

Self-Concept of Makeup Enthusiast Female Students in a Beauty Brand Community: Pinkflash

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Abstract

This study explores the self-concept of female university students who are makeup enthusiasts and active members of the Pinkflash Community, a brand-led beauty group operating primarily through Telegram and Instagram. The research adopts a qualitative phenomenological approach to uncover participants' live experiences and the meanings they assign to their community engagement. Guided by Calhoun and Acocella's self-concept theory, McCall and Simmons' identity theory, and Alfred Schutz's phenomenology, the study examines three core dimensions of self-concept—knowledge, expectations, and evaluation—alongside because motives and in-order-to motives. Data were collected through in-depth interviews with three purposively selected participants, non-participant observation of community activities, and document analysis of community-generated content. The findings reveal that participation in the Pinkflash Community enhances members' self-awareness as beauty enthusiasts (knowledge), fosters professional aspirations such as becoming makeup artists or influencers (expectations), and promotes continuous self-assessment through peer feedback and personal goal tracking (evaluation). Symbolic elements, including the community's pink aesthetic and the "Pinkiedolls" identity label, reinforce a shared sense of belonging. The study concludes that the Pinkflash Community functions both as a social support system and a professional development platform, enabling members to negotiate personal identity within the context of global beauty trends and local cultural values. These findings contribute to the understanding of digital brand communities as hybrid spaces that simultaneously fulfils social, commercial, and identity-related functions. Practical implications highlight the importance for brands to foster participatory and supportive environments that align with members' personal and professional goals.

Keywords: *brand community, identity theory, phenomenology, pinkflash community, self-concept.*

INTRODUCTION

The global beauty industry has experienced significant growth in recent years, driven by technological advances and the increasing role of digital media in consumer engagement. In Indonesia, the cosmetics market has expanded rapidly, supported by the rise of e-commerce and the growing popularity of beauty products among young women. According to the Indonesian Cosmetic Entrepreneurs Association (PERKOSMI) and the Ministry of Industry, the number of domestic cosmetic companies increased from 819 in 2021 to 1,039 in 2023, with market revenue reaching approximately IDR 31.77 trillion in 2024 [1]. This trend underscores the beauty sector's potential as a thriving segment of the creative industry.

Within this dynamic landscape, beauty brand communities—consumer-driven collectives centered on shared interest in specific beauty brands—have emerged as influential platforms for product engagement and identity construction [2], [3]. These communities often operate through

social media channels, providing spaces where members exchange product information, share user-generated content, and participate in brand-related activities. One such example is the Pinkflash Community, a brand-led group operating primarily via Telegram and Instagram. Distinctive for its consistent use of pink-themed branding and events, the community actively engages members through online discussions, offline meetups, product launches, and beauty classes.

For female university students, participation in such communities extends beyond product consumption; it is often intertwined with self-expression, peer validation, and identity formation. Self-concept—the individual’s perception, evaluation, and expectations of themselves—plays a crucial role in shaping how they present themselves in both physical and digital spaces. As Calhoun and Acocella’s self-concept theory posits, personal identity is constructed through three interrelated dimensions: knowledge (self-awareness), expectations (personal aspirations), and evaluation (self-assessment) [4].

Despite the increasing visibility of beauty brand communities, limited scholarly attention has been given to how these spaces contribute to the self-concept of young women in the Indonesian context. Existing studies have examined topics such as the role of beauty practices in identity construction [2], the cultural implications of Korean beauty trends [5], and the impact of online communities on consumer engagement [6], [7]. However, there remains a gap in understanding how brand-specific communities, especially those leveraging emerging platforms like Telegram [8], facilitate personal and social identity development among members.

This study addresses this gap by exploring the self-concept of female university students who are makeup enthusiasts and active members of the Pinkflash Community. Adopting a phenomenological approach [9], the research focuses on how members perceive themselves, what they aspire to become, and how they evaluate their personal growth within the community context. The findings aim to contribute to communication and media studies by offering insights into the intersection of brand community participation, digital media engagement, and identity construction in young adult women. Therefore, the research objectives are to analyze the personal identity formation of female university students within the Pinkflash Community and to examine the motivations, meanings, and communication experiences of members in relation to their self-concept.

Self-concept has been widely examined in communication and social psychology, particularly in relation to identity formation and group membership. Sidiq [4] investigated the self-concept of university students who wear second-hand fashion, finding that clothing acts as a medium of self-expression and identity construction. The study revealed that positive feedback from peers enhances self-confidence, which aligns with the premise that social appraisal shapes self-concept. In the realm of beauty communities, Sudarmaji [10] explored the motivations of male beauty enthusiasts in the Female Daily online community, applying Alfred Schutz’s phenomenological approach. The study identified two dominant motives—joining motives (the reasons for initial membership) and hoping motives (future expectations)—and highlighted both positive and negative communication experiences. Henderson and Primadini [11] examined participatory culture in the Skintention beauty community, finding that members engage in various forms of content creation, problem-solving collaboration, and knowledge sharing. Beyond beauty, self-concept research has also been applied to marginalized groups. Rohmawati [12] studied beggars’ self-concept in Serang City, reporting predominantly negative self-

perceptions influenced by family and environmental factors. Similarly, Ramadhan and Nurhayati [7] analyzed the self-concept of motorcycle community members in Bandung, noting that knowledge, expectation, and evaluation dimensions were shaped by shared experiences and symbolic interaction within the group.

These studies collectively suggest that self-concept development is highly context-dependent, influenced by social interactions, group norms, and the symbolic meanings embedded in community practices. However, the specific dynamics of brand-led beauty communities in shaping young women's self-concept, particularly within Indonesian culture and on platforms like Telegram, remain underexplored.

Self-concept and identity theory are used in this research. Calhoun and Acocella's self-concept theory defines self-concept as an individual's mental representation of themselves, encompassing three dimensions: (a) Knowledge – Awareness and perceptions about oneself, including physical appearance and personal abilities. (b) Expectations – Aspirations and goals the individual aims to achieve in the future. (c) Evaluation – Self-assessment comparing current self-perception to desired ideals [4], [13].

Fitts [14] emphasizes that self-concept functions as a frame of reference in interpersonal interactions, influencing how individuals respond to feedback from others. Factors such as personal experiences, role-taking, and reference groups can either reinforce a positive self-concept or contribute to a negative one.

Identity theory, as formulated by McCall and Simmons [13], conceptualizes identity as socially defined roles that are organized in a hierarchical structure of salience. Three elements determine the prominence of a given identity: (a) Support from others in affirming the identity. (b) Commitment to maintaining and enacting the identity. (c) Rewards, both intrinsic (personal satisfaction) and extrinsic (social recognition or material benefits). In beauty communities, identity reinforcement often occurs through peer validation, content engagement, and brand acknowledgment.

Phenomenology, as developed by Alfred Schutz [9], is concerned with understanding individuals lived experiences and the meanings they attribute to phenomena. This approach allows researchers to uncover subjective motivations (because motives and in-order-to motives) and interpret the symbolic significance of social interactions. In the context of beauty brand communities, phenomenology facilitates an exploration of members' personal narratives, revealing how participation influences self-perception and social identity.

METHOD

A phenomenological qualitative method was used, following Alfred Schutz's framework to examine participants' because motives (past experiences leading to community participation) and in-order-to motives (future goals associated with membership) [9]. This method enables the researcher to uncover deep insights into self-concept formation through the three dimensions outlined by Calhoun and Acocella—knowledge, expectations, and evaluation [4].

The unit of analysis for this study is the self-concept of female university students actively engaged in the Pinkflash Community. This includes their personal identity formation, motivations for joining, and communication experiences within the community. Participants were selected using purposive sampling to ensure relevance to the research objectives. The criteria for inclusion were: Female university students aged 18–24, active members of the Pinkflash Community for at

least three months, identified as makeup enthusiasts with regular use of beauty products. A total of three participants meeting these criteria were recruited for in-depth interviews. This small number aligns with phenomenological research principles, prioritizing depth over breadth in understanding participants' lived experiences [15].

Data were gathered using three complementary techniques: (a) In-depth semi-structured interviews lasting 60–90 minutes were conducted via both online and offline channels, allowing participants to elaborate on their personal narratives. (b) Non-participant observation of the Pinkflash Community's Telegram group and Instagram page was carried out over three months to record interaction patterns, event participation, and symbolic elements of community culture. (c) Document analysis of community-related materials, such as event announcements, promotional content, and user-generated media, to provide contextual understanding [16].

Data analysis followed the phenomenological reduction process [17], which involved: (a) Bracketing – Setting aside researcher biases to focus solely on participants' perspectives. (b) Horizontalization – Treating all statements with equal value before identifying significant statements relevant to the phenomenon. (c) Clustering – Grouping significant statements into themes corresponding to self-concept dimensions and phenomenological motives. (d) Textural and structural description – Developing composite descriptions of what participants experienced (textural) and how they experienced it (structural).

To ensure trustworthiness [17]: Credibility was achieved through member checking, where participants reviewed and confirmed the accuracy of the transcriptions and thematic interpretations. Transferability was supported by providing thick descriptions of the research context and participants' experiences. Dependability was addressed through an audit trail documenting all research steps. Confirmability was ensured by triangulating interview data with observation and document analysis.

The research was conducted both online—through Telegram and Instagram—and offline—during community events in Serang, Indonesia. Data collection took place over a period of three months, from March to May 2025, aligning with key community activities such as makeup workshops and product launch events.

RESULTS AND DISCUSSION

The data collection process involved three primary sources: in-depth interviews with three purposively selected participants, observation of the Pinkflash Community's Telegram and Instagram activities, and document analysis of community-generated content. Across these sources, recurring themes emerged related to self-concept dimensions—knowledge, expectations, and evaluation—as well as because motives and in-order-to motives as described by Schutz [9].

Dimension 1: Knowledge (Self-Awareness)

All participants demonstrated a heightened awareness of their personal identity as beauty enthusiasts. They described themselves as beauty content creators who not only consume makeup products but also share tutorials, reviews, and style inspirations within the Pinkflash Community. This aligns with Calhoun and Acocella's [4] notion of the knowledge dimension, where self-perception includes physical appearance and personal capabilities. One participant noted:

“I started to realize that my makeup skills were something I could be proud of when other members appreciated my work in the community challenges.”

Such statements confirm that positive peer feedback—also emphasized by Sidiq [4] and Fitts [14]—reinforces self-awareness and builds a stronger self-image. This phenomenon echoes earlier findings by Henderson and Primadini [11], where community participation enhances members' confidence in their expertise.

Dimension 2: Expectations (Aspirations)

Participants articulated clear personal aspirations, often linked to professional ambitions in the beauty industry. These included becoming certified makeup artists, gaining influencer status, or collaborating with beauty brands. These expectations align with Calhoun and Acocella's second dimension, where individuals construct an ideal self-image and set goals accordingly [4]. This aspiration-driven engagement mirrors the hoping motives described by Putri [10], where community members envision future opportunities arising from participation. Notably, the Pinkflash Community provided tangible pathways toward these goals, such as exclusive invitations to product launches and collaboration opportunities, fulfilling the “rewards” component of identity salience in McCall and Simmons' theory [13].

Dimension 3: Evaluation (Self-Assessment)

Evaluation emerged as a dynamic process influenced by both internal self-assessment and external validation. Participants measured their progress against personal goals (e.g., improving blending techniques or expanding their social media reach) and against peer recognition within the community. Feedback loops in the Pinkflash Community—through comments, likes, and constructive critiques—were central to this evaluative process. This reflects Fitts' [14] assertion that self-concept acts as a reference frame in interpersonal contexts. The evaluative dimension also echoes findings from Ramadhan and Nurhayati [7], where members' self-assessments are shaped by collective identity within the group.

Because Motives and In-Order-To Motives

Applying Schutz's phenomenology [9], participants' because motives included pre-existing interest in makeup, exposure to Pinkflash products through social media ads, and peer recommendations. These align with the joining motives identified in Sudarmaji's study [10]. Conversely, in-order-to motives were aspirational: expanding professional networks, enhancing technical makeup skills, and increasing personal brand visibility online. Such forward-looking motives underscore the role of the community as a platform for both personal development and career advancement, reinforcing Schouten and McAlexander's [6] view that brand communities serve as arenas for skill acquisition and identity building.

Symbolic Elements and Identity Reinforcement

Observation revealed that symbolic elements—such as the use of the color pink, the label “Pinkiedolls,” and thematic event branding—played a significant role in reinforcing a shared identity. These symbols fostered a sense of belonging, consistent with the support and commitment elements of identity salience [18]. Offline events, such as Mini Coquette Party and collaborative makeup workshops, provided high-value opportunities for bonding, while online challenges (e.g., Halloween Makeup Challenge) offered visibility and recognition. The interplay between online and offline engagement mirrors trends observed in other beauty communities [6], highlighting the hybrid nature of modern brand participation.

Communication Experiences

Participants described the communication climate within the Pinkflash Community as predominantly supportive, characterized by open information exchange, mutual encouragement, and collaborative problem-solving. This aligns with the functions of brand communities outlined by Schouten and McAlexander [6] and further elaborated by Putro and Mawardi [3], including information sharing, entertainment, productivity, and feedback mechanisms. However, minor challenges were noted, such as competitive tension during content contests and occasional lack of response in group chats. These findings parallel Henderson and Primadini's [11] observation that while participatory culture fosters creativity, not all members engage equally.

Discussion

The findings affirm that beauty brand communities can significantly influence members' self-concept through structured opportunities for skill display, recognition, and identity affirmation. The Pinkflash Community functioned as both a social arena—providing emotional and peer support—and a professional incubator—offering pathways for skill development and industry exposure. By integrating Calhoun and Acocella's [4] self-concept framework with McCall and Simmons' [13] identity theory and Schutz's [9] phenomenology, this study demonstrates how digital brand communities serve as both reflective and projective spaces for young women's identity work. The interplay between knowledge, expectations, and evaluation was amplified by symbolic branding, participatory culture, and hybrid online-offline interactions.

The findings of this study demonstrate that beauty brand communities, particularly the Pinkflash Community, play a pivotal role in shaping members' self-concept through structured opportunities for recognition, skill development, and identity affirmation. While earlier research has established the importance of social interaction in self-concept formation [19], [18], the present study extends this understanding by situating the phenomenon within a digital brand community that integrates both online and offline engagement, as well as localized cultural identity in Indonesia.

A comparison with Sidiq's [4] research on second-hand fashion users reveals notable parallels. In both cases, community participation offers a medium for self-expression, reinforces personal identity, and fosters positive self-concept through peer feedback. However, the Pinkflash Community differs in that it is brand-led, offering members more structured events, brand collaborations, and direct pathways to professional exposure.

Similarly, Sudarmaji's [10] study on male beauty enthusiasts within Female Daily emphasized joining and hoping motives. The present findings confirm this motive structure but also highlight how brand-led activities can transform hoping motives into tangible opportunities, such as exclusive product trials or influencer collaborations. This operationalization of motives aligns with McCall and Simmons' [13] identity theory, particularly the concepts of support and rewards.

Henderson and Primadini's [11] work on participatory culture in the Skintention beauty community parallels the Pinkflash experience in terms of collaborative content creation and mutual support. Yet, Pinkflash distinguishes itself by its symbolic branding—pink aesthetics, "Pinkiedolls" identity, and themed challenges—that serves as a visual and linguistic reinforcement of collective identity. These symbolic markers are consistent with Schouten and McAlexander's [6] findings on the role of rituals and symbols in subcultures of consumption.

Within the cultural and contextual influences in Indonesia, the Indonesian beauty industry has been heavily influenced by a convergence of global and local trends, including the rise of K-beauty [5], increased social media penetration [8], and the localization of global beauty standards. In this environment, beauty brand communities act as cultural mediators, enabling members to negotiate between aspirational global trends and local cultural identity. In the Pinkflash Community, for example, members frequently adapt global makeup trends to suit Indonesian skin tones, modesty norms, and local event themes. This localization process supports the construction of a culturally resonant self-concept while still allowing engagement with international beauty discourses. The hybridization of identity aligns with Liliweri's [20] argument that intercultural communication in digital spaces fosters negotiated identities that combine local and global influences.

Meanwhile from the integration of theoretical perspectives, the application of Calhoun and Acocella's self-concept theory [4] is evident in how members progress through the three dimensions: (a) Knowledge: Initial self-awareness as makeup enthusiasts is reinforced by skill validation within the community. (b) Expectations: Aspirations are concretized through visible pathways to professional advancement. (c) Evaluation: Ongoing self-assessment is calibrated against both personal goals and peer benchmarks.

From the identity theory perspective [13], the Pinkflash Community strengthens identity salience through: (a) Support: Continuous feedback and encouragement from peers and brand representatives. (b) Commitment: Regular participation in events, challenges, and content creation. (c) Rewards: Tangible incentives such as product giveaways, exposure, and collaboration offers.

Phenomenology, as outlined by Schutz [9], provides an interpretive lens to understand members' because motives—rooted in pre-existing beauty interest and peer influence—and in-order-to motives—anchored in personal branding and professional goals. This dual motive structure demonstrates how participation in brand communities is both retrospective (shaped by past identity markers) and prospective (driven by future-oriented aspirations).

The integration of self-concept theory, identity theory, and phenomenology in this study underscores the value of multi-theoretical frameworks in understanding digital brand communities. While self-concept theory explains individual identity construction, identity theory situates this process within social structures, and phenomenology captures the lived experience dimension. The convergence of these perspectives offers a richer, more nuanced account of how brand community participation influences identity.

Moreover, this study contributes to the literature by positioning brand-led beauty communities as hybrid spaces that are simultaneously commercial, social, and developmental. This challenges earlier categorizations that framed consumer communities primarily as sites of brand loyalty or hobbyist networking [2]. Instead, the Pinkflash case shows that such communities can serve as identity incubators where commercial and personal goals align.

The practical implications of this study are for brands, these findings suggest that fostering participatory spaces—both online and offline—can strengthen consumer loyalty while enhancing members' personal and professional self-concept. Organizing thematic challenges, providing educational workshops, and offering collaboration opportunities can turn passive consumers into active brand advocates. For community managers, the emphasis should be on cultivating a supportive communication climate, maintaining symbolic coherence (e.g., consistent branding

elements), and balancing competitive activities with inclusive engagement. In higher education and communication studies, the Pinkflash Community model can serve as a case study for courses on consumer culture, digital media engagement, and identity formation. It illustrates how mediated communities function as experiential learning spaces where members practice content creation, branding, and interpersonal communication.

This study's limitations lie in the small sample size—three participants—is consistent with phenomenological research principles but limits generalizability. Future research could employ a comparative design across multiple beauty brand communities to identify patterns and divergences in self-concept formation. Additionally, quantitative approaches could complement qualitative insights by measuring the strength of self-concept dimensions among larger populations. Another limitation lies in the gender composition of the sample. While this study focused exclusively on female participants, expanding the scope to include male or non-binary beauty enthusiasts could reveal different identity dynamics and community experiences. Lastly, given the rapid evolution of digital platforms, longitudinal research could track how shifts in platform algorithms, brand strategies, or consumer trends impact the role of brand communities in identity construction over time.

CONCLUSION

This study explored the self-concept of female university students who are makeup enthusiasts and active members of the Pinkflash Community, using Calhoun and Acocella's self-concept theory, McCall and Simmons' identity theory, and Alfred Schutz's phenomenology as frameworks. The findings revealed that these members developed a positive self-concept defined by three key elements: (1) Knowledge, which reflects an enhanced self-awareness of their identities as beauty enthusiasts and content creators, bolstered by peer validation and recognition; (2) Expectations, which involve aspirations toward professional opportunities in the beauty industry, supported by community events and collaborations; and (3) Evaluation, characterized by ongoing self-assessment shaped by both personal achievements and feedback from the community. From a phenomenological perspective, participants' motives centered on their prior interest in makeup and exposure to Pinkflash branding, while in-order-to motives were driven by career ambitions and personal branding goals. The Pinkflash Community's symbolic elements, such as the "Pinkiedolls" label and thematic pink branding, reinforced collective identity and belonging.

The study contributes to the literature on brand communities by illustrating how digital-native beauty communities—particularly those leveraging hybrid online-offline engagement—function as both social support systems and professional development platforms for young women. Practical implications include the potential for brands to foster deeper consumer loyalty by creating participatory spaces that support members' personal and professional aspirations. Future research may extend this work by comparing self-concept formation across multiple beauty communities or by examining the role of male participants in predominantly female beauty spaces.

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