

Inclusive Beauty Campaign: Redefining Beauty Standards in Indonesian Beauty Product Advertising

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Abstract

This research analyzes how inclusive beauty is constructed in the advertisement of a local Indonesian brand, Rosé All Day, using John Fiske's three levels of semiotic analysis: reality, representation, and ideology. This study not only analyzes how the ad promotes inclusive beauty but also sees the campaign as a challenge to conventional beauty standards, which have been going on for centuries. This research applies a qualitative method. Data was collected from selected scenes, focusing on elements such as appearance, makeup, clothing, gestures, camera work, lighting, and slogans. Analysis revealed that the advertisement features models with diverse skin tones, facial features, and body types, reinforcing that beauty belongs to all women regardless of their differences. At the level of reality, the ad features models with minimal makeup and visible facial textures, which emphasizes natural beauty. At the level of representation, soft lighting, pastel color palettes, and close-up shots are used to create a soothing and intimate tone. On an ideological level, the campaign promotes a message of self-love and authenticity, challenging the dominant ideals of beauty in Indonesian media that often prioritize light skin and a slim body. The slogan "Bring Out #TheRealestYou" encourages viewers to embrace their true selves and redefine beauty as personal expression rather than conformity. This research contributes to the discussion on beauty representations in the media and demonstrates how advertising can serve as a platform to promote inclusive beauty.

Keywords: *beauty advertisement; beauty inclusivity; beauty standards; inclusive beauty; John Fiske's Semiotics*

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Introduction

Indonesia, as an archipelago, is home to a diverse range of ethnic and cultural groups

(Arifin et al., 2015). However, despite this diversity in religion, skin color, and culture, beauty standards in Indonesia remain relatively narrow. In fact, the natural skin color

of Indonesian women is generally *kuning langsung* or warm fair. Despite this, many women still strive to achieve the ideal body with light skin, which is part of a growing social phenomenon. This preference is associated with social status. Several studies have shown that fair skin is associated with high socio-economic status and vice versa (Paramita et al., 2014; Torres et al., 2019; Shroff et al., 2018). Beauty standards not only regulate skin color but also define ideal hair types and body proportions. From the Dutch colonial era to the Japanese occupation, the image of the ideal woman has been continuously introduced to society. Straight hair, slim body, and fair skin have become symbols of how far beauty standards in Indonesia are from the physical diversity of its people (Madani, 2024).

In Indonesia, beauty standards have long been shaped by colonial influences, where fair skin, slender bodies, and Western facial features were promoted as the ideal (Baroroh et al., 2025; Yip, J. et al., 2025). This preference, rooted in Dutch colonial beauty discourses and later reinforced through post-independence media, has contributed to the marginalization of the country's natural diversity (Mahrunnisa et al., 2019). From the colonial era to the post-independence era, the ideal image of beauty was shaped by Western and then East Asian influences, particularly through mass media and advertising (Madani, 2024).

Today, digital media plays a crucial role in promoting these standards. Visual content in social media often reinforces dominant beauty standards. As Farlina et al. (2022) observe, media tend to selectively present images that conform to societal ideals, such as fair skin and slim bodies, which reflect and strengthen prevailing stereotypes of beauty in Indonesia. Media such as Instagram also influence today's beauty ideals through the beauty influencers who promote the beauty standards (Utami et al., 2023). As stated by Handayani et al. (2022), "The initiation of social media culture has subjectively emerged and massively developed in constructing the identity." Mass media, film producers, and advertisers construct meaning when delivering messages through various formats, and these meanings are continually interpreted and exchanged by

the public (Sitanggang, 2020). This suggests that media, including advertisements, actively participate in shaping social identities such as beauty ideals. The beauty discourse that develops in every era is not separated from the role of advertising as a medium for spreading beauty standards. In the present, various platforms have become the main tool in promoting new beauty standards through advertisements.

An advertisement is a form of media or communication tool used in marketing and promoting a particular product. An advertisement refers to a message conveyed to the public through various media channels with the aim of promoting a product (Ogah & Abutu, 2022). Although its primary purpose appears to be to introduce or market a product, service, or idea, the deeper function of advertising is effective communication, particularly in shaping the attitudes or behaviors of the audience in accordance with the desired message (Suharyanto & Hidayat, 2018; Anwar & Liaqat, 2025; Rosida & Wulansari, 2017).

The effectiveness of advertisements in promoting and shaping public perception regarding beauty standards is also leveraged by Indonesian local beauty brands, particularly Rosé All Day. Interestingly, instead of reinforcing the conventional beauty standards that have long been embedded in Indonesian society, this advertisement challenges those standards by promoting inclusive beauty and delivering messages about self-love and self-confidence. The advertisement features women with diverse skin tones and body shapes, portraying that all women possess unique beauty regardless of their specific skin color, body type, or ethnicity.

This advertisement utilizes complex features and signs, including pictures and texts, to reinforce its ideological message regarding beauty inclusivity. Media texts are constructed through technical, social, and ideological codes that shape how meaning is produced (Fiske, 1987). Every element in an advertisement, such as the appearance of models, costumes, gestures, lighting, camera angles, and slogans, functions as a sign that

conveys deeper cultural messages (Khan & Iqbal, 2025). Semiotic analysis exposes cultural and social meanings by analyzing and interpreting the signs within texts, visuals, and other media forms (Chandler, 2017). Fiske (1987) proposed a three-level semiotic analysis of reality, representation, and ideology that helps us understand how media texts, including advertisements, create and convey meaning to audiences.

Fiske (1987) explains that television constructs meaning using various codes, namely technical, social, and ideological. These codes regulate what is displayed on the screen, but the meaning remains open, as viewers actively interpret the content through the lens of their own culture. Fiske (1987) outlines three stages in the encoding of events. The first stage is the Level of Reality, where meaning is shaped by visual and audio elements such as appearance, costumes, background, movement, and sound. The second stage is the Representational Level, where this reality is encoded through technical means such as camera angles, lighting, sound, and music. Finally, the Ideological Level reflects broader social values and beliefs, such as capitalism, feminism, Marxism, and others, which are shaped by dominant discourse.

Based on this understanding of how ideology operates in media, the concept of inclusivity becomes relevant in analyzing how certain values are promoted or challenged. Inclusivity refers to an attitude and a policy that seeks to ensure that all individuals, regardless of their differences, feel accepted, valued, and given equal opportunities to participate in various aspects of social, political, and economic life (Khairiah, 2025). Inclusive beauty is about more than just offering a wide range of foundation shades. It involves recognizing and embracing the beauty that exists in every person, regardless of skin color, hair texture, age, gender identity, or body shape, and ensuring that individuals can find products that meet their needs and feel recognized within the beauty industry. More than just a fleeting trend or marketing strategy, inclusive beauty represents a movement and signifies a meaningful shift in how the beauty industry operates (Frisby, 2019).

Beauty representation in advertisements has been widely discussed in several works. For example, Rosalina and Purnama (2021) highlight how Wardah's campaigns reinforce the concept of fair skin and modesty within capitalist ideology. Zharova et al. (2025) analyzed the inclusive beauty in Fenty Beauty as a marketing strategy. Setiawan et al. (2020) found that Fair & Lovely advertisements promote an ideal femininity associated with fair skin, while Putri and Kusumastuti (2023) explore how BLP Beauty campaigns encourage self-expression.

Although previous studies have applied John Fiske's semiotic theory to analyze beauty advertisements, most previous research has focused on how these advertisements reinforce conventional beauty ideals such as light skin, slimness, femininity, and consumerism. However, there is a gap in research that critically analyzes how local beauty advertisements promote inclusive beauty through visual and ideological codes.

This study addresses this gap by analyzing the advertisement for the Indonesian local beauty product Rosé All Day, focusing on how the advertisement reveals beauty inclusivity as new beauty standards. Through John Fiske's three levels of semiotics, reality, representation, and ideology, this study explores how these advertisements challenge narrow beauty ideals and offer a more inclusive beauty narrative in contemporary Indonesian society.

Method

This study uses a qualitative approach to explore how beauty is constructed and how inclusivity is communicated in Rosé All Day advertisements through semiotic analysis. According to Creswell (2018), qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. Qualitative research allows for a deep understanding of social meaning by analyzing textual and visual data. This is suitable for investigating media representations.

Data for this study were obtained from a 2023 Rosé All Day advertisement downloaded

from YouTube on 3 May 2025, and originally accessed using the following link: (<https://youtu.be/UNymaiRydTs?si=U6BauYzEYOoQNVdo>). The video was selected because it presents a strong and visually rich narrative that highlights inclusive beauty, making it suitable for semiotic interpretation. Visual data were collected through documentation by taking manual screenshots of specific moments in the advertisement. Besides that, verbal data like jargon and taglines were also documented to reinforce the analysis. This method allows the researchers to capture details such as appearance, costumes, expressions, gestures, lighting, camera angles, and on-screen text, all of which function as signifying elements needed for semiotic analysis.

This analysis applies Fiske's semiotic theory (Fiske, 1987), which categorizes meaning into three levels: reality, representation, and ideology. At the reality level, this study analyzes natural codes, including facial features, clothing, and behavior. To support this analysis, seven pictures and the slogan from the advertisement were manually captured by taking screenshots when the advertisement displayed the environment, clear expressions, gestures, and appearances of the models. Each selected picture was then examined based on Fiske's categories: technical codes, such as camera angles, lighting, editing, sound, and music, were analyzed at the representation level to see how these choices guide audiences' perception. These technical and natural elements, together with written and visual text, work together to form symbolic codes that construct meaning in the advertisement's actions, settings, and overall narrative. Finally, the ideological level interprets the broader values implied by these visual choices, particularly how the advertisement challenges narrow beauty ideals and promotes inclusivity. This theory was selected because it provides a clear framework to interpret how

visual elements and media techniques collectively produce cultural meanings, particularly in advertising contexts. Through this semiotic framework, this study aims to reveal how inclusive beauty is portrayed and how the advertisement participates in challenging the dominant beauty standards in Indonesian media culture.

Results and Discussion

Rosé All Day is an original Indonesian beauty brand founded in 2017 by Tiffany Danielle, Cindy Gunawan, and Samantha Wijaya. Proudly local, the brand was created to meet the needs of Indonesian consumers by offering products that suit diverse skin tones, local climate, and modern lifestyles. Its identity as a homegrown label is reflected in its inclusive campaigns and product innovations, which have helped it become one of the leading names in the Indonesian beauty industry (Nayaka, 2024).

Rosé All Day emerges as a local beauty brand that introduces a new and refreshing perspective to the Indonesian beauty scene. More than just offering cosmetic products, the brand promotes the idea that beauty is not bound by rigid standards. The advertisements from Rosé All Day, which will be analyzed, showcase models with natural appearances and relaxed expressions, emphasizing that makeup is meant to be a form of self-expression rather than a means to meet societal expectations.

Using the three levels of Fiske's semiotics concepts, namely level of reality, representation, and ideology, the result of this study shows that Rosé All Day ads effectively promote the inclusive beauty, which emphasizes that beauty belongs to all women regardless of their skin tone, body shape, facial features, race, and cultural differences. The tables below show the three levels in more detail.

Table 1. The Reality Level

Reality Code	Description
Costume Code	Models wear simple, soft-colored clothing (e.g., pastel tones) that emphasizes comfort and authenticity rather than luxury.
Makeup Code	Minimalist makeup is used to highlight natural features and visible skin texture, suggesting an embrace of real beauty.
Gesture Code	Models display relaxed, calm gestures, such as standing close together, lying among flowers, and gently holding products.
Expression Code	Models appear confident and have neutral expressions.
Environment Code	Scenes are set against pastel flowers or soft-colored backgrounds, creating a feminine, peaceful atmosphere that supports authenticity.
Behavior Code	The models' natural movements and relaxed demeanor signify individuals who are comfortable in their skin and confident in their identity.

Table 2. The Representation Level

Representation Code	Description
Camera Technique	Use of close-up, extreme close-up, and medium close-up shots to highlight facial features and individuality, drawing focus to real skin and expressions.
Lighting	Soft and evenly distributed lighting eliminates shadows and gives skin a glowing, smooth look, supporting a message of natural softness.
Editing	Smooth and slow-paced transitions build a calm and reflective tone, matching the theme of comfort and authenticity.
Color	Dominant use of pastel tones (soft pink, lavender) enhances a feminine, calm, and inclusive mood.
Sound and Music	Background music is soft and unobtrusive, reinforcing the serene and personal atmosphere.
Written Text (Slogan)	The slogan "Bring Out #TheRealestYou" uses empowering and informal language; the hashtag invites viewers to engage in the narrative and share their version of beauty.

Table 3. The Ideological Level

Ideological Code	Description
Beauty Inclusivity	The advertisement features women with varied skin tones, facial features, and body types, promoting inclusive beauty and challenging conventional beauty standards.

1. Semiotic Analysis of Inclusive Beauty

a. Level of Reality

According to Fiske (1990) in *Television Culture*, the level of reality in beauty construction is encoded through appearance, attire, makeup, environment, behavior, expression, and sound. At the level of reality, the Rosé All Day advertisement will be analyzed through aspects of makeup, clothing, expression, gesture, and environment.

The model in Figure 1 appears with medium skin tone and round cheeks, features that reflect a more natural and diverse representation of beauty. She wears soft pastel-colored clothing with simple and relaxed designs, suggesting simplicity and comfort rather than luxury or glamour. Her makeup is deliberately minimalist, light with foundation that allows the natural skin texture, including pores and minor imperfections, to remain visible, reinforcing the message that beauty does not require concealment or transformation. The use of soft colors on her lips and cheeks subtly enhances her facial features, giving the impression that the makeup complements rather than alters her appearance. This aesthetic choice aligns with the broader message of embracing someone's natural self, showing that beauty can exist alongside authenticity and imperfection.

In Figure 1, the makeup is minimalist, with light coverage that allows her natural skin texture to show through, and soft colors on her lips and cheeks that enhance rather than alter her appearance. The model has a rounded face and a curvy, fuller body type, both of which challenge narrow traditional standards that prioritize slim and angular body shapes. These features are not hidden or downplayed; instead, they are confidently displayed, inviting the audience to see through the biases of beauty.

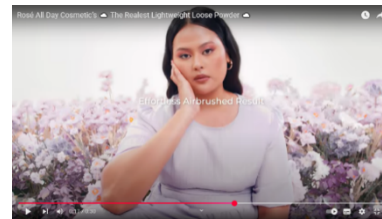


Figure 1. A model with a curvy body type and simple clothing



Figure 2. A tan-skinned model lying among pastel flowers

The model in Figure 2 appears with tanned skin and sharp facial features, including a strong jawline and full lips, providing a visual contrast to the ideal of fair skin that is the standard of beauty for most Indonesians. She is surrounded by lush flowers in pastel colors, creating a soft and elegant environment that highlights her presence without overshadowing it. Her hands, holding the product close to her face while lying among the flowers, appear calm and flowing, suggesting a relaxed connection between the model and the product. Her demeanor appears calm and unhurried, emphasizing a sense of comfort and self-confidence. These elements collectively produce an image that combines natural beauty with a serene atmosphere, reinforcing the advertisement's focus on softness, comfort, and self-confidence without an overly glamorous appearance.

The environment encompasses not only the physical space where media is consumed, but also the social and cultural conditions surrounding it that shape the experience (Fiske, 1987). The presence of soft pink and purple colors, accompanied by floral decorations, helps create a feminine and dreamlike atmosphere. Psychologically, colors can trigger different emotional responses and influence individual behavior and mood in unique ways (Syafitri et al., 2023). As noted by Bonnardel et al (2018), pastel colors are often

associated with women. These colors reflect the gentle nature of a woman, which may be hidden behind her cheerful appearance. As a result, pastel colors in advertisements are often associated with a sense of softness and depicted as the inner strength of women.

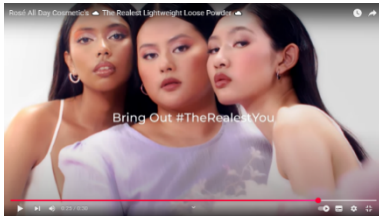


Figure 3. Three models with varying facial features and skin tones standing together

In Figure 3, three female models with distinctly different skin tones, facial features, and body types appear side by side, illustrating a diverse representation of beauty. One model has dark brown skin with sharp eyes and full lips; another has medium tan skin with a round face and a curvier body; and the third model has East Asian features with pale skin and rosy cheeks. Their diverse appearances challenge the notion of a single dominant standard of beauty. The models wear minimalist, sleeveless, and softly colored clothing that does not distract from their faces or imply a particular social class or status. Their makeup emphasizes natural colors, highlighted cheeks, glossy lips, and defined eyebrows to highlight their individual features rather than standardize them. In their gestures, they stand close to one another without forced poses, suggesting mutual support and comfort. Their calm and composed behavior is marked by a sense of tranquility and solidarity, reinforcing the message that true beauty lies in diversity and authenticity.

b. Level of Representation

At the level of representation, meaning is constructed through technical codes such as camera work, lighting, editing, sound, and music. These technical aspects are then transformed into symbolic codes that bring to life the characters, narrative, dialogue, actions, and settings within the media text (Rachman, 2023).

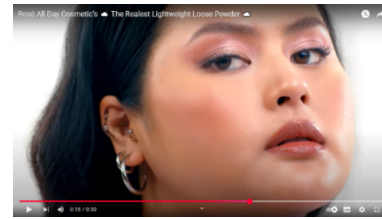


Figure 5. Close-up of a model with a round face

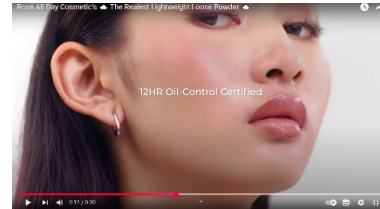


Figure 4. Close-up of a model with East Asian features

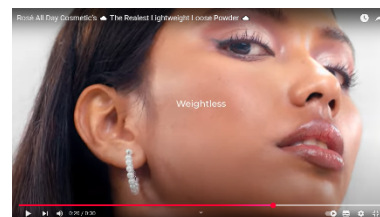


Figure 6. Close-up of a slim-faced model with tan skin tone

In these three close-up scenes (Figures 4, 5, 6), the advertisement uses the same composition to highlight facial features. The use of extreme close-ups draws the audience's attention to skin texture, lip color, and cheekbone contours, creating a sense of intimacy and emphasizing individual uniqueness. This camera technique helps to place the face at the center of beauty, without relying on body shape or dramatic poses. According to Fiske (1990), this type of close-up camera technique functions as a technical code that encourages an emotional connection with the audience. By applying the same close-up composition to all models, this advertisement symbolically conveys that every face and every type of beauty is equally worthy of attention.

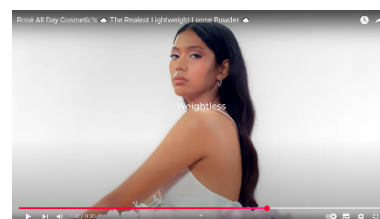


Figure 7. Medium close-up shot

The use of a medium close-up shot in Figure 7 places the upper body and face of the model as the visual focus. The model is turned

slightly to the side, while her face faces the camera with a neutral and confident expression. This camera angle allows the audience to see the contours of her body and face without exaggeration, emphasizing her presence and posture without objectification. This type of shot frames the subject from the head down to the shoulders or elbows, commonly used to capture facial expressions in detail while still including some physical background. It works well in scenes that highlight emotional responses or personal interactions (Hernanda & Wibowo, 2024).

The lighting is consistently soft and even, eliminating harsh shadows and giving the skin a luminous and smooth appearance. Pastel-colored lighting supports the visual tone of softness and friendliness. This visual aesthetic contrasts sharply with the high-contrast lighting often used in luxury or transformation-based advertisements.

Naturalistic lighting helps to create a feeling of closeness (Fiske, 1987). In this advertisement, the use of soft lighting produces a warm and uplifting atmosphere that resonates with the theme of self-love and self-acceptance. Showing the model under natural light emphasizes that beauty is not defined by perfection, but by being comfortable and confident in showing one's true and authentic self.

The editing throughout the advertisement is slow and smooth, avoiding sudden transitions. This editing choice creates a calm rhythm, reflecting the soft visuals and reinforcing the advertisement's confident and serene atmosphere. Overall, these technical codes build a beauty message that emphasizes softness, honesty, and the celebration of real skin, rather than the pursuit of perfection.

The tagline "Bring Out #TheRealestYou" serves as a written code and symbolic statement in advertising. Linguistically, the imperative phrase "Bring Out" implies empowerment and personal autonomy. It describes beauty as something that already exists within the individual rather than something that must be achieved or improved. The superlative form "The Realest" reinforces the message by emphasizing authenticity over

artificiality. This choice of words also signals a contemporary and informal tone, in line with digital culture and social media conversations where "realest" is associated with honesty and self-confidence.

The addition of the hashtag (#) transforms the slogan into a shareable social media identity, encouraging users to participate in the campaign by tagging their own versions of beauty. As a symbolic code, the hashtag connects commercial branding with community expression, inviting audiences to see themselves as part of a broader movement toward inclusive beauty.

c. Level of Ideology

Ideology refers to a set of ideas and beliefs. Ideology is formed through various discourses within a society and plays an important role in shaping how individuals interpret and perceive reality (Hasanah & Taefur, 2016).

On an ideological level, Rosé All Day advertisements construct and promote an alternative discourse of beauty centered on diversity and authenticity. This contrasts with the beauty ideology that has long dominated Indonesian media, which historically prioritizes fair skin, slim bodies, and Eurocentric or East Asian facial features as markers of beauty (Madani, 2024).

Throughout the advertisement, the models featured display a variety of appearances, including tan and light skin tones, round faces, single and double eyelids, and curvy and slim bodies. By presenting this diversity not as an exception but as the core of the narrative, the advertisement displays diverse beauty.

Visual codes of softness, calmness, and natural expression further liberate beauty representation from perfectionism and appearance. The models are not altered through heavy editing or dramatic makeup; instead, their "imperfections" are left visible, signaling a break from the polished and aspirational images typically used in commercial beauty campaigns. This aesthetic

choice conveys an ideology of body neutrality and self-affirmation.

The slogan “Bring Out #TheRealestYou” ideologically emphasizes that beauty is not something that must be created from the outside, but rather something that already exists within each individual and only needs to be displayed honestly and confidently. The phrase “The Realest You” signifies that the most authentic and personalized version of oneself is the most valuable form of beauty. This reflects the shift in beauty ideology from emphasizing transformation to self-expression and self-acceptance. The use of the word “bring out” suggests that makeup is not a tool to hide or correct, but rather to express an existing identity, showing what is real, not creating a new one.

Furthermore, the use of the hashtag #TheRealestYou extends the meaning of the slogan into a participatory digital culture, inviting audiences to actively engage in the campaign narrative. This provides a space for diverse individuals to show the “real” version of themselves, not limited to a single form of beauty. In this way, the slogan is not only a promotional message, but also an ideological statement that beauty is inclusive, diverse, and personal.

The slogan serves to reshape the perception of who deserves to be considered beautiful based not on narrow physical standards, but on authenticity and comfort in being oneself. By placing realness at the core of beauty, the ad suggests that everyone, with all their uniqueness, deserves to be seen and recognized without having to conform to dominant beauty norms.

2. Challenging Conventional Beauty Standards in Indonesia

The Rosé All Day advertisement directly challenges the dominant beauty standards that have long dominated media culture in Indonesia. These standards generally prioritize fair skin, slim bodies, sharp jawlines, and Eurocentric or East Asian facial features as the ideal characteristics of beauty (Sari & Kusumawati, 2017). These ideas are often reinforced through television, magazines, and

cosmetic advertisements that portray beauty as a narrow and exclusive category, associated with brightness, youthfulness, and symmetry.

Although previous studies have shown that beauty advertisements in Indonesia generally focus on fair skin, slim bodies, and facial features oriented towards European standards (Mahrunnisa et al., 2019), Rosé All Day indeed deviates from this pattern by highlighting women of various skin colors, facial features, and body types. The ad features models with tanned skin, round faces, full cheeks, and diverse eye shapes, representations that previous research has identified as typically marginalized. Through a semiotic perspective (Fiske, 1987), the technical codes used in the advertisement, such as soft lighting, simple clothing, natural makeup that does not change the models’ original faces, and close-up shots that place each model as the visual focus and give them a prominent narrative position. Unlike previous advertisements that reinforced a narrow ideal of beauty, this campaign uses codes to highlight diversity, signaling a shift toward more inclusive representations of beauty in Indonesian media.

The slogan “Bring Out #TheRealestYou” becomes a powerful ideological statement in challenging the dominance of narrow and exclusive beauty standards, such as fair skin, a slim body, and uniform facial features. This tagline invites women to show their authentic selves, rejecting artificial standards that promote flawlessness and sameness. By emphasizing the word “realest”, the slogan elevates authenticity as the primary value in beauty, an approach that directly contradicts the old narrative of beauty as something to be pursued through self-change. Instead of encouraging transformation towards a uniform ideal image, the slogan invites audiences to present the most honest and natural version of themselves, including skin color, body shape, skin texture, and expressions of personal identity that have been previously ignored or deemed incompatible with mainstream beauty norms. By highlighting authenticity over following rigid ideals, this slogan challenges traditional beauty standards by celebrating features and

appearances that are often ignored in typical beauty representations.

This advertisement actively undermines the visual hegemony that has long dominated the beauty industry. Many scholars agree that the beauty standard has never been changed since the Dutch colonial period (Wulan, 2017). By shifting the focus from perfection to authenticity, Rosé All Day rejects the idea that one form of beauty is superior to another. The slogan asserts that everyone deserves to feel beautiful without having to conform to external standards that are often discriminatory and non-inclusive.

This approach reflects a conscious effort to deconstruct beauty as a fixed standard and redefine it as a fluid and individual experience. While many beauty campaigns still rely on aspirational narratives of transformation (Höck, 2025), Rosé All Day focuses on authenticity and celebration of what already exists. This marks a discursive break from traditional advertising logic, which often equates beauty with the need for correction or enhancement (Xu & Tan, 2020).

By presenting diversity as beautiful and worthy of display, this ad challenges the aesthetic norms that have dominated beauty media. The representation of different body types, skin colors, and face shapes not only serves as an additional visual element but also becomes part of a narrative that encourages social change. This ad shows that beauty no longer has to follow the old homogenous pattern, but can be found in the differences and uniqueness of each individual. In this context, diversity is not only tolerated but celebrated and given equal space, reflecting the principle of inclusivity, which ensures that all individuals, regardless of their differences, are accepted, valued, and given equal opportunities to participate in social spaces (Khairiah, 2025).

Throughout, the Rosé All Day campaign does not simply include different models as a symbol of authenticity. Instead, it consciously elevates diversity as the new standard in representing beauty. This reflects a significant ideological shift, where beauty is no longer

understood as something exclusive or limited to certain physical characteristics.

Through this approach, Rosé All Day offers an alternative narrative that is more inclusive compared to the pattern of beauty advertising in Indonesia, which is generally still dominated by uniform visual standards—such as white skin, slim bodies, and certain facial features. It emphasizes that true beauty does not come from skin color, body size, or face shape, but rather from authenticity, comfort in expressing who we really are, and the courage to show up without having to conform to narrow social expectations.

Conclusion

This study has analyzed how the local beauty brand Rosé All Day advertisement constructs inclusive beauty, and how it challenges the conventional beauty standards that have persisted for decades. Although several studies have applied John Fiske's semiotic theory in studying advertisements, they mainly focus on how these advertisements reinforce conventional beauty ideals such as light skin, slimness, femininity, and consumerism. Therefore, this study analyzed how the Rosé All Day advertisement promotes inclusive beauty and empowers women to love themselves by applying semiotic elements on three levels: reality, representation, and ideology. By featuring diverse models with varying skin tones, facial features, and body types, the ad visually emphasizes that beauty transcends narrow standards. Through soft lighting, close-up shots, and a minimalist style, the ad reinforces values of authenticity, comfort, and self-acceptance.

At the ideological level, the advertisement promotes an alternative narrative to Indonesia's conventional beauty ideals, which have long prioritized fair skin, slim bodies, and the Western ideal of beauty. Rather than portraying beauty as something to be achieved through transformation, the campaign emphasizes that beauty already exists within the individual. The slogan "Bring Out #TheRealYou" encapsulates this message by encouraging audiences to express their true

selves rather than conforming to external expectations.

Although this advertisement remains within a commercial context, it demonstrates how beauty branding can play a role in reshaping cultural norms. By placing authenticity and representation at the center, Rosé All Day not only redefines what beauty is but also reclaims who is entitled to be considered beautiful in Indonesian media. Further research could explore how similar strategies emerge in other local brands or analyze audience responses to better understand how these messages influence audience perceptions of beauty.

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