve TV Show	YouTube · Steve TV Show
2.	5 Minute Butt and Thigh Workout for a Bigger Butt - YouTube		How often to do this routine & more @ https://gofb.info/sSbAl1At-homeWorkoutPrograms @ https://gofb.info/ProgramsExclusive	YouTube · FitnessBlender
3.	Big butts are becoming a booming business - New York Post		A surgery that pumps fat into the buttocks is gaining popularity. ... Nicki Minaj, for	New York Post

			instance, raps about her “big fat” butt in “Anaconda.	
4.	Anjelah Johnson - Big Butt - YouTube		Provided to YouTube by Warner Records/Degenerate Big Butt · Anjelah Johnson That's How We Do It! © 2009 Warner Records Inc. Actor: Anjelah Johnson Executive ...	YouTube · Anjelah Johnson
5.	BIG BAD BOOTY Workout For Women How to Get ... - YouTube		Get a big bad bootyhttp://athlean.com/x/getabigbadbootyAre you trying to figure out how to get a bigger, rounder butt? It's all about doing the right glute ...	YouTube · Athlean-XX for Women
6.	Big Booty Golfing! iJustine - YouTube		Thanks for watching! Don't forget to subscribe for more videos!> SUBSCRIBE FOR MORE VIDEOS:	YouTube · iJustine
7.	The Fitness Marshall - Bubble Butt (Feat. GRANDMA) - YouTube		Bubble Butt (Feat. GRANDMA) - Major Lazer The Fitness Marshall Dance	YouTube · The Fitness Marshall

			Workout ... I recruited my sister and grandma to serve as backup booties for this vey ...	
8.	Moshi Monsters - Let's Play - Episode 2 - Big Butt Game		Moshi Monsters - Let's Play - Episode 2 - Big Butt Game - Welcome to Episode 2 of Moshi Monsters! I find new things and play a big butt game!	YouTube · Gamer Chad ·
9.	Zumba - Big Booty - YouTube		Song: Big Booty Artist: Jennifer lopez Inspiration from another youtube video & some of my spice! Good as a breather or a pre-cool down :) I DO NOT OWN ...	YouTube · downsmichelle
10.	Sir Mix-a-Lot Reveals the Top 3 Big Butts of All Time - YouTube		When it comes to women using surgery and butt shots to achieve a large, round rump, the "Baby Got Back" rapper says as long as it isn't taken too far, he doesn' ...	YouTube · djvlad

2015

NO	Video Title	Thumbnail	Description	Platform
1.	BIG BUTT PROBLEMS w/ ThatGibsonGirl & Maddy Whitby		ThatGibsonGirl & Maddy Whitby talk about the problems of having big butts and owning that BOOTY! Gotta big butt? Tell us in the comments below?	YouTube · AwesomenessTV
2.	Big butt little scooter iJustine - YouTube		Big butt little scooter iJustine. 287,851 views287K views. Aug 7, 2015. 7.6K. Dislike. Share. Save. iJustine. iJustine. 7.02M	YouTube · iJustine
3.	BIG BUTTS - Husband vs Wife - YouTube		Saturday, January 10, 2015 - Kim Kardashian arrives at LAX wearing a giant fur coat, capri leggings and boots as she catches	YouTube · iHasCupquake
4.	Kim Kardashian's Big Butt Is Cleared For Takeoff At LAX. Part 2		Saturday, January 10, 2015 - Kim Kardashian arrives at LAX	YouTube · X17onlineVideo

			wearing a giant fur coat, capri leggings and boots as she catches	
5.	Kim Kardashian's Big Butt Is Cleared For Takeoff At LAX, Part 2		Saturday, January 10, 2015 - Kim Kardashian arrives at LAX wearing a giant fur coat, capri leggings and boots as she catches a flight to NYC.	YouTube · X17onlineVideo
6.	7th Heaven S04E14 - Mary "He called me Big Butt" - YouTube		This weekly television series follows the Camden family as the minister father, Eric Camden (Stephen Collins), and stay-at-home mother, Annie Camden ...	YouTube · Leslie Summer
7.	Home Free - The Butts Remix - YouTube		Big Thanks to our patrons... Meemer, Ousht, Jennifer, Christine, Sonja, Charles, Melissa, Diana, DeAnna, Nicole, Sam, Andrea, Jennifer, Michael, Cindy, ...	YouTube · Home Free

8.	Bigger and Rounder Butt: Exercises to Lift and Tone your Glutes		If you want a rounder and bigger butt you can try these bum exercises specific to tone and lift your glutes fast. Do this	YouTube · Lumowell
9.	Bigger Tighter Butt Top 5 Exercises For Women WITHOUT ...		Watch as she explains her reasoning behind each exercise. Queen booty gains! Tighter and bigger butt, what every girl wants! 1. Deadlift 2. Barbell Hip Thrust 3 ...	YouTube · Anabolic Aliens
10.	M.O.D. - Bubble Butt (Original-HQ) - YouTube		- Bubble Butt (Original-HQ). 25,632 views Jun 27, 2015 ...	YouTube · Bruno Terrosa

2016

NO	Video Title	Thumbnail	Description	Platform
1.	Big Butt - Bobby Jimmy And The Critters - YouTube		My specs:Recorded using Audio-Technica AT-LP120-USB turntable with internal preamp removed and an	YouTube · IMQ

			AT120E cart. All records are cleaned on a VPI 16.5.	
2.	HOW TO GET A FLAT STOMACH AND BIG BUTT! - YouTube		PLZ WATCH TILL THE END BEFORE U COMMENT K THX! Like and Subscribe! If you have any more questions about fitness or healthy, you can leave them in the ...	YouTube · Hailey Sani ·
3.	15 Minute Big Butt Workout from Home! - YouTube		Model Viktoria Kay (@Viktoria_kay) is showing you a great workout you can do at home to get a bigger more lifted butt. If you like this workout try ...	YouTube · Womens Workout Channel
4.	How to Get A Bigger Butt My Top 5 Exercises - YouTube		I am just discussing my fave exercises and how eating a balanced diet will help give you a naturally bigger butt. <hr/> FOLLOW ME Instagram: StephiNguyen ...	YouTube · Stephi Nguyen

5.	Sir Mixalot - I Like Big Butts - YouTube		Sir Mixalot - I Like Big Butts (Lyrics)talking*Oh my godBecky, look at her buttIt's so bigShe looks like one of those rap guys	YouTube · OneLyrics
6.	Thigh Gap + Big Butt WORKOUT ROUTINE - YouTube		In today's video we show you our thigh gap plus big butt workout routine. A low fat vegan diet and exercise is key to a slim figure.	YouTube · NinaAndRanda
7.	Big BUTT and LEGS Home Workout - YouTube		This is a big butt and legs home workout that is suitable for every level of fitness.Get my eBook & Cheap workout plans for ...	YouTube · JeromeFitness
8.	No Equipment Workout for a Bigger Butt - YouTube		No Equipment Workout for a Bigger Butt. 388,157 views Dec 14, 2016 No gym? No excuses! This is a no equipment workout	YouTube · Stephi Nguyen
9.	Day 3: Butt and Thigh Workout for a Bigger Butt Lift - YouTube		This is Day 3 in a 5 part series. Be sure to do all 5 butt lifting workouts to get a sexier behind. Most workouts will be 8-16min	YouTube · Womens Workout Channel
10.	BOOTY Workout Build A Bigger		BOOTY Workout Build Bigger	YouTube · Chloe Ting

	Butt Fitness Routine - YouTube		Butt Fitness Routine Booty Building Workout Brutal Butt and Leg Workout Fitness Routine	
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2017

NO	Video Title	Thumbnail	Description	Platform
1.	6 MINUTE BUTT WORKOUT FOR A BIGGER BUTT HOME		Hey lovesToday I'm showing you my butt exercises that I do from home. Do these exercises to get the butt you've always wanted. Not a single piece of ...	YouTube · Tiffanieray
2.	BIG BUTT PROBLEMS - YouTube		Hi, watch this til the end. I promise you won't regret it. Well I can't promise that, but I can promise that big butts are a struggle man.	YouTube · Meghan McCarthy
3.	The Simpsons - Hi, I'm Big-Butt Skinner HQ - YouTube		The Simpsons - Hi, I'm Big-Butt Skinner HQ. 405,168 views405K views. Jul 23, 2017. 4.3K. Dislike. Share.	YouTube · Internet King

			Save. Internet King. Internet King.	
4.	Move Your Big Butt! - YouTube		Move Your Big Butt! ... An animation I made, by using a sound clip from the show. Something very short and quick.	YouTube · SB99
5.	E:42 - Big Butt Small Butt - Pelvic Tilt - Which One Do You Have?		Have you every seen anyone who has a really big arch to their back and they appear to have a big behind or how some individuals are the complete opposite ...	YouTube · Movement Everyday
6.	Big Butt and Small Waist Workout - YouTube		Workout for women to get bigger butt and smaller waist at home. Best exercises to tone your butt and slim your waist without equipment.	YouTube · Lumowell
7.	Original Gangsta Girl - I like big butts - YouTube		Original Gangsta Girl - I like big butts. 4,892 views4.8K views. Oct 1, 2017. 39. Dislike. Share.	YouTube · VideosChannel

			Save. VideosChannel.	
8.	How to Get a Bigger Butt Fast - YouTube		How to get a bigger butt fast in only 7 minutes. Quick workout to tone and lift your butt with no equipment. Exercises on the floor	YouTube · Lumowell
9.	10 MUST DO EXERCISES FOR A BIGGER BOOTY - YouTube		Download my health & fitness app 'OWNU' and start your 7-day free trial today! https://ownuapp.com/join/ Do you want to build a bigger butt?	YouTube · Hanna Öberg
10.	3 Hacks On How To Get a Big Butt In Pictures! - YouTube		Subscribe To My Channel: http://www.youtube.com/hennaalii Here are some easy life hacks on How to make your butt look bigger	YouTube · Henna Ali

2018

NO	Video Title	Thumbnail	Description	Platform
1.	How To Get A Big Butt In 3		Do this workout everyday for 3 weeks if you	YouTube · Roberta's Gym

	Weeks - YouTube		want to have a bigger butt! This workout routine is designed to be done at home	
2.	Bigger Butt Workout At Home No Equipment! - YouTube		Do my quiz to find the right nutrition and training program for you: https://bit.ly/3hUgHN _____ _____ _____G	YouTube · Holly Dolke
3.	Big Butt Workout Challenge: 100 Squats 100 Donkey Kicks 50 ...		You can only get a round, lean and toned but if you exercise regularly with specific, effective exercises for your lower	YouTube · Roberta's Gym
4.	How To Grow A Bigger BUTT WITHOUT Growing Your Thighs		Hey guys! Here's an updated booty routine on how to grow your butt without growing your thighs. I wanted to trim down my thighs a tiny bit because I'm a ...	YouTube · Chloe Ting
5.	Pretty Legs and Big Butt in 8 Minutes - YouTube		With this 8 minute workout routine. With these home exercises for women you can add ankle	YouTube · Funfitt with Susana Yábar

			weights when performing	
6.	HOW TO GET A BIGGER BUTT!! 1 MONTH PROGRESS!!		How to get a bigger butt. Today I am going to show y'all 4 different exercises that tremendously grew my glutes in 1 month. I hope this is helpful.	YouTube · Amber Martin
7.	100 REPS OF GLUTE BRIDGES TO GET A BIG BOOTY		Glute bridges are AMAZING for growing your butt and getting a nice round shape. A big, strong butt is also essential for... S U B S C R I B E :D FREE ...	YouTube · Koboko Fitness
8.	How To Get a Rounder Butt (FROM FLAT TO FABULOUS!!)		Learn how to get a bigger butt with our complete MAX/Shred program http://athleanx.com/x/get-a-round-der-butt If you're looking	YouTube · Athlean-XX for Women
9.	30 MIN LOWER BODY WORKOUT Get Bigger Butt & Wider Hips		NEW lower body workout for women from your FAVE fitness channel ! Get a bigger butt and wider hips	YouTube · Koboko Fitness

			with these exercises	
10.	3 BIG MISTAKES THAT GIVE YOU A SMALL BUTT - YouTube		Struggling with a small butt? You can grow your butt faster with the help of this information! Keep in mind that there is nothing wrong with having a small ...	YouTube · Koboko Fitness

2019

NO	Video Title	Thumbnail	Description	Platform
1.	Small Waist Big Bum Workout at Home - YouTube		An at-home workout to focus on getting you a small waist and big bum. No equipment needed. Today, I am showing you som	YouTube · Holly Dolke
2.	How to get a bigger butt & ACTUALLY get results - YouTube		This is how you will get a bigger butt and ACTUALLY get results. Follow this glute activation routine before leg day / your next booty workout.	YouTube · Vicky Justiz
3.	Big Butt - YouTube		Provided to YouTube by	YouTube · DaBaby

			Universal Music Group Big Butt · DaBaby Billion Dollar Baby © 2017 South Coast Music Group, LLC Released on: 2017-06-16 Producer: ...	
4.	what I eat for a SMALL WAIST & BIG BUTT - YouTube		Welcome to my vlog!! This is what I buy from the grocery store. ALSO MY BOOTY PROGRAMS ARE OUT! Shop below.	YouTube · Daisy Keech
5.	Big Butt - YouTube		Provided to YouTube by Universal Music Group Big Butt · DaBaby Billion Dollar Baby © 2017 South Coast Music Group,	YouTube · DaBaby
6.	Grow your booty IN 15 MINUTES workout! (INSTANT RESULTS)		Here's a workout to grow your booty FAST - in just 15 minutes! Try this home booty workout to grow your glutes fast. ♡ Shop My	YouTube · Vicky Justiz
7.	How to Do Squats Correctly to Get a Bigger Butt! - YouTube		Squats can be a great exercise to get a bigger butt when done correctly. Many people are doing them wrong that's why	YouTube · Womens Workout Channel

			they're not seeing results.	
8.	Sergeant Big Butt - Ren & Stimpy Wiki - Fandom		Sergeant Big Butt terrorized Ren and Stimpy at the Lincoln Memorial.	Ren & Stimpy Wiki
9.	Big Butt Lizzy - YouTube		Provided to YouTube by DistroKidBig Butt Lizzy · Donchez DacresThe Wiggle Wine® DEE CUT PRODUCTIONS Released on: 2019-11-23Auto-generated by YouTube.	YouTube · Donchez Dacres
10.	BEING JUDGED FOR HAVING A BIG BUTT!! - YouTube		BEING JUDGED FOR HAVING A BIG BUTT!! 415,189 views415K views. Dec 23, 2019. 10K. Dislike. Share. Save. Murillo Twins. Murillo Twins. 594K subscribers.	YouTube · Murillo Twins

3 Song Lyrics Tables

2010

No.	Song	Artist(s)	Label	Genre	Refer ences to Instag ram body
1	LOVE THE WAY YOU LIE	EMINEM FT RIHANNA		Rap	0
2	WHEN WE COLLIDE	MATT CARDLE	SYCO MUSIC		0
3	JUST THE WAY YOU ARE (AMAZING)	BRUNO MARS	ELEKTRA	Adult contemporary	0
4	ONLY GIRL (IN THE WORLD)	RIHANNA	DEF JAM	Dance pop	0
5	OMG	USHER FT WILL I AM	LAFACE	R&B and Pop	1
6	FIREFLIES	OWL CITY	UNIVERSAL	Adult contemporary	0
7	AIRPLANES	BOB FT HAYLEY WILLIAMS	ATLANTIC	Pop, Rap	0
8	CALIFORNIA GURLS	KATY PERRY FT SNOOP DOGG	VIRGIN	Rap, Electro-Pop	2
9	WE NO SPEAK AMERICANO	YOLANDA BE COOL VS D CUP	AATW/UMTV	Pop	0
10	PASS OUT	TINIE TEMPAH	PARLOPHONE	Rap	0
11	EVERYBODY HURTS	HELPING HAITI	SYCO MUSIC	Pop	0

12	FORGET YOU	CEE LO GREEN	WARNER BROS	Funk-Pop	0
13	EMPIRE STATE OF MIND (PART II)	ALICIA KEYS		R&B, Rap	0
14	RUDE BOY	RIHANNA	DEF JAM	Pop	0
15	TELEPHONE	LADY GAGA FT BEYONCE	INTERSCOP E	Dance pop	0
16	SHE SAID	PLAN B	679/ATLANTI C	Pop Rap	0
17	DYNAMITE	TAIO CRUZ	4TH & BROADWAY	Dance Pop	0
18	REPLAY	IYAZ	REPRISE	Pop, Rap	0
19	FIREWORK	KATY PERRY	VIRGIN	Pop	0
20	CLUB CAN'T HANDLE ME	FLO RIDA FT DAVID GUETTA	ATLANTIC	Rap	0
21	YOUR SONG	ELLIE GOULDING	POLYDOR	Pop	0
22	RIDIN' SOLO	JASON DERULO	WARNER BROS	Rap	0
23	BILLIONAIRE	TRAVIE MCCOY FT BRUNO MARS	DECAYDAN CE/FUELED BY RAMEN	Rap, Rock, Reggae	0
24	DON'T STOP BELIEVIN'	GLEE CAST	COLUMBIA	Rock	0
25	DON'T STOP BELIEVIN'	JOURNEY	COLUMBIA	Rock	0
26	THE TIME (DIRTY BIT)	BLACK EYED PEAS	INTERSCOP E	Dance, Pop	0
27	WHAT'S MY NAME	RIHANNA FT DRAKE	DEF JAM	R&B, Pop	0
28	PACK UP	ELIZA DOOLITTLE	PARLOPHO NE	Pop	0

29	STARSTRUKK	3OH3 FT KATY PERRY	ASYLUM/PHOTO FINISH	Electro-Pop	1 (?)
30	BAD ROMANCE	LADY GAGA	INTERSCOPE	Pop	0
31	WRITTEN IN THE STARS	TINIE TEMPAH FT ERIC TURNER	PARLOPHONE	Rap	0
32	TEENAGE DREAM	KATY PERRY	VIRGIN	Pop	0
33	COOLER THAN ME	MIKE POSNER	J	Pop	0
34	NOT AFRAID	EMINEM	INTERSCOPE	Rap	0
35	THE FLOOD	TAKE THAT	POLYDOR	Pop	0
36	ALL TIME LOW	WANTED	GEFFEN	Pop	0
37	IF WE EVER MEET AGAIN	TIMBALAND FT KATY PERRY	INTERSCOPE	Pop-Rock	0
38	RIVERSIDE (LET'S GO)	SIDNEY SAMSON FT WIZARD SLEEVE	DATA	Electronic House	0
39	PROMISE THIS	CHERYL COLE	POLYDOR	Pop	0
40	IN MY HEAD	JASON DERULO		Pop	0
				Total	3

2011

	Song	Artist(s)	Label	Genre	References to Instagram body
1	SOMEONE LIKE YOU	ADELE		Pop	0
2	MOVES LIKE JAGGER	MAROON 5 FT CHRISTINA AGUILERA	A&M/OCTONE	Pop	0
3	PARTY ROCK ANTHEM	LMFAO/LAUREN BENNETT/GOONROCK	INTERSCOPE	Electro-pop	1
4	PRICE TAG	JESSIE J FT BOB	ISLAND/LAVA	Pop	0
5	WE FOUND LOVE	RIHANNA FT CALVIN HARRIS	DEF JAM	Electro-pop	0
6	GIVE ME EVERYTHING	PITBULL/NE-YO/AEROJACK/NAY ER	J	Electro-pop	0
7	GRENADE	BRUNO MARS	ELEKTRA	Adult Contemporary	0
8	THE A TEAM	ED SHEERAN	ASYLUM	Adult Contemporary	0
9	ROLLING IN THE DEEP	ADELE	XL RECORDINGS	Adult Contemporary	0
10	ON THE FLOOR	JENNIFER LOPEZ FT PITBULL	DEF JAM	Dance-pop	0
11	JAR OF HEARTS	CHRISTINA PERRI	ATLANTIC	Adult Contemporary	0
12	S&M	RIHANNA	MERCURY	Electro-Pop	0
13	WHEREVER YOU ARE	MILITARY WIVES/GARETH MALONE	DECCA	Pop	0
14	BORN THIS WAY	LADY GAGA	INTERSCOPE	Pop	0
15	THE LAZY SONG	BRUNO MARS	ELEKTRA	Pop-Rock	0
16	BEAUTIFUL PEOPLE	CHRIS BROWN FT BENNY BENASSI	SONY MUSIC	Eurodance	0
17	CHANGED THE WAY YOU KISS ME	EXAMPLE	MINISTRY OF SOUND	EDM	0

18	I NEED A DOLLAR	ALOE BLACC	STONES THROW	Soul	0
19	SWEAT	SNOOP DOGG	CAPITOL	Dance-Pop	0
20	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	SYCO MUSIC	Teen Pop	0
21	HEART SKIPS A BEAT	OLLY MURS FT RIZZLE KICKS	EPIC/SYCO MUSIC	Pop-Rock	0
22	MR SAXOBEAT	ALEXANDRA STAN	3 BEAT/AATW	Dance-Pop	0
23	EARTHQUAKE	LABRINTH FT TINIE TEMPAH	SYCO MUSIC	Electronic Pop	0
24	GLAD YOU CAME	WANTED	GLOBAL TALENT	Dance-Pop	0
25	LOUDER	DJ FRESH FT SIAN EVANS	MINISTRY OF SOUND	Rap	0
26	DO IT LIKE A DUDE	JESSIE J	ISLAND/LAVA	Pop	0
27	THE EDGE OF GLORY	LADY GAGA	INTERSCOPE	Pop	0
28	YEAH 3X	CHRIS BROWN	JIVE	Dance Pop	0
29	SET FIRE TO THE RAIN	ADELE	XL RECORDINGS	Adult contemporary	0
30	SUPER BASS	NICKI MINAJ	CASH MONEY/ISLAND	Rap	0
31	SEXY AND I KNOW IT	LMFAO	INTERSCOPE	Pop	0
32	WHERE THEM GIRLS AT	DAVID GUETTA/FLO RIDA/MINAJ	POSITIVA/VIRGIN	Rap	1 (?)
33	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER	INTERSCOPE	Pop	0
34	BEST THING I NEVER HAD	BEYONCE	COLUMBIA/PAR KWOOD ENT	Soul Pop	0

35	BOUNCE	CALVIN HARRIS FT KELIS	COLUMBIA	Pop	0
36	ET	KATY PERRY FT KANYE WEST	VIRGIN	Pop	0
37	READ ALL ABOUT IT	PROFESSOR GREEN FT EMELI SANDE	VIRGIN	Pop	0
38	CHAMPION	CHIPMUNK FT CHRIS BROWN	JIVE	Rap	0
39	PARADISE	COLDPLAY	PARLOPHONE	Pop	0
40	LEGO HOUSE	ED SHEERAN	ASYLUM	Pop	0
				Total:	2

2012

	Song	Artist(s)	Record label	Genre	References to Instagram Body
1	SOMEBODY THAT I USED TO KNOW	GOTYE FT KIMBRA	V2 BENELUX	Art Pop	0
2	CALL ME MAYBE	CARLY RAE JEPSEN	604 RECORDS	Pop	0
3	WE ARE YOUNG	FUN FT JANELLE MONAE	FUELED BY RAMEN	Pop	0
4	TITANIUM	DAVID GUETTA FT SIA	POSITIVA/VIRGIN	Electro-Pop	0
5	IMPOSSIBLE	JAMES ARTHUR	SYCO MUSIC	Ballad	0
6	GANGNAM STYLE	PSY	ISLAND	K-Pop	0

7	STARSHIPS	NICKI MINAJ	CASH MONEY/ISLAND	Pop	0
8	DOMINO	JESSIE J	ISLAND/LAVA	Pop	0
9	PAYPHONE	MAROON 5 FT WIZ KHALIFA	A&M/OCTONE	Pop Rock	0
10	WILD ONES	FLO RIDA FT SIA	ATLANTIC	Pop	0
11	DIAMONDS	RIHANNA	DEF JAM	Pop	0
12	BENEATH YOUR BEAUTIFUL	LABRINTH FT EMELI SANDE	SYCO MUSIC	Pop	0
13	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA/MARTIN	VIRGIN	EDM	0
14	NEXT TO ME	EMELI SANDE	VIRGIN	Pop	0
15	WHISTLE	FLO RIDA	ATLANTIC	Rap	0
16	FEEL THE LOVE	RUDIMENTAL FT JOHN NEWMAN	ASYLUM/BLACK BUTTER	Pop	0
17	MAMA DO THE HUMP	RIZZLE KICKS	ISLAND	Rap	1
18	TOO CLOSE	ALEX CLARE	ISLAND	Rock	0
19	SPECTRUM	FLORENCE & THE MACHINE	ISLAND	Rock	0
20	SKYFALL	ADELE	XL RECORDINGS	Pop	0
21	HALL OF FAME	SCRIPT FT WILL I AM	EPIC/PHONOGE NIC	Pop, Rap	0
22	CANDY	ROBBIE WILLIAMS	ISLAND	Pop	0
23	DRIVE	BYTRAIN	COLUMBIA	Pop	0

24	HOT RIGHT NOW	DJ FRESH FT RITA ORA	MINISTRY OF SOUND	Pop	0
25	PRINCESS OF CHINA	COLDPLAY & RIHANNA	PARLOPHONE	Pop	0
26	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	MERCURY	Pop	0
27	BLACK HEART	STOOSHE	WARNER BROS	Rock	0
28	R.I.P.	RITA ORA FT TINIE TEMPAH	COLUMBIA/ROCNATION	Pop, Rap	0
29	TROUBLEMAKER	OLLY MURS FT FLO RIDA	EPIC	Pop, Rap	0
30	SEXY AND I KNOW IT	LMFAO	INTERSCOPE	Pop	0
31	N****S IN PARIS	JAY-Z & KANYE WEST	ROC-A-FELLA	Rap	0
32	WHERE HAVE YOU BEEN	RIHANNA	DEF JAM	Pop	0
33	LOCKED OUT OF HEAVEN	BRUNO MARS	ELEKTRA	Pop	0
34	CALL MY NAME	CHERYL	POLYDOR	Pop	0
35	TURN ME ON	DAVID GUETTA FT NICKI MINAJ	POSITIVA/VIRGIN	Electronic, Rap	0
36	STRONGER	KELLY CLARKSON	RCA	Pop	0
37	DON'T WAKE ME UP	CHRIS BROWN	RCA	Dance, R&B	0

38	HEATWAVE	WILEY FT MS D	ONE MORE TUNE/WARNER BROS	Rap	0
39	THIS IS LOVE	WILL I AM FT EVA SIMONS	INTERSCOPE	Electronic Pop	0
40	WINGS	LITTLE MIX	SYCO MUSIC	Pop	0
				Total	1

2013

	Song	Artist(s)	Record Label	Genre	References to Instagram Body
1	BLURRED LINES	ROBIN THICKE/TI/PHARRELL	INTERSCOPE	Pop, Rap	3
2	GET LUCKY	DAFT PUNK FT PHARRELL WILLIAMS	COLUMBIA	Electro Pop	0
3	WAKE ME UP	AVICII	POSITIVA/PRM D	EDM	0
4	LET HER GO	PASSENGER	NETTWERK	Easy Rock	0
5	LA LA LA	NAUGHTY BOY FT SAM SMITH	VIRGIN	Electronic	0
6	ROAR	KATY PERRY	VIRGIN	Pop	0
7	THRIFT SHOP	MACKLEMORE/RYAN LEWIS/WANZ	MACKLEMOR E	Pop, Rap	0
8	JUST GIVE ME A REASON	PINK FT NATE RUESS	RCA	Pop	0
9	COUNTING STARS	ONEREPUBLIC	INTERSCOPE	Pop	0
10	MIRRORS	JUSTIN TIMBERLAKE	RCA	Adult Contemporary	0

11	POMPEII	BASTILLE	VIRGIN	Adult Contemporary	0
12	WAITING ALL NIGHT	RUDIMENTAL FT ELLA EYRE	ASYLUM	Pop	0
13	CAN'T HOLD US	MACKLEMORE/RYAN LEWIS/DALTON	MACKLEMORE	Pop, Rap	0
14	LOVE ME AGAIN	JOHN NEWMAN	ISLAND	Pop, Soul	0
15	BURN	ELLIE GOULDING	POLYDOR	Pop	0
16	WHEN I WAS YOUR MAN	BRUNO MARS	ATLANTIC	Soul Pop	0
17	I KNEW YOU WERE TROUBLE	TAYLOR SWIFT	MERCURY	Country	0
18	SCREAM & SHOUT	WILL I AM FT BRITNEY SPEARS	INTERSCOPE	Rap	0
19	I LOVE IT	ICONA POP FT CHARLI XCX	ATLANTIC	Pop, Dance	0
20	DEAR DARLIN'	OLLY MURS	EPIC	Pop	0
21	HO HEY	LUMINEERS	DUALTONE	Pop	0
22	STAY	RIHANNA FT MIKKY EKKO	DEF JAM	Pop, R&B	0
23	SUMMERTIME SADNESS	LANA DEL REY VS CEDRIC GERVAIS	POLYDOR	EDM	0
24	ONE WAY OR ANOTHER (TEENAGE KICKS)	ONE DIRECTION	SYCO MUSIC	Pop	0
26	THE MONSTER	EMINEM FT RIHANNA	INTERSCOPE	Pop, Rap	0
27	I COULD BE THE ONE	AVICII VS NICKY ROMERO	POSITIVA/VIRGIN	EDM	0
28	WE CAN'T STOP	MILEY CYRUS	RCA	Pop, R&B	1

29	WHITE NOISE	DISCLOSURE/AL UNAGEORGE	ISLAND	Electronic, Pop	0
30	RADIOACTIVE	IMAGINE DRAGONS	INTERSCOPE	Rock	0
31	HOLD ON WE'RE GOING HOME	DRAKE FT MAJID JORDAN	CASH MONEY/REPUBLIC RECORDS	R&B	0
32	I NEED YOUR LOVE	CALVIN HARRIS/ELLIE GOULDING	COLUMBIA	EDM	0
33	BANG BANG	WILL I AM	INTERSCOPE	Rap	0
34	SOMEWHERE ONLY WE KNOW	LILY ALLEN	PARLOPHONE	Pop	0
35	NEED U (100 PERCENT)	DUKE DUMONT FT AME	MINISTRY OF SOUND	Dance, Pop	0
36	PLAY HARD	DAVID GUETTA FT NE-YO/AKON	POSITIVA/VIRGIN	Dance, Pop	0
37	WHAT ABOUT US	SATURDAYS FT SEAN PAUL	POLYDOR	R&B	0
38	WILD	JESSIE J/BIG SEAN/D RASCAL	LAVA/REPUBLIC RECORDS	Pop, Rap	0
39	THE OTHER SIDE	JASON DERULO	WARNER BROS	Pop, R&B	0
40	DRINKING FROM THE BOTTLE	CALVIN HARRIS FT TINIE TEMPAH	COLUMBIA	Electronic, Pop, Rap	0
				Total	2

2014

	Song	Artist(s)	Record Label	Genre	References to Instagram Body
1	HAPPY	PHARRELL WILLIAMS	COLUMBIA	Pop	0
2	RATHER BE	CLEAN BANDIT FT JESS GLYNNE	ATLANTIC	Pop	0
3	ALL OF ME	JOHN LEGEND	COLUMBIA	R&B	0
4	WAVES	MR PROBZ	LEFT LANE RECORDINGS	Pop	0
5	THINKING OUT LOUD	ED SHEERAN	ASYLUM	Pop	0
6	GHOST	ELLA HENDERSON	SYCO MUSIC	Soul Pop	0
7	STAY WITH ME	SAM SMITH	CAPITOL	Pop	0
8	ALL ABOUT THAT BASS	MEGHAN TRAINOR	EPIC	Pop	4
9	TIMBER	PITBULL FT KESHA	J/MR 305/POLO GROUNDS	Pop, Rap	1
10	BUDAPEST	GEORGE EZRA	COLUMBIA	Folk, Pop	0
11	SING	ED SHEERAN	ASYLUM	Pop	0
12	RUDE	MAGIC	RCA	Reggae	0

13	LET IT GO	IDINA MENZEL	WALT DISNEY	Soundtrack	0
14	SHAKE IT OFF	TAYLOR SWIFT	EMI	Pop	0
15	HIDEAWAY	KIESZA	LOKAL LEGEND	Pop	0
16	MY LOVE	ROUTE 94 FT JESS GLYNNE	RINSE RECORDINGS	Deep House	0
17	NOBODY TO LOVE	SIGMA	3 BEAT/AATW	Electronic, Rock	0
18	MONEY ON MY MIND	SAM SMITH	CAPITOL	Dance, Pop	0
19	SUMMER	CALVIN HARRIS	COLUMBIA	EDM	0
20	DARK HORSE	KATY PERRY FT JUICY J	VIRGIN	Pop, Rap	0
21	AM I WRONG	NICO & VINZ	WARNER BROS	Norge, Pop	0
22	PRAYER IN C	LILLY WOOD & ROBIN SCHULZ	ATLANTIC	Pop, Dance	0
23	PROBLEM	ARIANA GRANDE FT IGGY AZALEA	REPUBLIC RECORDS	Rap, Pop	0
24	I'M NOT THE ONLY ONE	SAM SMITH	CAPITOL	Pop, Soul	0
25	BANG BANG	JESSIE J/GRANDE/MIN AJ	LAVA/REPUBLIC RECORDS	Pop, Rap	0

26	I GOT U	DUKE DUMONT FT JAX JONES	BLASE BOYS CLUB	House, Pop	0
27	DON'T	ED SHEERAN	ASYLUM	Pop	0
28	BLAME	CALVIN HARRIS FT JOHN NEWMAN	COLUMBIA	EDM	0
29	DO THEY KNOW IT'S CHRISTMAS	BAND AID 30	EMI	Rock	0
30	UPTOWN FUNK	MARK RONSON FT BRUNO MARS	COLUMBIA	Funk, Pop	0
31	FANCY	IGGY AZALEA FT CHARLI XCX	EMI	Pop, Rap	0
32	CHANDELIER	SIA	MONKEY PUZZLE/RCA	Pop	0
33	HEY BROTHER	AVICII	POSITIVA/PRMD	EDM	0
34	CHANGING	SIGMA FT PALOMA FAITH	3 BEAT/AATW	Electronic	0
35	GECKO (OVERDRIVE)	OLIVER HELDENS & BECKY HILL	FFRR/MUSICAL FREEDOM	Electronic, Dance	0
36	I WILL NEVER LET YOU DOWN	RITA ORA	ROC NATION	Electronic, Pop	0
37	ONLY LOVE CAN HURT LIKE THIS	PALOMA FAITH	RCA	Rock	0
38	BLAME IT ON ME	GEORGE EZRA	COLUMBIA	Pop, Folk	0

39	SAY SOMETHING	A GREAT BIG WORLD/AGUILE RA	RCA	Pop, Ballad	0
40	A SKY FULL OF STARS	COLDPLAY	PARLOPHONE	Pop	0
				Total	2

2015

	Song	Artist(s)	Record Label	Genre	References to Instagram Body
1	UPTOWN FUNK	MARK RONSON FT BRUNO MARS	COLUMBIA	Funk, Pop	0
2	CHEERLEADER (FELIX JAEHN REMIX)	OMI	ULTRA RECORDS	Tropical house, pop	0
3	TAKE ME TO CHURCH	HOZIER	RUBY WORKS	Adult Contemporary	0
4	LOVE ME LIKE YOU DO	ELLIE GOULDING	POLYDOR	Pop	0
5	SEE YOU AGAIN	WIZ KHALIFA FT CHARLIE PUTH	ATLANTIC	Pop	0
6	HELLO	ADELE	XL RECORDINGS	Soul	0
7	LEAN ON	MAJOR LAZER FT MO & DJ SNAKE	BECAUSE MUSIC	EDM	0

8	HOLD BACK THE RIVER	JAMES BAY	VIRGIN	Indie Pop	0
9	WHAT DO YOU MEAN	JUSTIN BIEBER	DEF JAM	Pop	0
10	SORRY	JUSTIN BIEBER	DEF JAM	Pop	0
11	KING	YEARS & YEARS	POLYDOR	Dance	0
12	THINKING OUT LOUD	ED SHEERAN	ASYLUM	Pop	0
13	SUGAR	MAROON 5	INTERSCOPE	Pop Rock	0
14	HOLD MY HAND	JESS GLYNNE	EAST WEST	Pop	0
15	WHERE ARE U NOW	SKRILLEX & DIPLO/JUSTIN BIEBER	ATLANTIC	EDM, Pop	0
16	WANT TO WANT ME	JASON DERULO	WARNER BROS	Pop, R&B	0
17	ARE YOU WITH ME	LOST FREQUENCIES	AATW	Electronic	0
18	FOURFIVE SECONDS	RIHANNA/KANYE WEST/MCCARTNEY	ROC NATION	Pop	0
19	SHUT UP & DANCE	WALK THE MOON	RCA	Pop, Rock	0
20	HOW DEEP IS YOUR LOVE	CALVIN HARRIS & DISCIPLES	COLUMBIA	EDM	0

21	CAN'T FEEL MY FACE	WEEKND	UNIVERSAL	Funk, Pop	0
22	FIRESTONE	KYGO FT CONRAD SEWELL	EPIC	Electronic	0
23	TRAP QUEEN	FETTY WAP	300 ENTERTAINMENT	Trap, Rap	0
24	LOVE YOURSELF	JUSTIN BIEBER	DEF JAM	Pop	0
25	THE HILLS	WEEKND	REPUBLIC RECORDS/XO	R&B, Pop	0
26	EARNED IT	WEEKND	REPUBLIC RECORDS/XO	R&B	0
27	BLACK MAGIC	LITTLE MIX	SYCO MUSIC	Pop	0
28	WISH YOU WERE MINE	PHILIP GEORGE	3 BEAT/AATW	Pop	0
29	PHOTOGRAPH	ED SHEERAN	ASYLUM	Ballad	0
30	THE NIGHTS	AVICII	POSITIVA/PRMD	EDM	0
31	RUNAWAY (U & I)	GALANTIS	BIG BEAT	Pop	0
32	ELASTIC HEART	SIA	MONKEY PUZZLE/RCA	Pop	0
33	BLOODSTREAM	ED SHEERAN	ASYLUM	Folk Pop	0

34	MARVIN GAYE	CHARLIE PUTH FT MEGHAN TRAINOR	ATLANTIC	Pop	0
35	UP	OLLY MURS FT DEMI LOVATO	EPIC	Pop	0
36	NOT LETTING GO	TINIE TEMPAH FT JESS GLYNNE	PARLOPHONE	Pop, Rap	1
37	SHINE	YEARS & YEARS	POLYDOR	Electronic	0
38	AYO	CHRIS BROWN & TYGA	RCA	Rap, Pop	2
39	DON'T BE SO HARD ON YOURSELF	JESS GLYNNE	ATLANTIC	Pop	0
40	HOTLINE BLING	DRAKE	CASH MONEY/REPU BLIC RECORDS	R&B, Pop	0
				Total	2

2016

	Song	Artist(s)	Record Label	Genre	References to Instagram Body
1	ONE DANCE	DRAKE FT WIZKID & KYLA	CASH MONEY/REPUBLIC RECORDS	Dancehall	0
2	7 YEARS	LUKAS GRAHAM	WARNER BROS	Adult Contemporary	0
3	CHEAP THRILLS	SIA	MONKEY PUZZLE/RCA	Pop	0
4	I TOOK A PILL IN IBIZA	MIKE POSNER	ISLAND	EDM	0
5	THIS IS WHAT YOU CAME FOR	CALVIN HARRIS FT RIHANNA	COLUMBIA	Dance, Pop	0
6	LUSH LIFE	ZARA LARSSON	EPIC/RECORD COMPANY TEN	Electropop	0
7	CLOSER	CHAINSMOKERS FT HALSEY	DISRUPTOR	Pop	0
8	LOVE YOURSELF	JUSTIN BIEBER	DEF JAM	Pop	0
9	WORK	RIHANNA FT DRAKE	ROC NATION	Dancehall, Reggae Pop	0
10	CAN'T STOP THE FEELING	JUSTIN TIMBERLAKE	RCA	Pop	0
11	STITCHES	SHAWN MENDES	EMI	Pop	0
12	DANCING ON MY OWN	CALUM SCOTT	INSTRUMENTAL	Adult Contemporary	0

13	FAST CAR	JONAS BLUE & DAKOTA	POSITIVA	Tropical House	0
14	COLD WATER	MAJOR LAZER/JUSTIN BIEBER/MO	BECAUSE MUSIC	Electronic	0
15	WORK FROM HOME	FIFTH HARMONY FT TY DOLLA SIGN	EPIC/SYCO MUSIC	Pop, Rap	1
16	SORRY	JUSTIN BIEBER	DEF JAM	Pop	0
17	DON'T LET ME DOWN	CHAINSMOKER S FT DAYA	DISRUPTOR	Electronic, Pop	0
18	TOO GOOD	DRAKE FT RIHANNA	CASH MONEY/REPUBLIC RECORDS	Dancehall	0
19	SAY YOU WON'T LET GO	JAMES ARTHUR	COLUMBIA	Pop, Folk	0
20	LIGHT IT UP	MAJOR LAZER FT NYLA	BECAUSE MUSIC	Dancehall, EDM	0
21	HYMN FOR THE WEEKEND	COLDPLAY	PARLOPHONE	Indie R&B	0
22	THIS GIRL	KUNGS VS COOKIN' ON 3 BURNERS	3 BEAT	Funk Soul	0
23	CAKE BY THE OCEAN	DNCE	REPUBLIC RECORDS	Nu-disco, Funk	7
24	PILLOWTALK	ZAYN	RCA	Alternative R&B	0
25	LET ME LOVE YOU	DJ SNAKE FT JUSTIN BIEBER	INTERSCOPE	Electronic, Pop	0

26	GIRLS LIKE	TINIE TEMPAH FT ZARA LARSSON	PARLOPHONE	Dance-Pop	0
27	TREAT YOU BETTER	SHAWN MENDES	EMI	Pop	0
28	FADED	ALAN WALKER	RELENTLESS	EDM	0
29	PERFECT STRANGERS	JONAS BLUE FT JP COOPER	POSITIVA	Electronic	0
30	NO MONEY	GALANTIS	ATLANTIC	Dance Pop	0
31	STRESSED OUT	TWENTY ONE PILOTS	ATLANTIC/FUEL ED BY RAMEN	Rap Rock	0
32	I HATE U I LOVE U	GNASH FT OLIVIA O'BRIEN	ATLANTIC	Pop	0
33	TEARS	CLEAN BANDIT FT LOUISA JOHNSON	ATLANTIC	Electronica	0
34	STARBOY	WEEKND FT DAFT PUNK	REPUBLIC RECORDS/XO	R&B, Electropop	0
35	WHAT DO YOU MEAN	JUSTIN BIEBER	DEF JAM	Pop	0
36	PANDA	DESIIGNER	DEF JAM	Rap	0
37	ROCKABYE	CLEAN BANDIT	ATLANTIC	Electronic	0
38	HEATHENS	TWENTY ONE PILOTS	ATLANTIC	Rap Rock	0

39	SHOUT OUT TO MY EX	LITTLE MIX	SYCO MUSIC	Pop	0
40	ALL MY FRIENDS	SNAKEHIPS FT TINASHE & CHANCE	HOFFMAN WEST	Electronica	0
				Total	2

2017

	Song	Artist(s)	Record label	References to Instagram Body	Genre
1	SHAPE OF YOU	ED SHEERAN	ASYLUM	0	Pop
2	DESPACITO (REMIX)	LUIS FONSI/DADDY YANKEE/BIEBER	DEF JAM/RBMG/REPUBLIC/UMLE	0	Reggaeton
3	CASTLE ON THE HILL	ED SHEERAN	ASYLUM	0	Folk, Pop
4	UNFORGETTABLE	FRENCH MONTANA FT SWAE LEE	BAD BOY/EPIC	3	Dancehall
5	GALWAY GIRL	ED SHEERAN	ASYLUM	0	Pop

6	PERFECT	ED SHEERAN	ASYLUM	0	Pop
7	SYMPHONY	CLEAN BANDIT FT ZARA LARSSON	ATLANTIC	0	Dance-Pop
8	HUMAN	RAG'N'BONE MAN	BEST LAID PLANS/COLUMB IA	0	Soul
9	SOMETHING JUST LIKE THIS	CHAINSMOKER S & COLDPLAY	DISRUPTOR	0	Pop
10	YOU DON'T KNOW ME	JAX JONES FT RAYE	POLYDOR	0	Dance Pop
11	NEW RULES	DUA LIPA		0	Pop
12	I'M THE ONE	DJ KHALED/BIEBE R/QUAVO/CHAN CE	BLACK BUTTER/DEF JAM	1	Hip-Hop
13	WILD THOUGHTS	DJ KHALED FT RIHANNA/TILLE R	BLACK BUTTER/WE THE BEST	2	Latin Pop
14	MAMA	JONAS BLUE FT WILLIAM SINGE	POSITIVA	0	Dance
15	SOLO DANCE	MARTIN JENSEN	DISCOWAX	0	EDM
16	THERE'S NOTHING HOLDIN' ME BACK	SHAWN MENDES	EMI	0	Pop
17	TOUCH	LITTLE MIX	SYCO MUSIC	0	Pop

18	HAVANA	CAMILA CABELLO FT YOUNG THUG	EPIC/SYCO MUSIC	2	Pop
19	SWALLA	JASON DERULO/NICKI MINAJ/TY	WARNER BROS	2	Dancehall
20	STRIP THAT DOWN	LIAM PAYNE FT QUAVO	CAPITOL	0	Pop-Rap
21	DID YOU SEE	J HUS	BLACK BUTTER	5	Rap, Hip-Hop
22	ROCKSTAR	POST MALONE FT 21 SAVAGE	REPUBLIC RECORDS	0	Trap
23	ROCKABYE	CLEAN BANDIT	ATLANTIC	0	Electronic
24	FEELS	HARRIS/PHARRELL/PERRY/BIG SEAN	COLUMBIA	0	Funk, Ska
25	IT AIN'T ME	KYGO & SELENA GOMEZ	COLUMBIA	0	Tropical House
26	ATTENTION	CHARLIE PUTH	ATLANTIC	0	Pop Rock
27	CALL ON ME	STARLEY	AATW	0	EDM
28	PRETTY GIRL	MAGGIE LINDEMANN	PARLOPHONE	0	Pop
29	SEPTEMBER SONG	JP COOPER	ISLAND	0	Pop, Tropical House
30	PASSIONFRUIT	DRAKE	CASH MONEY/REPUBLIC RECORDS	0	Rap

31	YOUR SONG	RITA ORA	ATLANTIC	0	Electropop
32	PARIS	CHAINSMOKERS	DISRUPTOR	0	EDM
33	POWER	LITTLE MIX	SYCO MUSIC	0	Pop
34	SLIDE	CALVIN HARRIS/OCEAN/MIGOS	COLUMBIA	0	Chillwave
35	ISSUES	JULIA MICHAELS	POLYDOR	0	Pop
36	THAT'S WHAT I LIKE	BRUNO MARS	ATLANTIC	6	R&B, Funk
37	STAY	ZEDD & ALESSIA CARA	INTERSCOPE	0	Dance-Pop
38	ONE LAST TIME	ARIANA GRANDE	REPUBLIC RECORDS	0	Dance-Pop
39	TOO GOOD AT GOODBYES	SAM SMITH	CAPITOL	0	Orchestral Pop
40	CIAO ADIOS	ANNE-MARIE	ASYLUM/MAJOR TOM'S	0	Pop
				Total	7

2018

	Song	Artist(s)	Record Label	Genre	References to Instagram Body
1	ONE KISS	CALVIN HARRIS & DUA LIPA	COLUMBIA/WARNER BROS	EDM	0
2	GOD'S PLAN	DRAKE	CASH MONEY/REPUBLIC RECORDS	Rap	0
3	SHOTGUN	GEORGE EZRA	COLUMBIA	Pop Rock	0
4	THIS IS ME	SETTLE/GREAT EST SHOWMANS	ATLANTIC	Pop, Soundtrack	0
5	THESE DAYS	RUDIMENTAL/GRYNNE/MACKLEMORE	ASYLUM	Pop, R&B	0
6	PERFECT	ED SHEERAN	ASYLUM	Pop	0
7	NICE FOR WHAT	DRAKE	CASH MONEY/REPUBLIC RECORDS	Rap, New Orleans Bounce	20+
8	PARADISE	GEORGE EZRA	COLUMBIA	Rock	0
9	NO TEARS LEFT TO CRY	ARIANA GRANDE	REPUBLIC RECORDS	Pop	0
10	FEEL IT STILL	PORTUGAL THE MAN	ATLANTIC	Psychedelic Pop	0
11	IDGAF	DUA LIPA	WARNER BROS	Pop	0
12	2002	ANNE-MARIE	EAST WEST	Pop	0

13	FRIENDS	MARSHMELLO & ANNE-MARIE	ASYLUM/ATLANTIC	Pop	0
14	FREAKY FRIDAY	LIL DICKY FT CHRIS BROWN	BMG/COMMISSION	Hip-Hop	0
15	IN MY FEELINGS	DRAKE	CASH MONEY/REPUBLIC RECORDS	Rap	12
16	SOLO	CLEAN BANDIT FT DEMI LOVATO	ATLANTIC	EDM	0
17	HAVANA	CAMILA CABELLO FT YOUNG THUG	EPIC/SYCO MUSIC	Pop	2
18	THE GREATEST SHOW	JACKMAN/SETTLE/EFRON/ZENAYA	ATLANTIC	Pop, Soundtrack	0
19	EASTSIDE	BENNY BLANCO/HALSEY/KHALID	INTERSCOPE	Pop	0
20	NEW RULES	DUA LIPA	WARNER BROS	Pop	0
21	BETTER NOW	POST MALONE	REPUBLIC RECORDS	Hip-Hop	0
22	PSYCHO	POST MALONE FT TY DOLLA SIGN	REPUBLIC RECORDS	Hip-Hop	0
23	I LIKE IT	CARDI B/BAD BUNNY/J BALVIN	ATLANTIC	Hip-Hop	2
24	ROCKSTAR	POST MALONE FT 21 SAVAGE	REPUBLIC RECORDS	Trap	0
25	PROMISES	CALVIN HARRIS & SAM SMITH	COLUMBIA	House	0

26	GIRLS LIKE YOU	MAROON 5 FT CARDI B	INTERSCOPE	Pop, Rap	0
27	LULLABY	SIGALA & PALOMA FAITH	MINISTRY OF SOUND	Dance-Pop	0
28	YOUNGBLOOD	5 SECONDS OF SUMMER	CAPITOL	Rock	0
29	BARKING	RAMZ	POLYDOR	Afroswing	0
30	RIVER	EMINEM FT ED SHEERAN	INTERSCOPE	Rap	0
31	SHAPE OF YOU	ED SHEERAN	ASYLUM	Pop	0
32	REWRITE THE STARS	ZAC EFRON & ZENDAYA	ATLANTIC	Pop, Soundtrack	0
33	BODY	LOUD LUXURY FT BRANDO	ARMADA	Dance	0
34	I'LL BE THERE	JESS GLYNNE	ATLANTIC	Synth Pop	0
35	THE MIDDLE	ZEDD/MAREN MORRIS/GREY	INTERSCOPE	Pop	0
36	LEAVE A LIGHT ON	TOM WALKER	RELENTLESS	Adult Contemporary	0
37	A MILLION DREAMS	ZIV ZAIFMAN/JACK MAN/WILLIAMS	ATLANTIC	Soundtrack	0
38	ALL THE STARS	KENDRICK LAMAR & SZA	INTERSCOPE	Hip-Hop, Soundtrack	0

39	BREATHE	JAX JONES FT INA WROLDSEN	POLYDOR	Deep House	0
40	TASTE	TYGA FT OFFSET	LAST KINGS MUSIC	Trap	0
				Total	4

2019

	Song	Artist(s)	Record Label	Genre	References to Instagram Body
1	BLINDING LIGHTS	WEEKND	REPUBLIC RECORDS	Synthpop	0
2	DANCE MONKEY	TONES & I	PARLOPHONE	Electropop	0
3	ROSES	SAINT JHN	B1/EFFECTIVE/H ITCO/MINISTRY	Rap	0
4	BEFORE YOU GO	LEWIS CAPALDI	EMI	Adult contemporary	0
5	HEAD & HEART	JOEL CORRY FT MNEK	ASYLUM/PERFE CT HAVOC	House	0
6	DON'T START NOW	DUA LIPA	WARNER RECORDS	Nu-disco	0
7	ROCKSTAR	DABABY FT RODDY RICCH	INTERSCOPE	Rap	0

8	SOMEONE YOU LOVED	LEWIS CAPALDI	EMI	Pop	0
9	OWN IT	STORMZY/ED SHEERAN/BURN A BOY	ATLANTIC/MERK Y	Rap	3 (?)
10	WATERMELON SUGAR	HARRY STYLES	COLUMBIA	Pop	0
11	SAVAGE LOVE (LAXED - SIREN BEAT)	JAWSH 685 & JASON DERULO	RCA	Dancehall	0
12	THE BOX	RODDY RICCH	ATLANTIC	Rap	0
13	SAY SO	DOJA CAT	MINISTRY OF SOUND	Pop, Rap	0
14	LONELY ASYLUM/PERFECT HAVOC	JOEL CORRY	ASYLUM/PERFECT HAVOC	House	0
15	BREAKING ME	TOPIC FT A7S	POSITIVA	Electronic	0
16	ADORE YOU	HARRY STYLES	COLUMBIA	Pop	0
17	RAIN ON ME	LADY GAGA & ARIANA GRANDE	INTERSCOPE	Pop	0
18	ROVER	S1MBA FT DTG	PARLOPHONE	Rap	0
19	PHYSICAL	DUA LIPA	WARNER RECORDS	Powerpop	0
20	MOOD	24KGOLDN FT IANN DIOR	BLACK BUTTER/RECORDS	Pop Rap	0

21	DEATH BED	POWFU FT BEABADOOBEE	RCA/ROBOTS & HUMANS	Emo Rap	0
22	LIFE IS GOOD	FUTURE FT DRAKE	CASH MONEY/REPUBLIC/RCA	Rap	0
23	WAP	CARDI B FT MEGAN THEE STALLION	ATLANTIC	Rap	1
24	BRUISES	LEWIS CAPALDI	EMI	Rock	0
25	TOOSIE SLIDE	DRAKE	OVO/REPUBLIC RECORDS	Rap	0
26	BAD GUY	BILLIE EILISH	INTERSCOPE	Electropop	0
27	GODZILLA	EMINEM FT JUICE WRLD	INTERSCOPE	Rap	0
28	MEMORIES	MAROON 5	INTERSCOPE	Reggae Pop	0
29	EVERYTHING I WANTED	BILLIE EILISH	INTERSCOPE	Everything I Wanted	0
30	INTENTIONS	JUSTIN BIEBER FT QUAVO	DEF JAM	Pop, rap	0
31	ROXANNE	ARIZONA ZERVAS	SONY MUSIC	Pop Rap	0
32	RAIN	AITCH/AJ TRACEY/TAY KEITH	NQ	Hip-hop	1(?)
33	FLOWERS	NATHAN DAWE FT JAYKAE	ATLANTIC	House	0

34	FALLING	HARRY STYLES	COLUMBIA	Pop	0
35	THIS CITY	SAM FISCHER	RCA	Adult Contemporary	0
36	SAVAGE	MEGAN THEE STALLION	300 ENTERTAINMENT/RCA	Rap	2
37	DINNER GUEST	AJ TRACEY FT MOSTACK	AJ TRACEY	Rap	0
38	RIDE IT	REGARD	MINISTRY OF SOUND	House	0
39	BLUEBERRY FAYGO	LIL MOSEY	INTERSCOPE	Rap	0
40	LIGHTER	NATHAN DAWE FT KSI	ATLANTIC	House	0
				Total	4

4 Consent form

- You are invited to participate in this interview session about social media beauty trends and their impact on Scottish women aged 25 to 35. This is a research project being conducted by Tokoni Uti at Robert Gordon University. The interview should take approximately 40 minutes of your time to complete.
- **By agreeing to take part;**
 - I understand that even if I agree to participate now, I can withdraw at any time or

refuse to answer any question without any consequences of any kind.

- I understand that I can withdraw permission to use data from my interview within two weeks after the interview, in which case the material will be deleted.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves a discussion about sensitive issues such as mental health and body image.
- I understand that I will not benefit directly from participating in this research.

- I agree to my interview being audio-recorded.

- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous. This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in an M.Phil/PhD thesis, in academic journals, and at academic conferences.

- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings will be retained in a password-protected Google Drive until January 2025.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until January 2025.

- I understand that under freedom of information legislation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research

to seek further clarification and information.

ABOUT THE STUDY This is a research project that shall serve as partial fulfilment of the project of Tokoni Uti. This survey aims to understand the impacts of social media's beauty trends on Scottish women.

PARTICIPATION Please understand that your participation in this survey is voluntary and you may, anytime, refuse to take part in this research. In case you do wish to withdraw, please let Tokoni Uti know. You may freely decline in answering particular questions that may feel uncomfortable to you.

BENEFITS You will not gain any material benefit in your participation in this research. However, you will feel good in helping us reach our intention in completing this project which may lead to further progress on our understanding of social media and its effects on female health.

COSTS Your participation in this project will not cost you anything.

RISKS There are no known foreseeable risks involved in participating in this study other than those encountered in day-to-day life. However, there might be some questions that may give you discomfort in answering. In this case, you may let me know that you intend to not answer the specific question involved.

CONFIDENTIALITY The answers to the survey will be stored in a password-protected JotForm.com account. I will not share your name, IP address, or any information that shall personally identify you if you disagree. Your interview will be used within my study therefore if you will not like your name nor photo to be displayed please do say so.

CONTACT If you have questions, you may get in touch with me anytime at 07548512519 or at t.uti@rgu.ac.uk

- **CONSENT** By signing this form, I agree and affirm that: I have read and understood the purpose of the information stated above I am over 18 years of age

or older. I am submitting this form and participating in the project voluntarily and that I was not coerced, forced, threatened, or intimidated.