

**MAGAZINES' ADVERTISING OF FRENCH
COSMETICS BRANDS IN CHINA:
STRATEGIES INFLUENCED BY A CULTURE**

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Abstract

Purpose of this paper: The aim of this research was answering the research question: what are the influences of Chinese culture on advertising strategies of French cosmetic brands in Chinese magazines? The researcher had set 5 research objectives.

Methodology: The methodology was "Research Onion" (Saunders, Lewis, and Thornhill, 2012). The research philosophy was interpretivism. The research approach was inductive. The research design was explanatory and mono-method quantitative. The research strategy was a questionnaire with an electronic mail survey. The time horizon was cross-sectional. The sampling technique was without replacement, non-probability, judgmental and snowballing. The sample size was 100 French respondents. The data collection was self-completed questionnaires and Internet-mediated with Google Docs. The data analysis used Microsoft Office Excel 2007.

Research Limitations: The researcher had financial limitations: travelling in China and employed a team of researchers. The researcher had time limitation: 3 months allowed by Dublin Business School. The researcher had access limitations: difficulties with Chinese respondents.

Practical Implications: Theoretical recommendations for researchers: survey method isn't the best approach whereas content analysis of cosmetics advertisements in Chinese magazines may be a better one (Cui, Yang, Wang, and Liu, 2012). Practical recommendations for professionals (French companies): start by launching the campaign in one of the main Chinese's city, employed combination strategy, be aware of Chinese legislation, and be careful with advertising message and sex-appeal.

Value of this paper: The research is new because of its geographic area (France VS China), advertising channel (Magazine), and type of industry (Cosmetic) combined together. This research clears up the gap in the literature concerning advertising strategies of French cosmetic brands in Chinese magazines.

CHAPTER 1: Introduction

1.1 BACKGROUND OF THE TOPIC

Previous researches talk about advertising strategies of Western countries in China (Barnes, Kitchen, Spickett-Jones, and Qionglei, 2004). Yet, they didn't talk about a specific country such as France. Also, there are researches dealing with advertising in China (Yin, 1999). Nevertheless, only some of them evoke magazines as a communication channel (Laroche, Vinhal, Nepumuceno, Huang, and Richard, 2011). Besides, advertising of cosmetics in China is mentioned in articles but, didn't appear as the main aim of the research (Barnes, Siu, Yu, and Chan, 2009).

As a consequence, the research is new because of its geographic area, advertising channel, and type of industry combined together. In fact, the researcher felt like there is a gap in the literature concerning French cosmetics brands, and their choice of advertising strategies for targeting Chinese consumers. Furthermore, the research is relevant since it could be beneficial for French cosmetics brands which would like to penetrate the Chinese market.

1.2 AIM AND RATIONALE FOR THE RESEARCH

The dissertation area is advertising strategies. The countries targeted are France and China. The communications channel is magazine. The market concerned is cosmetic. Indeed, the aim of the research is to study Chinese culture and its influence on French advertising strategies for cosmetics in magazines (*see Appendix #26*).

The rationale for the research topic is the future career of the researcher. In fact, the researcher's ambition is to work in advertising. After graduation, the researcher would like to find a job abroad in order to get a professional experience from a foreign country.

1.2.1 Research Title

Magazines' advertising of French cosmetics brands in China: strategies influenced by a culture.

1.2.2 Research Question

→ What are the influences of Chinese culture on advertising strategies of French cosmetic brands in Chinese magazines?

1.2.3 Research Objectives

- (1) To study the impact of Chinese culture on advertising in magazines for French cosmetic brands.
- (2) To compare Chinese and French advertising appeals for cosmetics in magazines.
- (3) To understand the role of women in Chinese magazines' advertising for cosmetics.
- (4) To analyse advertising strategies in magazines of French cosmetics brands for the Chinese market.
- (5) To explain the role played by the Chinese culture during the creation of advertising for cosmetics in magazines by French marketers for the Chinese market.

1.3 APPROACH TO THE DISSERTATION

1.3.1 Recipients for the Research

The recipients for the research are:

- Dublin Business School; the researcher is a student in this school and the dissertation is a mandatory paper.
- Eva Perez; the researcher's supervisor.

1.3.2 Suitability of the Researcher

The researcher never had the opportunity to work in advertising. Yet, the researcher is interesting in this area since the beginning of its studies. In fact, the researcher always chooses

several modules about advertising, strategy, and consumer behaviour. Besides, the researcher never had the chance to go to China, although the researcher always has been fascinated by Asian cultures. Besides, the researcher likes to understand foreign cultures. In fact, the researcher have the habit to travel every year in a different country whence the choice of coming to live in Ireland. That's why; the researcher would like to work in international advertising as a future professional career.

Moreover, according to Kolb (1981), the researcher is diverger. In fact, the researcher likes to have a concrete experience, and then a reflective observation of this experience. As a consequence, the research approach was inductive (see 3.2.3 Induction).

1.3.3 Time & Cost Management

The researcher had started to work on the dissertation in mi-September (*see Appendix #3*), and had finished it mid-January. It means that the researcher had 16 weeks to write the dissertation. In fact, the researcher had to take into account the exams period and Christmas holidays. As a consequence, the researcher had take 1 month and a half for writing the literature review, 1 month for the research methodology, and 1 month for analysis the findings. Also, the researcher had 2 weeks before submission to revise the dissertation, print, bind, and ship.

The researcher had to take into consideration the cost of printing (*see Appendix #4*). So, the researcher had written 20,000 words which represent approximately 150 pages with appendixes, references and bibliography. Besides, the researcher had thought of the shipping cost of the dissertation from France to Ireland. Also, the researcher had added the cost of binding. In the end, the cost for the dissertation was about €150 for two copies.

1.4 ORGANISATION OF THE DISSERTATION

Firstly, the Chapter 2 will talk about the review of the literature on the subject. The aim of this Chapter was to answer research objectives (1) to (5). Secondly, the Chapter 3 will explain the research methodology. The aim of this Chapter was to define the framework of the research. Thirdly, the Chapter 4 will analyze research data. The aim of this Chapter was to meet research objectives (2) to (4). Fourthly, the Chapter 5 will examine with research findings. The aim of this Chapter was to

understand how the whole research fulfils its objectives. Finally, The Chapter 6 will conclude the research and make recommendations.

1.5 SCOPE & LIMITATIONS OF THE RESEARCH

1.5.1 Financial Limitations

The researcher had financial limitations since it was not possible for the researcher to travel to China in order to interview Chinese consumers. Moreover, the researcher couldn't employ a team of researchers to help for the research. As a result, for quantitative research the researcher had sent an online survey.

1.5.2 Time Limitations

The researcher had time limitation because the researcher had to write the dissertation during the 3 months period allowed by Dublin Business School. To do that, the researcher had plan the time with the Gantt chart (*see Appendix #3*).

1.5.3 Access Limitations

The researcher had access limitations from Chinese respondents. In fact, the researcher had difficulties to find an adequate number of Chinese people willing to answer the survey. It may was due to internet access limitations in China. The researcher had used Google Docs to create the electronic survey, but Chinese respondents living in China were unable to access it. As a result, the researcher had to modify the research methods in order to adjust the research to the access limitations.

1.6 MAJOR CONTRIBUTIONS OF THE STUDY

This research allows starting clear up the gap in the literature regarding advertising strategies of French cosmetic brands in Chinese magazines. In fact, research's findings give some insights about the types of strategies and advertisements contents French cosmetic brands should apply in Chinese magazines.

CHAPTER 2: Literature Review

(See Appendix #5)

2.1 INTRODUCTION

China's history has a great influence on its advertising market. Therefore, international companies that advertise there need to take this into consideration.

2.1.1 *The Chinese History*

From 6th century BC to early 20th, Chinese culture was Confucianism with traditional conception of gender (Yun, Desmarais, Weaver, 2014). Chinese people have a strong respect for authority (Yin, 1999). The "Consumer movement" in China began in 1930 while Westerns societies were skeptical about advertising (Shah and Chen, 2011). In 1949, Mao Zedong became Chairman of the Communist Party (Yun, Desmarais, Weaver, 2014). He is famous for saying, "Women hold up half the sky", which means that women and men are equal and they build the society together.

The Chinese Women Movement began in 1964, (Hung and Li 2006). In addition, the Cultural Revolution in China started in 1966 until 1979. That's why, in 1976, Chinese economic reforms appeared and Deng Xiaoping said "It does not matter what color a cat is, as long as it hunts mice" (Shah and Chen, 2011). His aim was to make the Chinese people understand the necessity for the country to have new reforms in order to build a bright future. In fact, Chinese purchase decision is influenced by their purchase power, which is influenced by the Chinese economy. Chinese consumers' choices are influenced by their level of education, which is influenced by Chinese development. Despite China opening its borders to the rest of the world in 1978 (Yin, 1999), the government in China controls everything (Lilly, Ashley-Cotleur, and Gaumer, 2012). For example, China denies access to websites such as Google and Facebook.

From 1979 to date, Modernization reform in China has occurred (Hung and Li, 2006). The modernization program aims at differences between men and women, particularly physically e.g. hair, clothes... (Yun, Desmarais, Weaver, 2014). Moreover, in 1979, China's One Child Policy had appeared (Kineta, Chan, and Tse, 2011). That explains the fact that Chinese children have the highest

spending rates in the world (Shah and Chen, 2011). Also in 1979, it was the start of the capitalist market in China (Lilly, Ashley-Cotleur, and Gaumer, 2012). China is a competitive market, but also a rich one (Yin, 1999). This leads to the westernization of China in 1990 (Yun, Desmarais, Weaver, 2014). Later, in 1992, China became a market-oriented economy (Gao, 2008). After the 80's, MNC (Multinational Companies) entered the Chinese market (Shah and Chen, 2011). Finally, in 2001, China entered in the WTO: World Trade Organization (Lilly, Ashley-Cotleur, and Gaumer, 2012). In 2006, China was the fourth largest economy in the world (Bradsher, 2006; Gao, 2008). Between 2008 and 2009, Chinese GDP (Gross Domestic Product) had grown by 9.1% (Zhang, 2011).

2.1.2 The Advertising History

In China, ads first appeared in the 18th century with painted calendars and guild signs (Erevelles, Morgan, Buke, and Nguyen, 2002). Moreover, in 1890 magazines talking about science, technology, and foreign policy were introduced in China (Hung and Li, 2006). However, Mao Zedong took power in 1949 after the Communist Revolution and started advertising regulation. For a Marxist-Socialist, advertising is “a tool of bourgeois capitalism” and an “evil tool of capitalism” (Erevelles, Morgan, Buke, and Nguyen, 2002). That's why, during the Cultural Revolution in China (1966 to 1979), there was a ban on advertising (Hung and Li, 2006). Also, all advertising agencies in China were owned by the Communist Party in 1950.

In the 20th century, display advertising started in China, such as billboards and neon signs (Erevelles, Morgan, Buke, and Nguyen, 2002). In addition, advertising became a “Communication Method” and was used for propaganda and politic in 1977. As a result, in 1979, the Chinese advertising raises started (Barnes, Kitchen, Spickett-Jones, and Yu, 2004). Also 1979 brought radio ads to China. Nevertheless, deception appeared in Chinese advertising in 1981 (Gao, 2008). Ergo, advertising law began in 1982 due to consumers complaining about fraud. Penalties such as revoked printing licenses were applied for companies that didn't obey these laws (Erevelles, Morgan, Buke, and Nguyen, 2002).

The Chinese Advertising Association (CAA) began in 1983 (Shah and Chen, 2011). This association links the government to the advertising agencies (Gao, 2008). Furthermore, another set of advertising regulation laws appeared with 22 articles added to advertising law in 1987. Since then, the SAIC (State Administration for Industry and Commerce) regulate advertising in China. Its aim is to

“standardize the censoring process, but cultural diversity across Chinese provinces makes this a challenging project” (Erevelles, Morgan, Buke, and Nguyen, 2002). The SAIC concerns 2 types of government agencies: agencies controlling media; and agencies controlling the products and services advertised. The government agencies are composed of national and local branches and jurisdictions (Gao, 2008). The aim of advertising regulation is to protect the consumer. Yet, the advertising rates are more expensive for imported products. Besides, in 1995, a new set of advertising law was created: 277 advertising agencies were punished and 108 ads were removed (Erevelles, Morgan, Buke, and Nguyen, 2002). In 2007, Chinese government banned nudity in advertising (Lilly, Ashley-Cotleur, and Gaumer, 2012).

2.1.3 The Advertising Market

China is a huge advertising market with 76,000 advertising agencies (Barnes, Siu, Yu, and Chan, 2009). There are a lot of small advertising agencies in China whereas in France is just few big ones (Gao, 2008). Between 1990 and 1997, the advertising market in China has grown by about US \$10 million (Erevelles, Morgan, Buke, and Nguyen, 2002). In 2004, China was the 5th largest advertising market in the world (Madden, 2004; Gao, 2008). Yet, in 2009, China was the 4th largest advertising market in the world with US \$120 billion of advertising expenditures (Zhao and Wang, 2011). Moreover, it was the second advertising market in Asia after South Korea (Barnes, Siu, Yu, and Chan, 2009). On the other side, France was the 6th advertising market in the world in 2009 with \$13 billion of advertising expenditures which represented \$205 per inhabitant (Laroche, Vinhal, Nepumuceno, Huang, and Richard, 2011). In 2011, the advertising market in China represented 9,500€ million. The forecast for 2016 is 74.8% increase expected (Yun, Desmarais, and Weaver, 2014).

Advertising can be defined as “a meta-structure that constantly transforms values and meanings of existing ideologies into the world of consumer goods” (Zhao and Wang, 2011). It can be added to this definition that “advertising is to tell and marketing to sell” (Shah and Chen, 2011). Indeed, advertisement has two meanings. The first one is the ideological meaning; promotion of consumption, cultural and social differences. The second one is the commercial meaning; brand and product promotion. The aim of advertising in China is “promoting socialist construction, pleasing people’s minds, beautifying cities, encouraging patriotism, and motivating people to appreciate the superiority of Communism” (Ding, 1979; Zhao and Wang, 2011). However, in Chinese advertising, 4

lifestyles of Western/French capitalism societies are represented: individualistic (aggressive), normative, open, and free (Shah and Chen, 2011). In advertising, pictures and visual stimulus have the same level of importance as words (Barnes, Kitchen, Spickett-Jones, and Yu, 2004). Advertising can be broken down into levels of meaning: the content, the content and the culture, and the explanation of the content in the cultural context (Panofsky, 1970; Barnes, Kitchen, Spickett-Jones, and Yu, 2004).

There are different kinds of advertising media: BTL "Below The Line" and ATL "Above The Line" (Shah and Chen, 2011). Yet, national advertising with the same advertisement all over Chinese states is a complicated advertising strategy. In fact, China has many different provinces with different cultures, languages, and values. Consequently, the best strategy for French companies is to concentrate advertising in big cities, for example Beijing, Guangzhou, and Shanghai (Erevelles, Morgan, Buke, and Nguyen, 2002). Besides, French brands have to know that in China the trust in the brand is mandatory for a good advertisement. The use of opinion leaders in advertising allows bringing trust to consumers since Chinese have strong respect for authority (Barnes, Kitchen, Spickett-Jones, and Yu, 2004). Finally, the advertising market in China suffered from a corruption issue. In fact, corruption is very intense in China's bureaucracy: 50% of the people working in media are members of the Communist Party (Erevelles, Morgan, Buke, and Nguyen, 2002).

2.2 ADVERTISING ON THE CHINESE MARKET

The advertising market and its rules and regulations are environmental factors that have to be taken into consideration for international companies which advertised in China.

2.2.1 The Advertising Regulation

Advertising for the Chinese government is "a kind of drug both useful and dangerous [...] advertising is a privilege in China not a basic communication right" (Erevelles, Morgan, Buke, and Nguyen, 2002). Advertising in China concerns: products labels, packaging, manuals, and public notices (Gao, 2008). Chinese advertisements must be honest and straightforward (Erevelles, Morgan, Buke, and Nguyen, 2002). Besides, self-regulation in advertising is low in China (Gao, 2008). Moreover, the regulation restriction in advertising is based on Chinese culture: "regulations are for the obedience of the fool and the guidance of the wise men" (Billings-Yun 1985; Erevelles, Morgan,

Buke, and Nguyen, 2002). In fact, the aim of the advertising regulation in China is to prevent advertisements that would offend consumers and not respect Chinese values, culture, or history.

Furthermore, the Chinese government controls the advertising market. There are 2 categories of control: government agencies and state agencies (also call provinces agencies) that assure the respect of the national law (Gao, 2008). Yet, the decentralized structure with provinces agencies provokes a slow administration and more interpretation of the laws. That's why censorship is ambiguous because of the many interpretations of the laws (Zhao and Wang, 2011). In addition, advertising violation rates are very high (Gao, 2008). Yet, companies that didn't respect advertising laws have to paid penalties. If penalties are not paid, they have to pay a fine or the government can freeze their bank account and increase the penalties. Moreover, comparative advertising is prohibited in China (Erevelles, Morgan, Buke, and Nguyen, 2002). In 2009, there was US \$3.1 billion of Internet advertising revenue in China. In 2010, 66% of internet users in China are through mobile devices which is a huge opportunities for advertisers. However, existing Chinese advertising laws don't talk about new media like Internet, and digital marketing (Shah and Chen, 2011).

There are 2 types of advertisements: ads that violate ideological rules, and ads that successfully represent political symbols (Zhao and Wang, 2011). Advertising regulation in China contains ideological rules. They prohibited the use of some Chinese symbols such as Mao's image, and cultural symbols like the dragon, Kung-Fu, and Tian-Nu. Yet, advertising with political symbolism isn't taboo in China. It can be successful, if the advertisement doesn't negatively reflect the Communist party, or unsuccessful if the advertisement contradicts the politics of the Communist party (Zhao and Wang, 2011). An advertisement can be approved by the state censorship, but then can be removed due to consumer protest. Besides, Chinese like to live the French lifestyle while consuming products, fashion, and luxury. But, they are proud of their traditional and nationalist values and culture: "Chinese consumers may resent the lack of freedom in China, they do not simply subscribe to Western values" (Zhao and Wang, 2011).

2.2.2 The Deceptive Advertising

Advertising regulation appeared after Chinese consumers complained about deceptive advertisements. There are 3 types of deceptive ads: fraud, deception, and misleadingness which exaggerates the product benefit (Gao, 2008). The Chinese government control deceptive advertising

by regulating the advertising market. In fact, in 2005, 3 millions of deceptive advertising decisions have been made in Beijing. 30,000 deceptive advertisements had been punished in 2006. Deceptive advertising is considered as a crime if: the income generated by the advertisement is above 100,000 Yuan; the consumer financial loss is superior to 500,000 Yuan; the offender has already more than two penalties; and if the advertisement has caused physical harm to consumers (Gao, 2008).

Advertising deception is judged based on how deceptive it is. However, there is no clear definition of deception so there are many interpretations of this law. Yet, Chinese law defines deceptive promotion which concerns: press releases, product information, pamphlets, sales promotion, and media publicity (Gao, 2008).

There are 6 steps to control deceptive advertisements: Initiation, Interpretation, Deception, Verification, Remediation, and Intention (Petty and Kopp, 1995; Gao, 2008). First, the initiation stage asks who should regulate advertising. Deceptive ads are initiated by: the consumer who complains to an association, civil lawsuits, or local administration; the government who has an administrative and legal path to control deception; and the competitor who complains to the SAIC and the civil court. Chinese companies watch carefully what other companies are doing in their advertising campaigns, so they don't hesitate to denounce their competitors (Gao, 2008). Secondly, the interpretation stage wonders who can tell if the advertisement is deceptive or not. The SAIC checks that the product or service advertised is real, and that product function and efficacy advertised are true. There are 3 types of unfair competitor law: comparison, false science, misleading language. Third, the deception stage wonders what kind of proof exists to show a deceptive advertisement. In fact, deceptive ads have to give proof that they are deceptive; it's the "likely-to-deceive" principle. The aim of the government is to prevent deception from happening with laws. For example, Chinese advertising laws for children: "Chinese laws and regulations do not specifically address the need for children's advertising to accommodate children's intellectual capacity" (Gao, 2008). In addition, the gullible-consumer standard is following in China, so the government has to protect the consumers who don't know the "dangers" of advertising. Nevertheless, the reasonable-consumer standard is also applied in China, so the consumer has to be careful when he/she is purchasing a product.

Fourth is the verification stage. This defines who takes the responsibility for a deceptive advertisement. The burden of the proof must be upheld by the defendant or the plaintiff. However, advertising and media agencies have to respect censorship responsibility. Fifth, the remediation

stage defines what kind of penalties to apply for a deceptive advertisement. There are 2 remedies for deceptive advertisements: the administrative ones with desist ads orders, corrective ads, and fines; and the legal ones with years of jail time. Finally, the last stage is intention and is present all over the five previous stages.

2.2.3 The Offensive Advertising

China is a collectivist society with group orientation. In China “collective needs are more important than individual goals” (Yin, 1999). Also, respect and self-esteem are very important for Chinese people. In fact, self-esteem concerns “one's reputation with oneself” (Branden, 1994; Prendergast, Cheung, and West, 2008). It's a psychological variable in offensives advertising. Indeed, people with high self-esteem will have low conformity and persuasive degrees. So, they will question and protest against offensive advertisements. As a consequence, Chinese people also have a strong self-image and susceptibility to interpersonal influence (Prendergast, Cheung, and West, 2008). Interpersonal influence can be defined as “the need to identify or enhance one's image through the acquisition and use of certain products and brands” (Bearden, Netemeyer, and Teel, 1989; Prendergast, Cheung, and West, 2008). In other words, interpersonal influence appears when people want to look like other people to feel good about themselves. There are 2 aspects of this phenomenon: the normative one with the tendency to conform, and the informative one with acceptance of what others people say or did as the truth. Besides, collectivist cultures are susceptible to interpersonal influences whereas individualistic cultures are not. As a result, offense can be driven by what people will think about me, if I'm not embarrassed by this advertisement.

Moreover, there are 2 types of offensive advertisements: the matter and the manner (Prendergast, Cheung, and West, 2008). First, the matter is when the product or service itself is offensive. Such as products or services that provoke distaste, disgust, outrage, controversial, embarrassment, harmful, and are socially unacceptable. Besides, offensive matter evolves with time, culture, and geographic localization. In Asia, offensive matter criteria are morality, fear, decency, and delicacy. There are 4 main types of offensive matter in Asia: sex-related products, social and political groups, addictive products, and healthcare products. In China, there are 13 categories of offensive matter such as dating services, feminine hygiene products, funeral services, hair-replacement products, pharmaceuticals, sexual disease prevention, and weight loss programs. In addition, education plays a role in the assessment of non-sexual offensive matter. Even though Chinese consumers are offended

with advertising for certain type of products, they understand the need to advertise these offensive products or services (Prendergast, Cheung, and West, 2008).

Second, the manner is when the advertising execution is offensive. In this case, Chinese consumers judge the advertising execution as distasteful, too sexual, or insulting to their intelligence (Prendergast, Cheung, and West, 2008). Advertising agencies can have an influence on the manner. It's an optional creative strategy such as shock, outrage, and stimulation, which advertisers choose to implement. China defines 8 types of offensive manner: cultural stereotypes, unnecessary fear (social rejection e.g. mouthwash) indecent language, nudity (provokes negative feelings to customers), sexism, sexual connotations (bring attention but can also offense), and too personal subject matter. Gender plays a role in the assessment of offensive sexual ads (Prendergast, Cheung, and West, 2008). Besides, psychological variables play a role in the assessment of non-sexual offensive manner. That's why; advertisers should avoid offensive ads with manner in China.

Lastly, there are positive offensive ads which are good for the brand (Prendergast, Cheung, and West, 2008). But, there are also negatives offensive ads which are often sex driven advertisements. In this case, the target is offended and irritated which damage the brand image and customers' loyalty. These negative offensive ads bring pressure on advertising players such as media and marketers. Perception of offensive ads changes with the gender and with the culture. For example, collectivist cultures are more offended by humor than individualistic ones (Laroche, Vinhal, Nepumuceno, Huang, and Richard, 2011).

2.3 CULTURAL IMPLICATION IN ADVERTISING IN CHINA

French companies that advertise on the Chinese market have to consider the culture in their advertising strategy.

2.3.1 The Chinese Culture

China has 3 core values: collectivism, risk aversion, and power distance (Kineta, Chan, and Tse, 2011). So, Chinese people have socialist values with a Marxist philosophy which state advertising is unnecessary. They value social institutions such as family, school, and religion. Socialistic Chinese think that Western style ads are "spiritual pollution" (Erevelles, Morgan, Buke,

and Nguyen, 2002). That's why; they prefer ads showing utilitarian values that fulfill a physiological need such as food, rather than ads using hedonistic values like pleasure and satisfaction. Chinese customers are ready to try new products, but make rational purchase choices. That why, French marketers have to show to the Chinese customers the benefit of the product in the advertisement. Moreover, they have to avoid cultural mistakes that can offend Chinese customers. Also, they should adapt the brand name so that it fits with the culture. However, they have to be careful with translation error and the Pingying (Chinese pronunciation system). In fact, for Chinese people words, meaning and pronunciation are very important (Barnes, Kitchen, Spickett-Jones and Yu, 2004).

In China, advertising practitioners are cultural intermediaries which "hold a pivotal position of mediation between corporate clients and the cultural world, and have an instrumental role in connecting and fusing corporate ideologies to the cultural discourses and national ideologies that circulate and flow within consumer culture" (Kelly, 2005; Yun, Desmarais, and Weaver, 2014). In advertising agencies, account managers are rational and price oriented, account planners care about the meaning of the ad and are strategy oriented, and creative like nice picture and are aesthetical oriented. The creative department is a "place built around male norms, with systems in place to privilege male perspectives where women felt their voices, perspectives, and work were devalued" (Yun, Desmarais, and Weaver, 2014). The view of men about women and the society is reflected in advertising. So, there is a relation between product type and gender representation. For example, women are used in advertisements for cosmetics and domestics products whereas men are in advertisements for cars. In fact, men are associated more with high cost products. The Chinese definition of masculinity is a "professionally successful male, married to a beautiful woman, and owning his own house and car" (Yun, Desmarais, and Weaver, 2014). That's why; financial success is expected of Chinese men. Gender representations of advertising practitioners influence their advertisements. On the other side, French advertisers prefer advertorial to humor. There are 4 features of French advertisements: seduction, spectacle, love, and humor (Laroche, Vinhal, Nepumuceno, Huang, and Richard, 2011).

Chinese buying behaviors have "Westernized" over the years (Erevelles, Morgan, Buke, and Nguyen, 2002). This trend is due to the appearance of consumerism in China. "Consumerism" is a Western term that appeared in the 17th century (Shah and Chen, 2011). Consumerism has turned rural China into a cosmopolitan country: "consumerism in China has replaced communism as the dominant ideology" (Zhao and Wang, 2011). It's associated with capitalism and materialism, and influenced by

the global culture. Advertising is the link between capitalism and consumerism (Shah and Chen, 2011) and “advertising is believed to make consumers buy things they do not need” (Semenik, Zhou, and Moore, 1986). Chinese people see advertising as the institution of capitalism which leads to individualism and provokes narcissism.

In addition, people living in the coast of China are less conservative than people living in mainland (Erevelles, Morgan, Buke, and Nguyen, 2002). Moreover, young Chinese people are attracted to money and capitalist behavior (Shah and Chen, 2011). It can be explained by the fact that there are more appealed by individualistic behavior. Younger consumers are bicultural so there feel attracted both by collectivism and individualistic cultures (Jing, 2010). Nevertheless, Chinese people living in modern China have conflicted values: Confucianism, socialism, capitalism (Zhao and Wang, 2011). This is why they have conflicted wishes. On the one hand, they want to consume luxurious and fashion product, which provide a high social status. On the other hand, they have nationalistic and local values.

2.3.2 The Advertising Content

Congruency is the “content and appeals used in the ad, are congruent with the cultural traditions of the target market – has been considered as an important factor for effective international advertising” (Leach & Liu 1998; Cui, Yang, Wang, and Liu, 2012). It’s an important factor for French advertisers. In fact, consumers are more responsive to advertising messages that appeal to their cultural values. For example, in the USA advertising appeal is individualism whereas in China it’s collectivism with Confucian doctrine (Laroche, Vinhal, Nepumuceno, Huang, and Richard, 2011). There are 2 contextual factors to make an advertisement more or less acceptable for Chinese: different cultural values and positioning strategies with FCCP “Foreign Consumer Cultural Positioning” or LCCP “Local Consumer Cultural Positioning” (Cui, Yang, Wang, and Liu, 2012). Chinese advertising is not creative and feature a lot of product demos (Broadbent, 2011).

The Social Judgement Theory (SJT) examines culturally incongruent messages in international ads. It can be defined as “receiving a persuasive message, people immediately judge where the message should be placed on a scale of acceptance in their mind by comparing it with their currently held views” (Sherif & Hovland 1961; Cui, Yang, Wang, and Liu, 2012). First, this theory judges if the advertising message is congruent or incongruent for the consumer. If the message is close to the

consumer values it will generate a large consumer acceptance and small rejection of the advertising message. If the message is far from the consumer values it will provoke a large rejection and non-commitment from the consumer. Second, the SJT analyzes cultural value which is either terminal or instrumental. The third element is the model ethnicity with local versus foreign.

Advertising appeal concern: values, images, concepts of success, love and sexuality, popularity and normality (Kilbourne 1993; Barnes, Siu, Yu, and Chan, 2009). In an advertisement for cosmetics in magazines, the level of advertising appeal importance is: first cosmetics experts/specialists, second celebrities, third the models (Barnes, Siu, Yu, and Chan, 2009). Advertising appeals in magazine ads are sophisticated and independent.

Chinese consumers are sensitive and easily offended. That's why, French advertisers must be careful by using sex appeal in China since "the use of sexual references in ads is considered offensive by Chinese society and government" (Erevelles, Morgan, Buke, and Nguyen, 2002). Also, advertising practitioners can't use sex appeal because of advertising regulation: "encoding of female sex appeal was complicated by strict Chinese regulation" (Yun, Desmarais, and Weaver, 2014). Sex appeals don't fit with the Chinese culture because "the use of female sexual appeal challenged Confucian ideals" (Yun, Desmarais, and Weaver, 2014). However, if an advertisement for French brand uses sex appeal featuring a Caucasian model; Chinese consumers can response positively to this incongruent message (Cui, Yang, Wang and Liu, 2012). In fact, it represents French culture values and not theirs. Chinese government judge "the use of explicit sexual content as a threat to morality (People's Congress of China 1994)" (Yun, Desmarais, and Weaver, 2014). Nudity in Chinese advertising is also a controversial appeal (Huang and Lowry, 2012). Consequently, TV models must be covered 15cm above the knee and below the neck. As a result, it's impossible for companies to produce a TV ad for certain type of products like underwear or swimsuit.

Sexual meaning in advertising is the democratization of desire. Nevertheless, sexual meaning in advertising "Promotes Undesirable" (Pollay, Mittal, 1993) since sexual imagery reference Western culture. There are "unmentionables" ideas in advertising such as unconventional sexual practice: "the degree of controversial advertisement is proportional to the degree of offensiveness and religiosity" (Shah and Chen, 2011). People over 57 years old represent the Generation R (Waller, 2008; Shah and Chen, 2011). They are more offended to advertising stereotype (sexual) than young

people (Generation Y). So, sex appeals in advertising have 2 functions: increase the demand and sales, and promote feminist ideology (Shah and Chen, 2011).

Celebrity endorsement is the advertising appeal most used in China: “celebrities are cultural symbols who reflect the values and ideas of a particular culture” (Kineta, Chan, and Tse, 2011). Fans identify themselves in the celebrity and they also want to be part of the celebrity life. That’s why; consumers have 3 different relationships with celebrities (Kineta, Chan, and Tse, 2011). The first one is fun and entertainment; people like talking about the celebrities and follow their life on internet. The second one is attachment; people feel they have a personal connection with the celebrity. The last one is urge and commitment; people have a pathological perception of the celebrity and a psychological disorder.

There are 2 popular types of celebrity endorsement in mass media (Kineta, Chan, and Tse, 2011). The aim is to target the young consumers with; entertainment and multiple skills (sing, act, model...), sport and one single skill (be the best at a sport). Celebrities are role models and hero for young people. That’s why, 40% of advertisements for young’s product use celebrities in China (Kineta, Chan, and Tse, 2011). Moreover, celebrity endorsement promotes brand awareness, purchase, trust and preference (Hung, Tse, and Cheng, 2012). Yet, the efficiency of the strategy depends on 3 factors. First, the source credibility; the celebrity has an expertise in the domain (product) and will give trust to consumers. Second, the source attractiveness; the celebrity has a huge fans database. Third, the image congruence; consumers adopt the values of the celebrity. Concerning celebrity’s ethnicity, it doesn’t affect consumers’ perception of the brand (Apaolaza, Hartmann, He, Barrutia, and Echebarria, 2014). The “Celebrity Workship” is a celebrity attitude scale which measures the celebrity phenomenon (Kineta, Chan, and Tse, 2011).

Nevertheless, over-endorsement is a huge problem in China since celebrities endorse on average 20 brands (Kineta, Chan, and Tse, 2011). Moreover, over-endorsement lowers the effectiveness of celebrity endorsement. In fact, the more a celebrity endorses several products and brands, the less the consumer will think the celebrity is credible. As a result, multiple brands endorsement generates “entertainment attachment” which is not effective because consumers will think that the celebrity’s motivation is money, not a real endorsement of a product (Kineta, Chan, and Tse, 2011). However, it also generates “intense attachment” which is very effective because consumers will consume all the

products the celebrity represents in order to “bond” with the celebrity. When consumers are “bonded” with celebrities it’s good for marketing strategies and French brands should use that bond.

2.3.3 The French Strategies

French brands who want to advertise in China can choose 3 different strategies: standardization, localization, and combination.

The standardization strategy “maintains a consistent product image with a uniform message, and capitalizes on the scale economy by adopting the same advertising message across markets” (Tai and Wong 1998; Cui, Yang, Wang, and Liu, 2012). In other words, the aim of this strategy is to have one unique advertising strategy for all markets (Yin, 1999). Advertisers who advocate standardization believe that globalization leads to technology, which brings modernization and homogenization of needs in the world. Also, they say that wants and need are universal (Barnes, Siu, Yu, and Chan, 2009).

This strategy is effective for low income markets like China, and less expensive than localization. Yin’s (1999) research has shown that standardization is mostly use by international advertising agencies and foreign companies implanted in China. For example in Honk Kong, standardization is the best strategy since consumers prefer the Caucasian model in advertising (Barnes, Siu, Yu, and Chan, 2009). Yet, standardization leads to incongruent messages which don’t fit with cultural values of the host market. In fact, advertising appeals vary according to the culture. For example, the magazine “Cosmopolitan” is broadcast in 7 countries and features 7 different sex appeal levels (Cui, Yang, Wang, and Liu, 2012). Besides, French brands that choose a standardized advertising strategy in China should be very careful about advertising law (Gao, 2008). Moreover, even though French ads are common in Asia, they bring cultural conflict to the population and are blame for the “Westernization” of Asia.

The localization strategy sets up different advertising strategies for different markets to adapt to the culture of the local market: “People may need the same product but for different reasons, depending on the local culture” (Yin, 1999). For example, White (1964) says that food is a biological need but according to the culture, people have different ways to satisfy this need, so this is the same for advertising. In addition, localization takes into consideration the environment of the market. The

aim of this strategy is “think globally, act locally” (Wing, 1926; Yin, 1999). To do that, French companies need to reposition themselves according to the culture of the local market (Polak and Ooi, 2007).

Localization is a successful strategy because it allows the company to know and understand the culture, values and beliefs of the market. Likewise, local consumers have a positive attitude and more acceptance of a French brand using localization (Cui, Yang, Wang, and Liu, 2012). For example in Shenzhen, localization is the best strategy since consumers prefer the use of Eastern models in advertising (Barnes, Siu, Yu, and Chan, 2009). 80% of effective ads in secondary cities were also effective in Shanghai whereas only 50% of effective ads in Shanghai were also effective in Beijing (Yuxian, Rana, and Moulee, 2007). That's why; localized strategy is most used by companies with more subsidiaries (Yin, 1999). However, even though localization is more efficient than standardization, it's also more expensive.

The combination strategy, also called the contingency approach, uses advantages of standardization and localization. In order to implement a combination strategy, French advertisers “need to evaluate what aspects of the Chinese market are similar to those of the original market” (Barnes, Kitchen, Spickett-Jones, and Yu, 2004). The combination strategy standardized the advertisement but localized media, channel, appeal, and the model (Barnes, Siu, Yu, and Chan, 2009).

Advocates of the combination strategy say that neither standardization nor localization is effective in China: “every man is, in certain respects, (a) like all other men, (b) like some other men, and (c) like no other man” (Kluckhohn, 1962; Yin, 1999). That is to say, needs and wants are universal but French advertisers have to adapt to the local culture of the customer to communicate (Barnes, Siu, Yu, and Chan, 2009). In fact, product information and reference group are not universal since the perception is different according to the culture of the consumer (Hornik 1980; Barnes, Siu, Yu, and Chan, 2009). Consequently, French advertising strategies in China should have a mix between global and local strategies (Yau, 2010). According to Yin (1999), 77% of international companies in China choose this strategy.

2.4 ADVERTISING FOR COSMETICS IN CHINA

French brands offering cosmetics products in China have to understand the cosmetics market, and its advertising rules.

2.4.1 The Cosmetics Industry

The cosmetics industry in China is growing. It can be explained by the image of woman in the consumerism China which leads to the growth of the cosmetics market (Shah and Chen, 2011). China is the market where there are more females' consumers in the world (Barnes, Siu, Yu, and Chan, 2009). Cosmetics in China are symbols of consumption (Zhao and Wang, 2011).

In 2009, total retail sales for the cosmetic industry in China represented US \$6 billion (Barnes, Siu, Yu, and Chan, 2009). There were 3,000 Chinese companies in cosmetics. However, 90% of market share were international cosmetics companies in 2004. In Hong Kong, French brands possessed 12% of market share in the cosmetics market. In 2006, L'Oréal was one of the biggest advertisers in China with Procter & Gamble (Gao, 2008) (*see Appendix #6*). China's entry in the World Trade Organization (WTO) had reinforced Chinese women emphasis for their beauty as an important characteristic of femininity. Moreover, WTO had increased the competition in the Chinese cosmetics market which allowed consolidating multinational companies such as L'Oreal (Hopkins, 2007).

Advertising restriction represent 3 categories of harmful products: cigarettes, alcohol, pharmaceutical and personal care products (Shah and Chen, 2011). The regulation of cosmetics products is very important in China; brands can't feature a Chinese woman acting like a French one in their advertisements (Erevelles, Morgan, Buke, and Nguyen, 2002). That's why; informational ads are very successful in China. Yet, there are 2 types of products ads (Lilly, Ashley-Cotleur, and Gaumer, 2012). First, there are advertisements for functional products which can be tangible or intangible and often advertise for men's ads. Second, there are advertisements for psychological products such as entertainment, health and beauty (e.g. cosmetics), and often advertise for female's ads. In fact, 65.6% of magazines ads in China advertised psychological products aimed to a female target (Lilly, Ashley-Cotleur, and Gaumer, 2012).

The effectiveness of advertising content depends on the medium used to transmit the message such as TV, radio, and print (Shah and Chen, 2011.) So, the medium's choice is very important for

companies: "in order to affect behavior directly, the medium chosen has to be timely and should reach the audience close to when the purchase is made" (Barnes, Kitchen, Spickett-Jones, Yu, 2004). Print advertising is the least restricted medium in China (Shah and Chen, 2011). Print media is the second most common channel in China. It represented 31.3% of advertising expenditures in 2002 (Barnes, Siu, Yu, and Chan, 2009). Furthermore, advertising space in magazine in China is easy to buy, attracts loyal readers, and last longer than others media such as TV. However, full colors and front page advertisements are prohibited in magazines in China (Erevelles, Morgan, Buke, and Nguyen, 2002). Magazines are very popular to Chinese consumers. Between 1983 and 2004, the advertising growth rate was 30% for magazines (Barnes, Siu, Yu, and Chan, 2009). In 2009, there were 8,000 magazines in China. The most important are women and fashion magazines. For example, these magazines reach 500,000 readers per week in Hong Kong (Barnes, Siu, Yu, and Chan, 2009). Magazine is the most efficient medium to influence customers in their purchase decision for cosmetics products. Between 2001 and 2006, there was 72.85% growth of expenditures in magazine advertising (Hung and Li, 2006). In fact, magazine growth was more important than TV or newspapers. Indeed, in 2006, magazine's advertising represented 20% of all advertising expenditures in China (Hung and Li, 2006). Also, the French magazine "Elle" is the number one magazine in China. In fact, the best magazines to use for cosmetics ads in China are "Cosmopolitan", "Elle", "Ray" because it's the modern Chinese women who read them (Barnes, Siu, Yu, and Chan, 2009).

Advertising is useful to analyze a culture and determined its values, beliefs, and aspirations (Lilly, Ashley-Cotleur, and Gaumer, 2012). In addition, the study of Chinese advertising helps to understand the role of women in China. Advertising shows consumer culture and values, and also has an impact on women's self-perception (Hung and Li, 2006). Consequently, advertisements for cosmetics have an impact on Chinese women but "cosmetic campaigns need not portray the ideal Chinese woman looking and acting like a fashionable Westerner" (Erevelles, Morgan, Buke, and Nguyen, 2002).

[2.4.2 The Chinese Woman](#)

China has a communist politic which encourage women emancipation. However, the Chinese culture has a stereotypical model of gender: women at home and men at work (Barnes, Kitchen, Spickett-Jones, and Yu, 2004). The typical Chinese woman has "Four Virtues": fidelity, physical charm, good manners, and efficiency in needlework (Yun, Desmarais, and Weaver, 2014). Chinese

woman is known as the "Three obediences". First, young woman follows her father. Second, married woman follows her husband. Third, old woman follows her son.

Yet, Chinese women are torn between their traditional culture and the pressure to keep status quo with men, and the modern world trend with the decision power for their appearance and role. In fact, beauty and health are sensitive issues for Chinese women. But, Chinese women below 18 years old are prohibited to use makeup at school (Barnes, Kitchen, Spickett-Jones, and Yu, 2004).

The role of women in the society is influenced by political ideology and economic development (Lilly, Ashley-Cotleur, and Gaumer, 2012). In fact, there were 3 images of the Chinese woman across time: the respectful, the masculinised and the contemporary woman (Hung and Li, 2006). The first one was in harmony with the Confucian tradition. She was a kind, docile, modest, dutiful, and obedient housewife. Women were defined by their relationship with men, that is to say; being a daughter or a wife. The second one was during the Cultural Revolution. She was a worker or a peasant, asexual, austere, and as capable as men. Women had no femininity and were wearing men's clothes. The third one characteristics' didn't match nor the first neither the second. She is smart, independent, knowledgeable, plan and enjoys her life. Indeed, in this image women represent the Modern China.

The image of women has changed in China: "nowadays, changes in Chinese women's perceptions and attitudes provide marketers with new opportunities" (Barnes, Kitchen, Spickett-Jones, and Yu, 2004). Chinese women spend in average US \$69 per month for health and beauty. It's the consequence of their social status improvement thanks to their education. Likewise, Chinese women have high incomes and are financially independent. As a result, their purchasing power has increased. Moreover, the trend in China is that they want to enhance their beauty by using cosmetics (Barnes, Siu, Yu, and Chan, 2009). Also, westernization of China means French cosmetics brand names appeal to Chinese women (Barnes, Kitchen, Spickett-Jones, and Yu 2004).

The challenge for French advertisers is not only to understand Chinese women and offer them what they want and need, but also to fit these wants and needs in their cultural context.

2.4.3 The Advertising Woman

The role of Chinese women has also evolved in advertising. In fact, advertising in magazines depicted 4 images of the contemporary Chinese women: Nurturer, Strong Woman, Flower Vase, and Urban Sophisticate (Hung and Li, 2006). The Nurturer is a housewife. She has the traditional image of the homemaker who cooks, cleans, and takes care of children. The Strong Woman is a careerist. She has a modern, self-reliant image because she is talented, ambitious, independent, and a hard worker. The Flower Vase is physically beautiful. She has a traditional appearance but she is glamorous, charming, and attractive: "96% of cosmetics ads featured the Flower Vase" (Hung and Li, 2006). Finally, the Urban Sophisticate is trendy. She has a modern and high living image, and she likes luxury and comfort. She lives in big cities such as Beijing and Shanghai, and loves to buy new products from France and Japan.

Besides, women are associated with cosmetics advertisement in China (Yun, Desmarais, and Weaver, 2014). Chinese advertisers try to adapt the advertisement with the improvement of women's role in society. Nevertheless, women depicted in advertising should be shy, subordinate, and don't wear sexually suggestive clothes (Yun, Desmarais, and Weaver, 2014). French advertisers must be careful because of government censorship on advertising. That's why, in Chinese advertising, women often have occupational and decorative role.

Chinese gender cultural perception has an impact on Chinese practitioners' representation of gender in their ads. Gender can be defined as "the social construction of the roles of men and women, gender is a concept that allows stereotypical distinctions to be mad between males and females on the basis of psychologically, sociologically, or culturally rooted traits, attitudes, beliefs, and behavioral tendencies" (Yun, Desmarais, and Weaver, 2014).

Also, women are a popular Chinese consumption emblem since it's a huge market segment with a main consumer target. Moreover, women are often use in advertising, even for male products and services (Hung and Li, 2006). Besides, women are used more in magazine ads than men (Lilly, Ashley-Cotleur, and Gaumer, 2012). Women have 3 different roles in advertising: relationship with men, authority figure with knowledge and expertise, and beauty and sexual attraction (Venkatesan and Losco 1975; Lilly, Ashley-Cotleur, and Gaumer, 2012). In fact, 58.6% of magazines' advertising depicted sexual attraction. In addition, between 1980 and 2001, there was an increase of nudity in magazines ads. On 581 magazines ads, 130 represented total body nudity and 168 represented half

body nudity (Lilly, Ashley-Cotleur, and Gaumer, 2012). Youth is also a very important theme in magazines' advertising in China. Indeed, almost all the models in magazines' advertising are less than 30 years old. However, the representation of women in advertising can be bad for the Chinese society. In fact, Chinese women want to look like ads models and it creates problems such as eating disorders (Yun, Desmarais, and Weaver, 2014).

2.5 CONCLUSION

Chinese history helps French marketers to understand the background of the Chinese market. It's also linked with the history of advertising in China. In fact, history had played a role in the establishment of this market.

Chinese advertising has its own specific rules and regulations shape into the culture of the country. Chinese consumers denounce deceptive ads. They are also very sensitive to offensive ads. So, the Chinese advertising market must be carefully approached by French companies.

Chinese culture has an impact on advertising content. Advertising appeal and message are influenced by the Chinese perception of life and society. French brands have to include this perception in their advertising strategies in China.

Chinese cosmetic industry is a growing market. It's an opportunity for French brands. However, these brands need to know how to communicate properly to Chinese women. To do that, French advertisers must understand the place of women in the Chinese society, and the role of women in the Chinese advertising.

To conclude, there is a gap in the literature concerning the influences of Chinese culture on advertising strategies of French cosmetic brands in Chinese magazines.

CHAPTER 3: Research Methodology & Methods

The model used in this chapter was the “**Research Onion**” from Saunders, Lewis, and Thornhill (2012) (see Appendix #7).

3.1 RESEARCH PHILOSOPHY

The research philosophy “relates to the development of knowledge and the nature of that knowledge”. (Saunders, Lewis, and Thornhill, 2012)

3.1.1 Pragmatism

“Pragmatism asserts that concepts are only relevant where they support action”. (Kelemen and Rumens, 2008; Saunders, Lewis, and Thornhill, 2012) Pragmatists think that research findings have only practical consequences. This research didn't reflect the pragmatism philosophy.

3.1.2 Ontology

“Ontology is concerned with nature and reality”. (Saunders, Lewis, and Thornhill, 2012) Ontology is based on what's tangible. This research is not based on the ontology's principles.

3.1.2.1 Objectivism

“Objectivism represents the position that social entities exists in reality external to and independent of social actors”. (Saunders, Lewis, and Thornhill, 2012) Objectivists think that what's practical for one entity can be applied for all entities. This research didn't reflect the objectivism philosophy.

3.1.2.1 Subjectivism

“Subjectivism asserts that social phenomena are created from the perception and consequent actions of social actors”. (Saunders, Lewis, and Thornhill, 2012) Subjectivists believed

that interactions between people are constantly changing which influence the result of data analysis. This research didn't reflect the subjectivism philosophy.

3.1.3 Epistemology

"Epistemology concerns what constitutes acceptable knowledge in a field of study". (Saunders, Lewis, and Thornhill, 2012) Indeed, epistemology represents 2 types of researchers; the "resources" and the "feeling" researchers. The "resources" researcher considers the analysis of data as a natural scientist. The "feeling" researcher considers feelings and attitudes of respondents. The researcher of this study is a "feeling" researcher. That's why; this research is based on the **epistemology's principles**.

3.1.3.1 Positivism

Positivism asserts that "the researcher is independent of and neither affects nor is affected by the subject of the research" (Remenyi, 1998; Saunders, Lewis and Thornhill, 2012). Positivists are the "resources" researchers and have scientist view of the research. This research didn't reflect the positivism philosophy.

3.1.3.2 Realism

Realism is "based on the beliefs that a reality exists that is independent of human thoughts and beliefs" (Saunders, Lewis and Thornhill, 2012). Realists believe that "what you see is what you get (Saunders, Lewis, and Thornhill, 2012). This research didn't reflect the realism philosophy.

3.1.3.3 Interpretivism

Interpretivism asserts that "it is necessary to explore the subjective meanings motivating people's actions in order to be able to understand these" (Saunders, Lewis and Thornhill, 2012). Moreover, interpretivists are "feeling" researchers and think the researcher have to understand the role of humans. Interpretive research allows a "co-constructive conceptual evolution between researchers and practitioners" (Goldkuhl, 2012). That's why; this research reflects the **interpretivism philosophy** (see Appendix #8).

3.1.4 Axiology

“Axiology is a branch of philosophy that studies judgments about value”. (Saunders, Lewis, and Thornhill, 2012) Axiology implies that the values of the researcher influence the study (Heron, 1996).

3.1.5 Paradigm

“Paradigm is a way of examining social phenomena from which particular understandings of these phenomena can be gained and explanations attempted”. (Saunders, Lewis, and Thornhill, 2012) There are 4 paradigms: radical humanist, radical structuralist, interpretive, and functionalist. They lead to 4 conceptual dimensions: radical change, regulation, subjectivist, and objectivist. This research reflects the **interpretive paradigm** and a **subjectivist dimension** (see Appendix #9). Paradigm and conceptual dimension are linked with the interpretivism philosophy. They aim at understand and explain a phenomenon.

3.2 RESEARCH APPROACH

The research approach is the theory linked with the research philosophy (Saunders, Lewis, and Thornhill, 2012).

3.2.1 Deduction

“Deduction owes much to what we would think of as scientific research”. (Saunders, Lewis, and Thornhill, 2012) Deductive research progress in 5 stages: deducing, expressing, testing, examining, and modifying hypothesis (Robson, 2002). This research is not deductive since the researcher didn't express hypothesis.

3.2.2 Adduction

“Instead of moving from theory to data (as in deduction) or data to theory (as in induction) an abductive approach moves back and forth, in effect combining deduction and induction”. (Syddaby, 2006; Saunders, Lewis, and Thornhill, 2012) This research is not abductive.

3.2.3 Induction

“Through the inductive approach, plans are made for data collection, after which the data are analysed to see if any patterns emerge that suggests relationships between variables” (Gray, 2004). Induction is the formulation of a theory (Saunders, Lewis, and Thornhill, 2012). Inductive research takes into account the human variable and its changes. This research is **inductive** (see Appendix #10) because of the researcher diverger learning style (see 1.3.2 Suitability of the Researcher), but also since the researcher had developed theory with secondary research.

3.2.4 Combination

Combination is a mixed research approach which using both deduction and induction (Saunders, Lewis, and Thornhill, 2012). This research is not based on a combination approach.

3.3 METHODOLOGICAL CHOICE

The methodological choice relate to the research design and its nature. It's the overall plan of the research that explaining how to answer the research question (Saunders, Lewis, and Thornhill, 2012).

3.3.1 Research Design

Research design concerns the data collection method to answer the research objectives (Saunders, Lewis, and Thornhill, 2012). The data collection method can be qualitative or quantitative.

3.3.1.1 Mono-method

- **Qualitative**

“Qualitative is often used as a synonym for any data collection techniques (such as interview) or data analysis procedure (such as categorizing data) that generates or uses non-numerical data”. (Saunders, Lewis, and Thornhill, 2012) Mono-method qualitative analyses the relationship between human variables to develop a conceptual framework. This research doesn't employ mono-method qualitative.

- **Quantitative**

“Quantitative is often used as a synonym for any data collection techniques (such as questionnaire) or data analysis procedure (such as graphs or statistics) that generates or uses numerical data.” (Saunders, Lewis, and Thornhill, 2012) Mono-method quantitative analyses the relationship between numerical variables using statistics techniques. This research employs a **mono-method quantitative** (see Appendix #11).

3.3.1.2 Multiple Methods

- **Multimethod**

“In multimethod research more than one data collection techniques is used with associated analysis procedures, but this is restricted within either a quantitative or qualitative design”. (Tashakkori and Teddlie, 2010; Saunders, Lewis, and Thornhill, 2012) Multimethod is quantitative or qualitative, and employs minimum 2 different techniques to collect data. This research employs neither a multimethod quantitative nor a multimethod qualitative.

- **Mixed-Methods**

Mixed methods combined qualitative and quantitative methods. This method overcomes the possible weakness of using only one method (Saunders, Lewis, and Thornhill, 2012). This research doesn't employ a multiple methods.

3.3.2 Nature of Research Design

The nature of the research design depends on the way the research question is formulated. It can be exploratory, descriptive, or explanatory (Saunders, Lewis, and Thornhill, 2012).

3.3.2.1 Exploratory

“An exploratory study is a valuable means to ask open questions to discover what is happening and gain insights about a topic of interest”. (Saunders, Lewis, and Thornhill, 2012) Exploratory research starts with a broad focus and become narrow in the end. This research is not exploratory.

3.3.2.2 Descriptive

“The object of descriptive research is to gain an accurate profile of events, persons, or situations”. (Saunders, Lewis, and Thornhill, 2012) Descriptive research is often an extension of an exploratory or explanatory research. This research is not descriptive.

3.3.2.3 Explanatory

“Studies that establish causal relationships between variables may be termed explanatory research”. (Saunders, Lewis, and Thornhill, 2012) Explanatory research explains a situation or a problem. This research is **explanatory**.

3.4 RESEARCH STRATEGY

“A research strategy may therefore be defined as a plan of how a researcher will go about answering her or his research question”. (Saunders, Lewis, and Thornhill, 2012)

3.4.1 Survey Strategy

The **survey** is “designed to find out how a population thinks or behaves in relation to a particular issue” (Saunders, Lewis, and Thornhill, 2012). The survey is also called questionnaire, its aim is to “formalize set of questions for obtaining information from respondents” (Grover, and Vriens, 2006). The survey strategy allows analyzing quantitative data with descriptive and inferential statistics. It's one of the most common approaches for primary data collection.

The aim of the survey strategy is to obtain information with structuring questions intended for respondents. Questions may vary and are about respondents' behaviour, intention, perception, awareness, motivation and lifestyle. These questions can be written, asked verbally, or via computer. Responses can be obtained by the same ways. The questionnaire is structured in order to prepare and ask questions in a prearranged order. Most of the time, respondents have to answer among a range of preselected answers.

The advantages of the survey method are: easy to administrate, reliably of data collected thank to fixed-responses, and facility for data coding and analysis. The disadvantages of the survey method are: respondents can be unable to provide the desired information, fixed-responses can provoke wrong answers, and wording questions can be difficult especially to the researcher which had to

avoid using technical term. There are 3 ways to administrate a survey: telephone, face-to-face, mail/email.

3.4.2 Survey Framework

The primary research of this study is a mono-method based on quantitative research only. The researcher had followed ten steps to build the **questionnaire** (see Appendix #12). The researcher had used an **electronic mail survey** with Google Docs (see Appendix #13). The researcher had chosen this technique because it allows to have a high response rate at a low cost, and to preserve respondent anonymity. The questionnaire permits the flexibility of data collection, diversity of questions, the use of physical stimuli (e.g. cosmetics advertising in magazines), and the sample control. Also, it's more relevant to use questionnaire with Chinese people than to use qualitative methods. In fact, Chinese tends to agree with others people, so qualitative methods may have influenced the objectivity of respondents (Barnes, Siu, Yu, and Chan, 2009).

To translate the survey, the researcher had used the **direct translation approach** (Usunier, 1998; Saunders, Lewis, and Thornhill, 2012). This approach consisted in translate the source questionnaire into the language of the target questionnaire. This technique is easy to implement and inexpensive but can lead to discrepancies (see Appendix #14). The researcher had written the survey in English, and then translated it in French. Besides, a French native person who speaks English fluently had read both versions of the survey. Her role was corrected translation mistakes and make sure the lexical meaning was the same. Then, the researcher had pre-tested the survey for both versions. In fact, an English native person had read the English questionnaire, and a French native person had read the French one. Their role was to checked idiomatic meaning, grammar and syntax. Finally, the researcher had run a pilot test with 10 people: 5 French and English native for the English version, and 5 French native for the French version. The researcher had chosen French people who speak English fluently. Their role was to check experiential meaning, global understanding of the survey, and questions design.

3.4.3 Survey Design

The survey had an introduction with a short paragraph in order to explain to the respondent the aim of the research. The survey was composed with 4 sections and 21 questions (see Appendix #15). The objective of these questions were to translate the information needed into a specific

question, encourage and motivate respondents to be involved and to complete the questionnaire, and minimize response error.

The first section was untitled "Cultural Implications in Advertising" and had 7 questions attached. The aim of these questions was to answer research objectives (1) and (2), and to give to respondents the theme of the questionnaire (Schutt, 2001). The second section was untitled "Cultural Adaptation of the Advertising Message" and had 4 questions attached. The aim of these questions was to answer research objectives (1), (2) and (3). The third section was untitled "Cultural Influences on Advertising Message" and had 7 questions attached. The aim of these questions was to answer research objectives (3), (4), and (5). The last section was untitled "Demographics Information" and had 3 questions attached. The aim of these questions was to check that respondents fit the population criteria.

The survey was composed with structured, rating scale, and multiple choices questions. French and Chinese customers had answered the same range of questions. The aim was to compare their answers. The survey had helped the researcher to confirm and refute data collected previously for answering objectives (1) to (5) (*see Appendix #16*).

3.5 TIME HORIZON

"The 'snapshot' time horizon is what we call here cross-sectional while the 'diary' perspective we call longitudinal". (Saunders, Lewis, and Thornhill, 2012)

3.5.1 Cross-sectional Study

Cross-sectional study is "the study of a particular phenomenon (or phenomena) at a particular time" (Saunders, Lewis, and Thornhill, 2012). Cross-sectional researches often use the survey strategy. This research is a **cross-sectional study**.

3.5.2 Longitudinal Study

Longitudinal study is “the capacity that it has to study change and development” (Saunders, Lewis, and Thornhill, 2012). The researcher can exercise a certain control over variables in longitudinal study. This research is not a longitudinal study.

3.6 TECHNIQUES & PROCEDURES

This research follows the 6 steps of the sampling design process (*see Appendix #17*).

3.6.1 Target Population

A population is the aggregate of all the elements that share some common set of characteristics and that comprise the universe for the purpose of the research problem. The target population is the collection of elements or objects that possess the information sought by the researcher and about which inferences are to be made (*see Appendix #18*). The target population was defined in terms of elements, sampling units, extent and time. An element is the object about which or from which the information is desired (i.e. the respondent). A sampling unit is an element, or a unit containing the element. Extent refers to the geographical boundaries, and the time factor is the period under consideration.

As a consequence, elements were French and Chinese, male and female. The sampling unit was Internet: Facebook and emails. The extent was France, China, and Ireland. The time period was November, 2014. So, the **target population** was French and Chinese people, both male and female, living in France or China or Ireland in November, 2014.

3.6.2 Sampling Frame

“The sample must be chosen to fairly represent the population” (Miller, James, Langefeld, Espeland, Freedman, Martin, and Smith, 1996) . A sample is a subgroup of the population selected for participation in the research study. Sample characteristics, called statistics, are then used to make inferences about the parameters of the population as a whole. A sampling frame is a representation of the elements of the target population. It consists of a list or a set of directions for

identifying the target population. Sampling frame error can exist due to a discrepancy between a target population and the sampling frame used to represent that population (Zikmund, 2003).

As a result, there was **no sampling frame** for this research.

3.6.3 Sampling Technique

This research had used **sampling without replacement** which means that an element cannot be included in the sample more than once. This research also used **non-probability sampling** also called non-random sampling (*see Appendix #19*). This sampling technique relies on the personal judgment of the researcher rather than on chance to select the sample elements. The researcher can arbitrarily or consciously decide what elements to include in the sample. Non-probability samples may yield good estimates of the population characteristics, but they do not allow for objective evaluation of the precision of the sample results. Because there is no way of determining the probability of selecting any particular element for inclusion in the sample, the estimates obtained are not statistically projectable to the rest of the population. Non-probability sampling is used for testing (concepts, name, packaging...) where projection of the results to the population are usually not needed. In such research studies, interest centres on the proportion of the sample that gives various responses or expresses various attitudes. High levels of accuracy are not crucial.

The researcher had associated non-probability sampling technique with the **judgmental sampling** also called purposive sampling (*see Appendix #20*) for French elements. It's a form of convenience sampling in which the population elements are selected based on the judgment of the researcher. The researcher, exercising judgment or expertise, chooses the elements to be included in the sample because the researcher believes that they are representative of the population of interest or are otherwise appropriate.

In addition, the researcher also used the **snowball sampling** also called volunteer sampling for Chinese elements. It's a technique in which an initial group of respondents is selected, usually at random. After being interviewed, these respondents are asked to identify others who belong to the target group of interest. Subsequent respondents are selected based on the referrals. By obtaining referrals from referrals, this process may be carried out in waves, thus leading to a snowballing effect. Even though probability sampling is used to select the initial respondents, the final sample is

a non-probability sample. The referrals will have demographic and psychographic characteristics more similar to the persons referring them than would occur by chance. The major advantage of snowball sampling is that it substantially increases the likelihood of locating the desired characteristic in the population.

So, the **sampling technique** was: sampling without replacement, non-probability sampling, judgmental and snowballing sampling.

3.6.4 Sample Size

Initially, the sample size was 100 people: 50 Chinese and 50 French. The researcher had decided the size of the sample based on the quantity of data needed to answer the research question and objectives. Yet, after access limitations to Chinese respondents, the researcher had decided to modify **sample size** to 100 French respondents only.

3.6.6 Data Collection

A questionnaire is a “general term to include all methods of data collection in which each person is asked to respond to the same set of questions in a predetermined order” (DeVaus, 2002; Saunders, Lewis and Thornhill, 2012). This research had used **self-completed questionnaires** and **Internet-mediated** (*see Appendix #21*).

The researcher had sent the survey to the researcher’s acquaintances that fit the sample criteria. The researcher had sent the English version of the survey for the Chinese respondents, and the French version of the survey for the French respondents. The researcher had made sure that questions were reliable and understanding for both nationalities (*see Appendix #22*.)

3.6.6.1 Data Editing

The researcher had rejected questionnaires which aren’t totally completed. In fact, when a respondent didn’t answer a question, her/his participation was not being taken into account. So, the researcher didn’t use her/his responses for this research.

3.6.6.2 Data Coding

The researcher had used **Google Docs** which do the coding itself. So, the researcher didn't set up a coding system.

3.6.6.3 Data Analysis

The researcher had used the tools provide by Google Docs. The initial goal was to contrast the differences between French and Chinese consumers' answers, or on the contrary to highlight the fact that they are closed.

Besides, the researcher had used the software **Microsoft Office Excel 2007** to analyze quantitative data. To do that, the researcher had created pivot tables and pivot charts. They were executed by crossing single, double, and triple variables with data provided by the survey (Landers, 2013). Bar graph and pie chart were constructed to "determine the difference between the means of the dependent variable across different levels of the independent variable" (Gillan, Wickens, Hollands, and Carswell, 1998).

3.7 RESEARCH ETHICS

Research ethics is defined as "both methodologically sound and morally defensible to all those who are involved". (Saunders, Lewis and Thornhill, 2012)

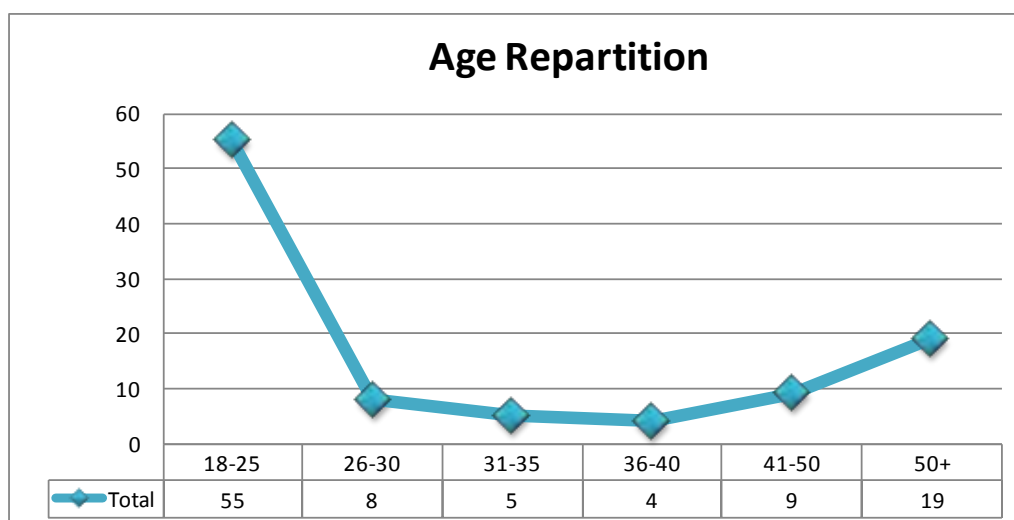
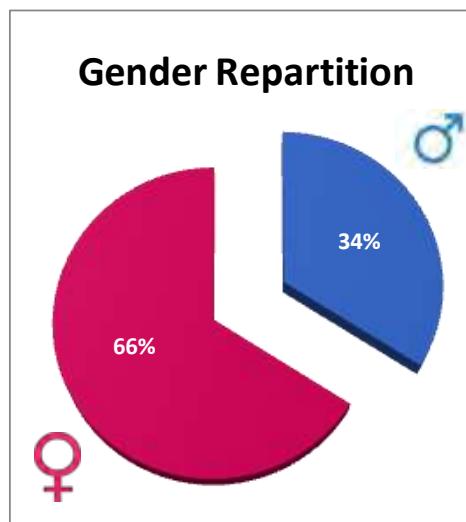
"Ethics as the norms or standards of behaviour that guide moral choices about our behaviour and our relationships with others" (Cooper and Schindler, 2008; Saunders, Lewis and Thornhill, 2009)

In management research, there are 2 philosophical points of view: deontological and teleological. The deontological view says that "the ends served by the research can never justify the use of research which is unethical" (Saunders, Lewis and Thornhill, 2012). Deception is not employs in this view, even if it's necessary. The teleological view says that "the ends served by your research justify the means" (Saunders, Lewis and Thornhill, 2012). Deception is employs in this view, in order to collect data. This research adopts a **deontological view**. This research had made sure of; privacy, voluntary, consent, confidentiality, and anonymity of participants (*see Appendix #23*). The researcher had made sure of objectivity and avoids plagiarism. In fact, the researcher had checked the references for the dissertation. The researcher was honest concerning the results of data collection.

CHAPTER 4: Data Analysis & Findings

The questionnaire has been surveyed to 100 respondents: 66 females and 34 males (See Appendix #24). More than the half of respondents, 55%, were between 18 and 25 years old, while 26% respondents were between 26 and 50 years old, and 19% respondents were 51 years old and more. All respondents had the French nationality.

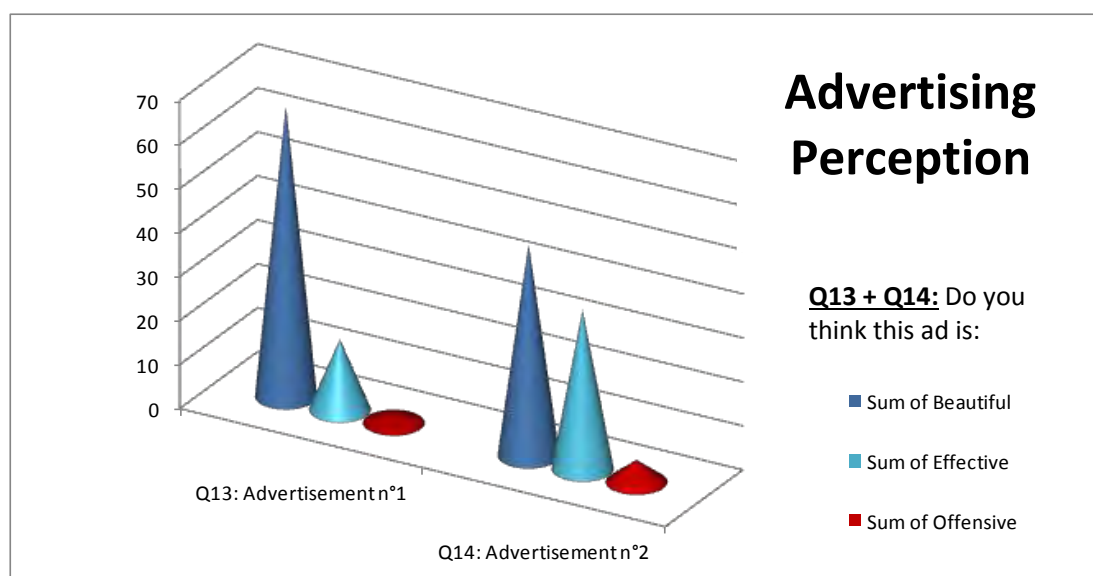
The aim of the questionnaire was to answer research objectives (2) on advertising appeals, (3) on women's role, and (4) on advertising strategy in the context of advertisements for French cosmetic's brands in magazines.



4.1 ADVERTISING PERCEPTION

Respondents were asked to answer questions about they think of advertisements. Indeed, the aim was to understand the consumers' perception on advertising. To do that, the researcher has chosen 2 advertisements for French cosmetics products promoting foundation. The first one was broadcasted in France. It promoted a Lancôme product and displayed the celebrity Penélope Cruz. This ad was refined and model oriented since it focused on the beauty of the unclothed model. The use of celebrity and unclothed model to promote cosmetics brands and products is a common and usual strategy on the French market (*see Appendix #25*). The second one was broadcasted in China. It promoted an L'Oréal product and displayed an Asian model. This ad was busier and product oriented since it focused more on the description of product characteristics'.

The researcher had settled 4 fixed-responses about these 2 advertisements. 3 were the same for both advertisements: "beautiful", "effective" and "offensive". The aim was to be able to compare answers. Fixed-responses were about respondents' perception and opinion of the ads. Respondents were asked first what they think of advertisement N°1, and then of N°2. The goal was to let them discovered and analyzed in the first place a provocative and sex appeal driven advertisement, and then a less provocative and more traditional one. Only 16% of respondents said advertisement N°1 was striking. Besides, 11% of them said advertisement N°2 was more appropriate than N°1. These results come as no surprise since French consumers have the habit to see advertisement with unclothed and provocative models. That's why, only few of them have perceived advertisement N°1 as striking, and other few have considered that this ad wasn't appropriate.



Q13: Advertisement N°1



Q14: Advertisement N°2



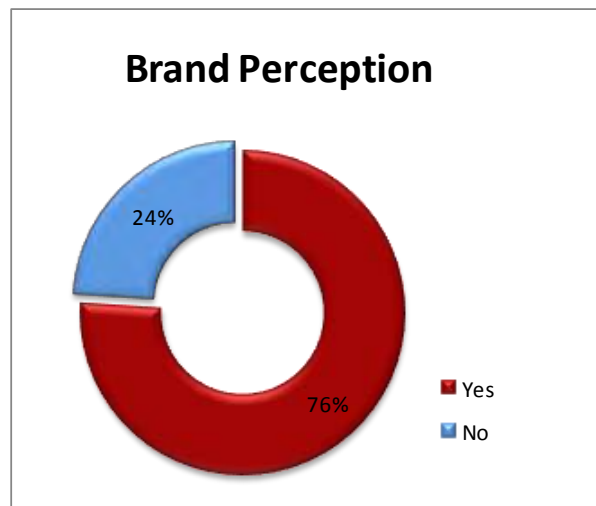
57% of respondents think these two ads are beautiful: 66% of them have said that about advertisement N°1 and 48% about N°2. So, advertisement N°1 has been judged by respondents as the most beautiful one. The model display in this advertisement is Caucasian and famous: Penélope Cruz. She is a popular American actress. As a consequence, maybe the judgment and perception of respondents have been influenced by the model nationality and celebrity. In addition, advertisement N°2 wasn't intended for the French market and was written in Chinese language. Perhaps, that's the reason why the French respondents weren't as much attracted by this ad than by the first one.

Only 2% of respondents think advertisement N°1 is offensive whereas 5% think N°2 is offensive. These results are quite surprising since advertisement N°1 displays more nudity and sexual attraction than N°2. Respondents might have been offended because an Asian model is displayed in this advertisement to promote the French brand L'Oréal.

Advertisement N°2 has been judged at 48% beautiful and 36% effective by respondents. It's interesting to notice that this advertisement is perceived almost as much as beautiful than effective. On the other side, respondents think advertisement N°1 is beautiful at 66% and effective at 16%. In consequence, they said it's twice less effective than advertisement N°2. It can be explained by the fact that advertisement N°2 seems to contain more description of product characteristics than N°1. Also, the fact that consumers like an advertisement doesn't mean all the time that they will buy the product. That's probably why advertisement N°1 was judged beautiful but not effective.

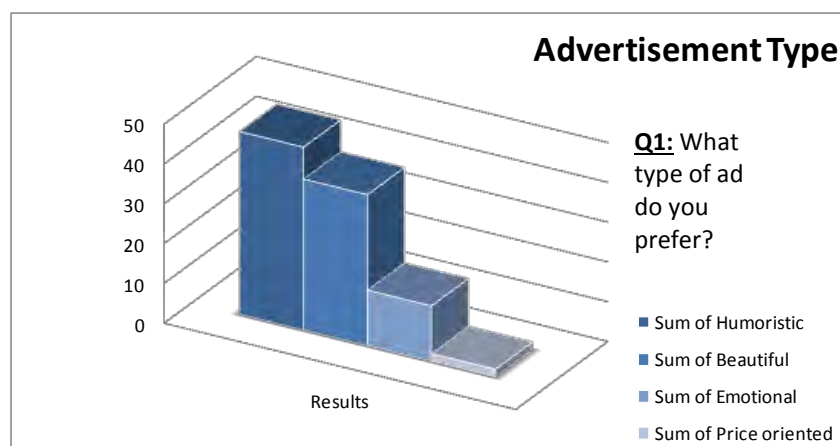
The researcher also asked respondents, through the survey, their opinion about advertising's meaning. The aim was to understand if it has an impact on brand perception. Respondents said the meaning of an advertisement affects their perception of a brand at 76%. As a consequence, whether the meaning of an advertisement is associated positively or negatively in consumers' mind, it will affect what they think of the brand which is advertising.

Q6: Does the meaning of an ad, whether it's positive or negative, affect your perception of the brand?



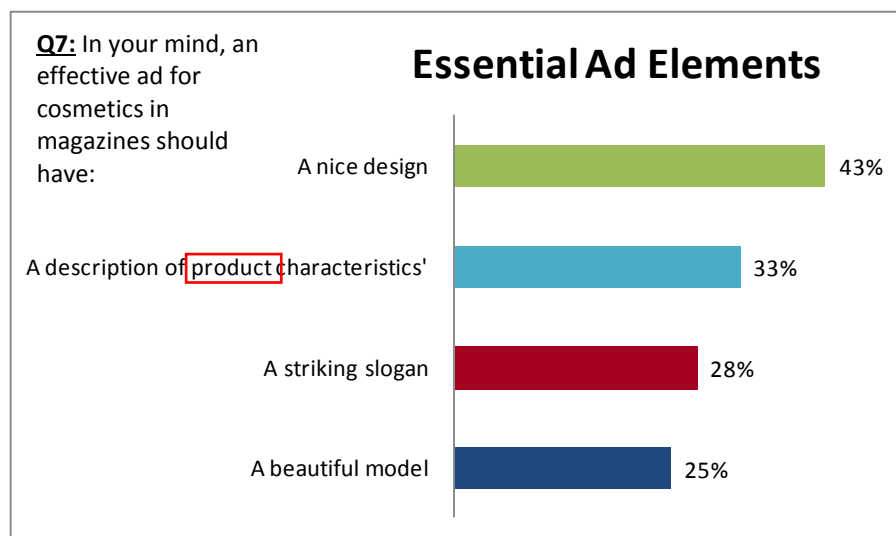
4.2 ADVERTISING APPEAL

Advertising appeal can influence consumers' perception of an advertisement and/or a brand. To understand the level of advertising appeal and the different ways to appeal to consumers, the researcher had asked questions about it. Respondents had to choose between 4 fixed-responses to answer what type of advertisement they prefer: "humoristic", "beautiful", "emotional", and "price oriented".



46% of respondents said they prefer a humoristic advertisement which represents nearly half of the sample. It can be explain since France has individualistic culture and humour is culturally appreciated. As a consequence, French consumers enjoy all kind of humour in any situations: puns, intellectual, hostile, aggressive, and sexual (Laroche, Vinhal, Nepumuceno, Huang, and Richard, 2011). Beautiful advertisements reach the second rank with 38%. In fact, consumers want to see beautiful things in advertising (Barnes, Kitchen, Spickett-Jones, and Qionglei, 2004). Respondents answered they prefer emotional ads at 14%. The use of emotional stimuli can be wrong perceived by consumers. It can offend them if they don't want to face strong emotions such as fear, shock or sadness (Prendergast, Cheung, and West, 2008). As a consequence, emotion is used at only 15% in Asian advertising against and 30% in Western advertising (Broadbent, 2011). Price oriented ads were chosen by respondents at only 2%. Probably, the price appeal isn't appropriate for a cosmetic advertisement.

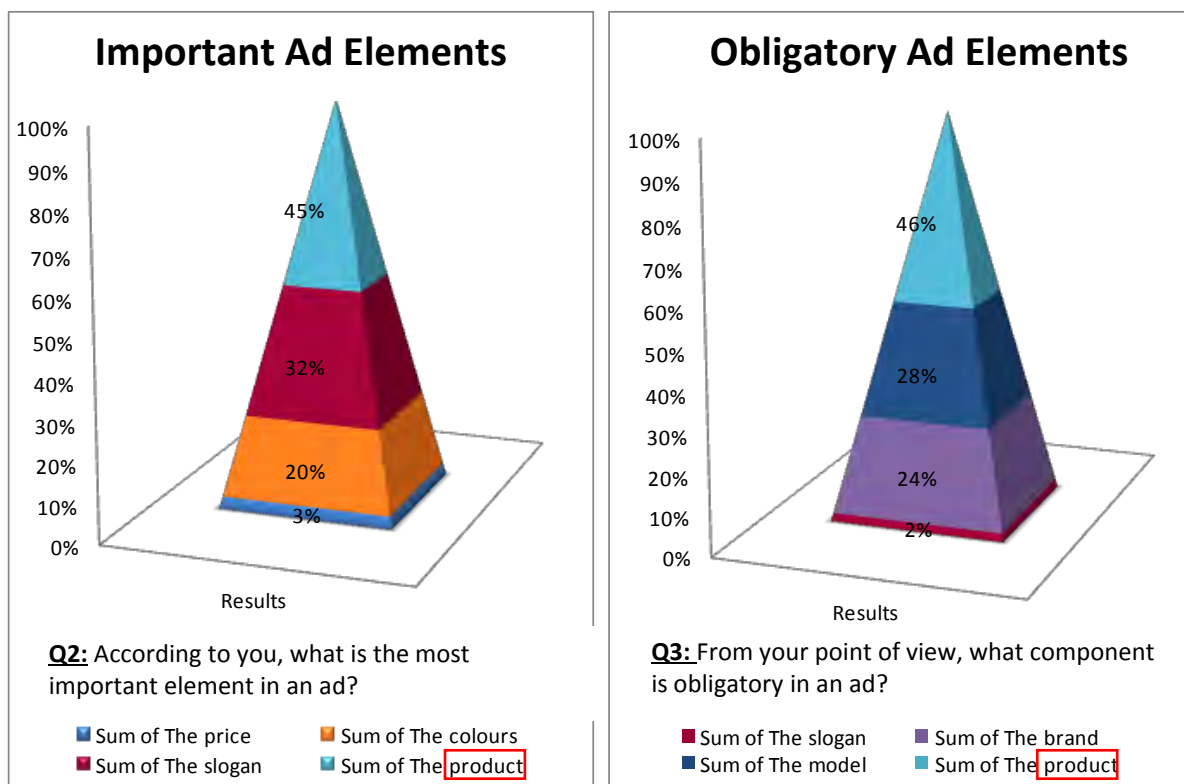
The survey also asked to respondents their point of view on advertising elements. Respondents had to choose between 4 fixed-responses essential elements for an effective advertisement in magazine to promote cosmetics: "a nice design", "a description of product characteristics", "a striking slogan", and "a beautiful model".



Respondents said at 43% and 25% that an effective advertisement for cosmetics in magazine should have a nice design and a beautiful model. These results can be likened to the previous one concerning beautiful ads. 33% of respondents said a description of product characteristics' is

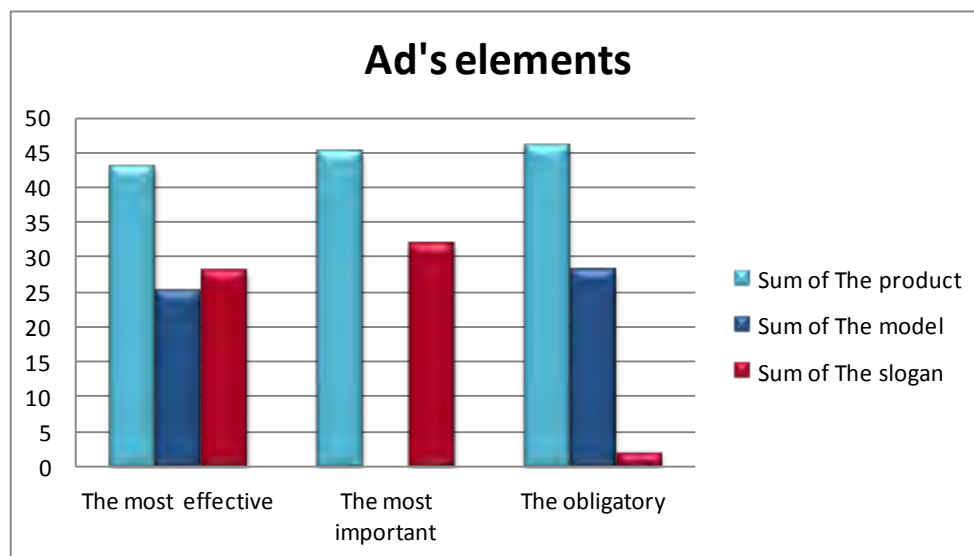
essential. It can be explained by the fact that, even though respondents like the advertisement, they need to know the benefit of the product to enter the path of purchase decision. So, advertising must be specific about the product benefit for consumers (Polak and Ooi, 2007). A striking slogan is at 28% judged by respondents to be also an essential element of an advertisement. Maybe the slogan can be linked with the brand identity. In this case, respondents need to be convinced by the value of the brand to know if they can identify themselves in it.

The researcher wanted to know, according to respondents' mind, the difference between the most important and the obligatory element of an advertisement. That's why; 2 of the survey's questions were focused on this particularly point. Respondents had to answer between 4 fixed-responses to determined important elements in an advertisement: "the price", "the product", "the slogan", and "the colours". In addition, they had 4 different choices to express what should be an obligatory element in advertising: "the slogan", "the model", "the brand", and "the product".



46% of respondents said product is an obligatory element in an advertisement, but also the most important one at 45%. In fact, previous responses have shown that consumers want information from an advertisement. They wish to know more about the product and its benefit for them. Slogan is

an important element too at 32%, yet respondents think at only 2% that's an obligatory one. This result is quite surprising since the slogan represents brand identity, and respondents said that brand is an obligatory element at 24%. Respondents give importance to colours in advertising at 20%. It can be linked with the beautiful scope of an advertisement. 28% of them judged the presence of a model obligatory in an advertisement. Maybe model is mandatory in the eyes of consumers because brand often used celebrity in advertisement for cosmetics. Price is at the last rank of important advertisement elements with 3%. This result strengthens the idea that price appeal isn't appropriate for a cosmetic's advertisement.



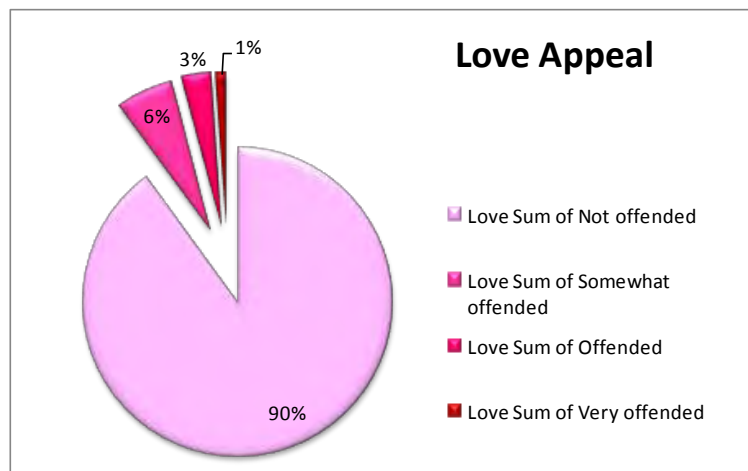
So, the product is at the first rank of effectiveness, importance and obligation. That mean 41% of respondents think product is the most important and effective and obligatory element of an advertisement for cosmetics in magazine. The slogan is at the second rank for importance and effectiveness, and last rank for obligation. Respondents may think this is an effective and important element, but not a mandatory one. The model is at the second rank of obligation and at the last one of effectiveness, even though results are close to the slogan.

4.3 ADVERTISING OFFENSE

Advertising appeal can provoke offense to consumer since advertising offense is driven by cultural values and perceptions. As a consequence, elements that appeal to certain culture aren't appealing for others ones and vice versa (Yin, 1999). To answer this question, respondents had to

give their opinion about French and Chinese brands on 4 advertising appeals: "love", "desire", "sexual attraction", and "nudity".

Q9: Would you be offended by a French ad for cosmetics in magazines featuring "Love"?

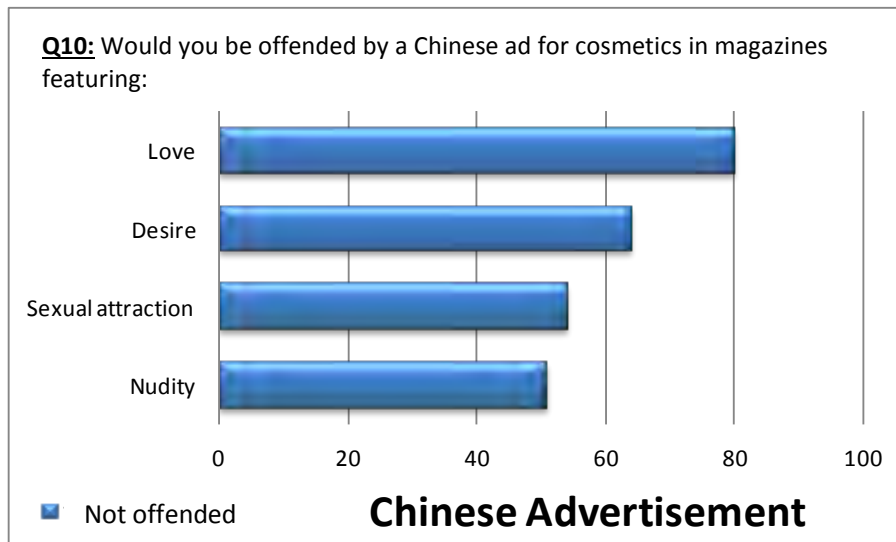


- **French Brand**

90% of respondents said that they wouldn't be offended by a French brand using love appeal in an advertisement for cosmetics. Also, desire is judged by respondents at 78% a not offended advertising appeal for cosmetics' advertisement. Consequently, love and desire appeals can be used by French cosmetic's brands. Nevertheless, respondents said at 40% that they would be offended by sexual attraction and nudity in a French advertisement for cosmetics. Even though French consumers are used to see sex-driven advertisements, these results show that it doesn't mean they are not offended anymore.

- **Chinese Brand**

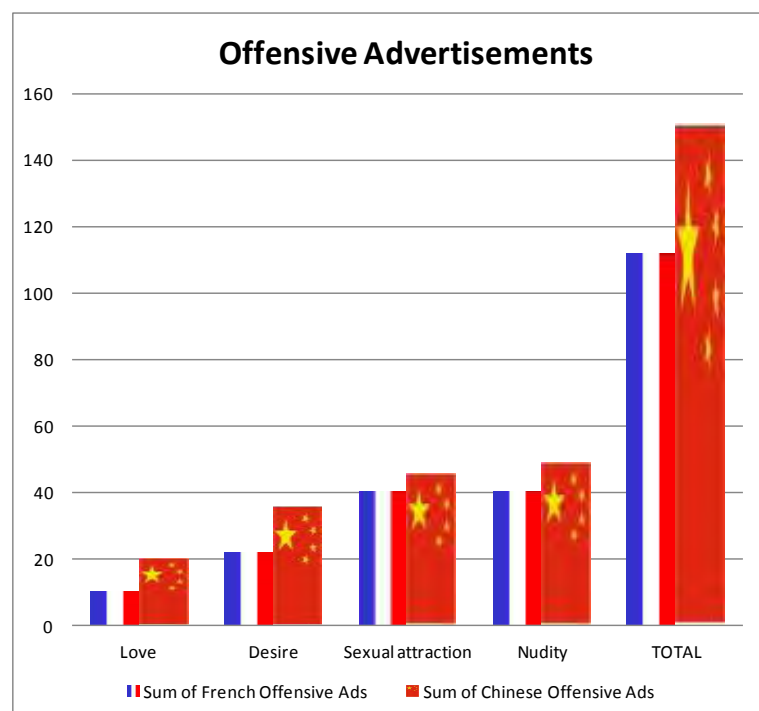
More than half of respondents said they wouldn't be offended by a Chinese brand using love, desire, sexual attraction, and nudity as advertising appeals. That mean these advertising appeals can be used on the French cosmetic market. Yet, love appeal is the less offensive one at 80% whereas nudity is the most offensive one at 51%.



Overall, concerning cosmetics advertisements in magazine, respondents are more offended by a Chinese brand that uses advertising appeals such as love, desire, sexual attraction and nudity, than a French one. It can be explained by the fact that French consumers have the habit to see these appeals used by their brands, but not by foreign brands. As for the level of offensiveness among these appeals, respondents are more offended by nudity at 45% and less offended by love at 85% in magazine's advertising for cosmetics.

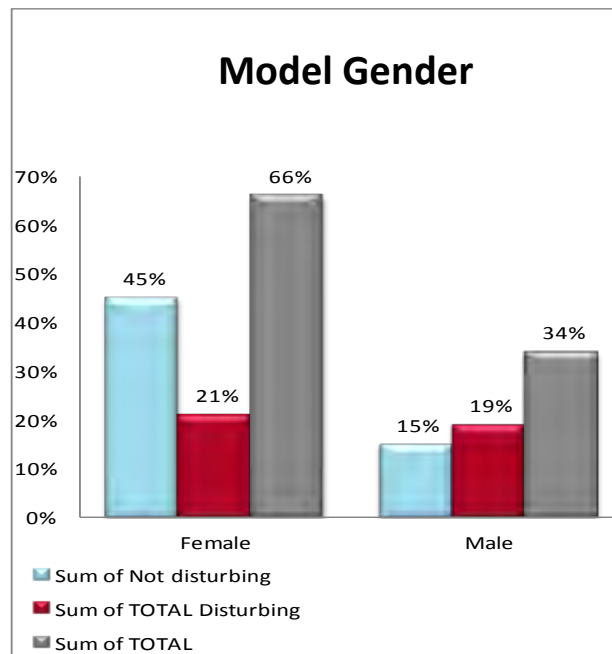
Q9: Would you be offended by a French ad for cosmetics in magazines featuring: Love, Desire, Sexual attraction, Nudity

Q10: Would you be offended by a Chinese ad for cosmetics in magazines featuring: Love, Desire, Sexual attraction, Nudity



The survey also asked respondents what they think about men models in cosmetics advertising. Indeed, gender perception can have an impact on advertising interpretation (Yun, Desmarais, Weaver, 2014). To answer this question, respondents had to give their feeling on a scale from not disturbing to extremely disturbing.

Q4: Do you think the presence of men models in ads for cosmetics products in magazines is:

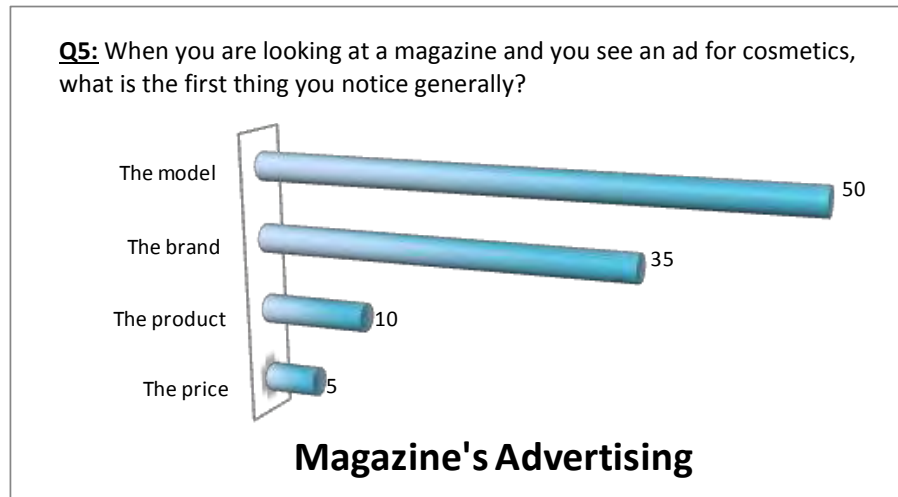


60% of respondents said that they wouldn't be offended by a cosmetic brand using men models in advertising. However, among respondents 56% of males said they would be offended against 32% for females. In fact, females' respondents think at 45% that men models are not disturbing in an advertisement for cosmetics. Only 21% of them think it's disturbing. On the other side, males' respondents said at 15% that it wasn't disturbing, and at 19% that it was actually disturbing. As a result, males' respondents think men models are more disturbing in a cosmetic's advertisement than females' respondents. It would have been interesting to know if, males are disturbing by the use of men models for cosmetic's advertisements targeting them, or targeting females.

4.4 ADVERTISING MAGAZINE

Advertising in magazine have its particular rules and requirements. Consumer's perception may change according to the channel used (Shah and Chen, 2011). As a result, respondents were asked questions to understand better magazine's advertising from their point of view. The researcher had elaborated a top of mind question where respondents were supposed to answer

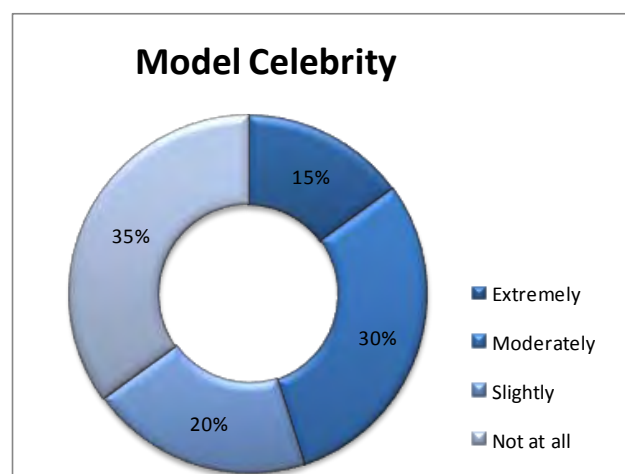
spontaneously the first thing that came in their minds, when they notice a magazine's advertisement. 4 fixed-responses were available to respondents: "the model", "the brand", "the product", and "the price".



50% of respondents said that, when they see an advertisement for cosmetics, they look at the model in the first place, while 35% said they notice the brand first. These results consolidated the idea that model and brand are influent elements in advertising perception. Product and price arrived in last positions with respectively 10% and 5%. It is important to notice that this result is surprising. In fact, previous answers concerning the product had demonstrated the opposite by showing that product was an effective, important, essential, and obligatory advertising appeal.

The survey also asked to respondents the celebrity's level of influence in an advertisement for magazine's advertising. Respondents had to answer from a scale to extremely from not at all.

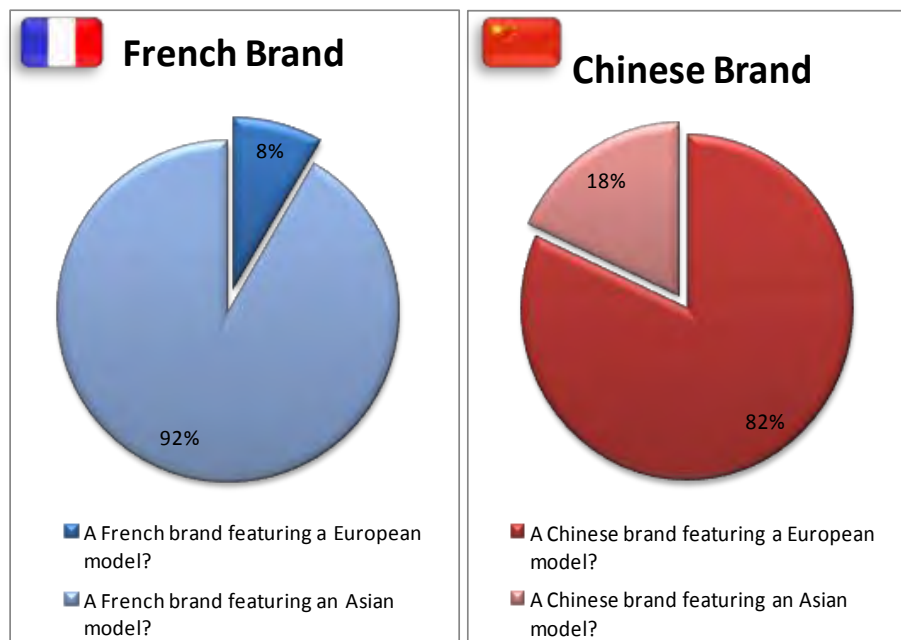
Q16: Does the presence of a celebrity in an ad for cosmetics in magazines influence the way you see the brand?



65% of respondents said the presence of a celebrity in an advertisement influence the way they perceived the brand, whereas 35% said it didn't influence their perception. As a result, the model is the number one advertising appeal for cosmetic's advertisements. It can be explained by the fact that model is often a celebrity in advertising for cosmetics.

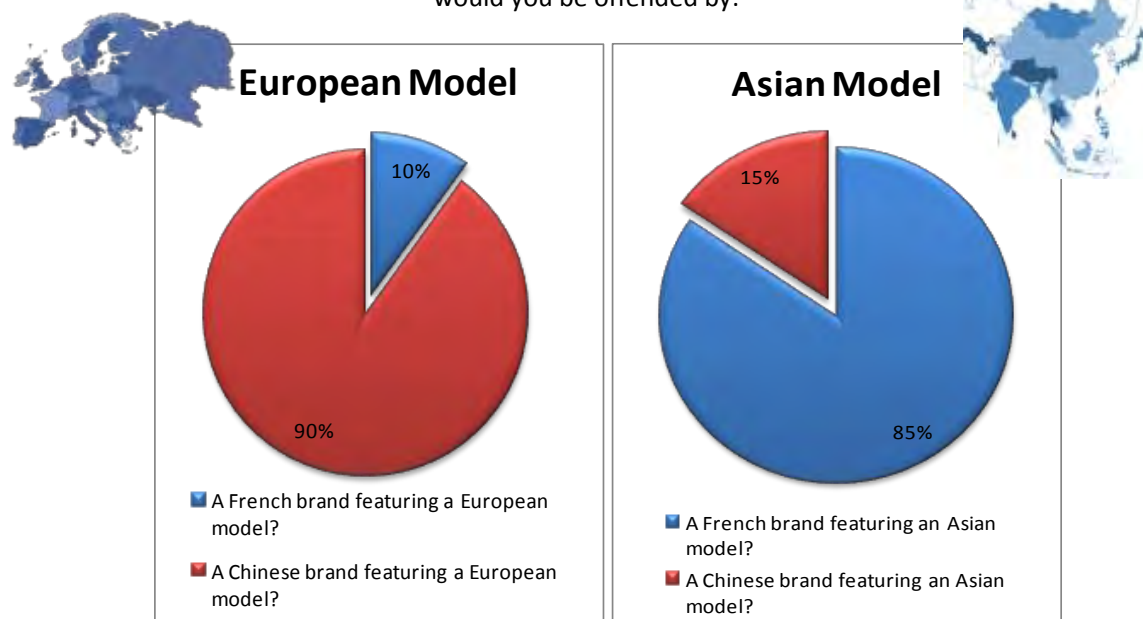
Respondents were asked to answer whether they would be offended or not by the use of European and Asian models, by French and Chinese brands. The aim was to compare the level of offensiveness between brand origin (French and Chinese) and model origin (European and Asian).

Q11: If you are looking at an ad for cosmetics in magazines, would you be offended by:



Brand origin doesn't have an influence on consumer's perception of a cosmetic's advertisement in magazine. In fact, 92% of respondents said they wouldn't be offended if a French brand uses an Asian model for promoting a cosmetic product. On the other hand, 82% of respondents said they wouldn't be offended if a Chinese brand used a European model for promoting a cosmetic product. These results would have been explained with French consumers' beauty criteria.

Q11: If you are looking at an ad for cosmetics in magazines, would you be offended by:

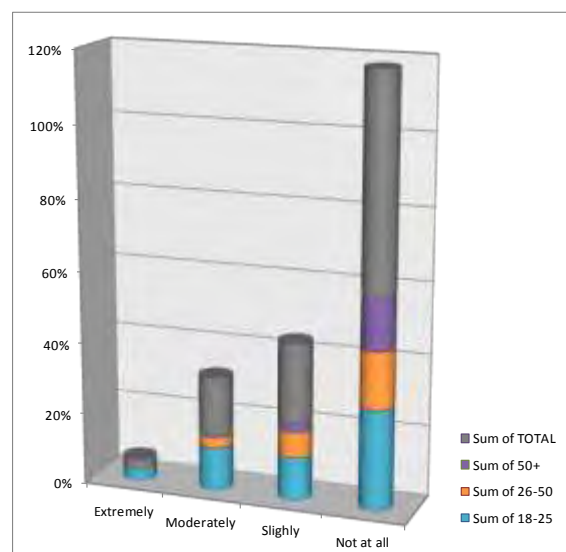


Model origin also hasn't an influence on consumer's perception of a cosmetic's advertisement in magazine. Indeed, 85% of respondents said they wouldn't be offended if an Asian model was used for promoting a French cosmetic product. On the other hand, 90% of respondents said they wouldn't be offended if a European model was used for promoting a Chinese cosmetic product.

The researcher had written questions about model ethnicity to understand its influence on brand perception. Respondents were asked to say if model ethnicity impacted their interpretation of a cosmetic's advertisement in magazine. Answers were given on a scale from extremely to not at all.

Model Ethnicity

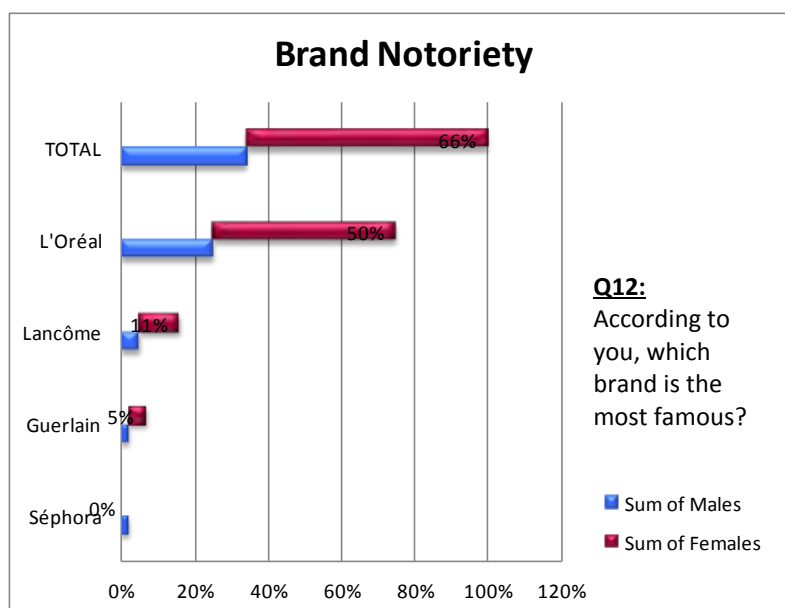
Q8: Does the model ethnicity impact on your interpretation of an ad for cosmetics in magazines?



59% of respondents said it doesn't impact on their interpretation of an advertisement for cosmetic in magazine. In fact, 51% of 18-25 years old against 79% of 50+ said model ethnicity doesn't have an impact on their interpretation of a cosmetic' advertisement in magazine. So, according to consumer's point of view, brand origin doesn't have to match model ethnicity in order to be representative of the product.

4.5 ADVERTISING STRATEGY

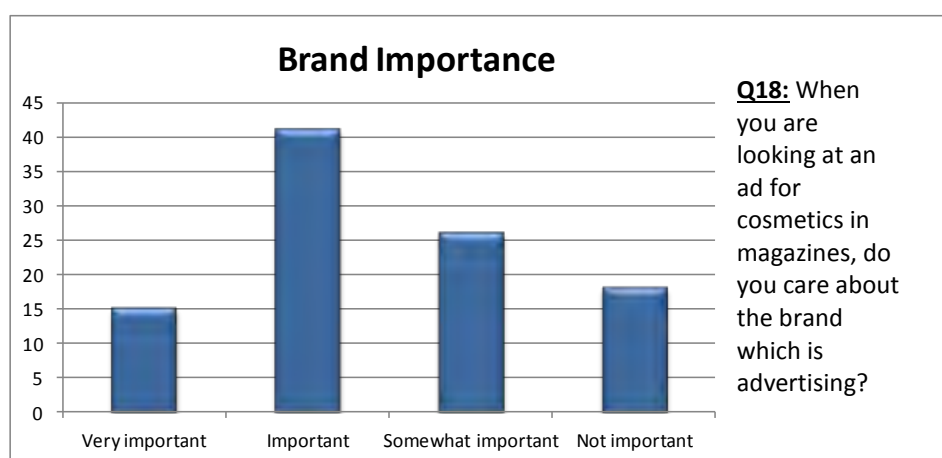
Magazine's advertising is a strategy chosen by many cosmetics' brands to promote their products. Nevertheless, it's crucial to understand how this strategy works and the impact on consumer's behaviour. The researcher had done a notoriety test through the survey. Brands selected were popular French cosmetics' brands: "L'Oréal", "Lancôme", "Guerlain", and "Séphora". Respondents had to answer which one was the most famous according to them.



L'Oréal is the N°1 well-know brand among brands for cosmetics in France. Indeed, 75% of respondents said L'Oréal is the most famous brand for them. Among gender, 76% of females and 74% of males answered L'Oréal. It can be explained by the fact that L'Oréal is one of the biggest advertisers in the world after Procter & Gamble (Gao, 2008). As a result, consumers' are used to see the brand name and identity in advertising. This is maybe the reason why L'Oréal obtained the first rank of notoriety in this survey. No females mention Séphora whereas it's a major French brand

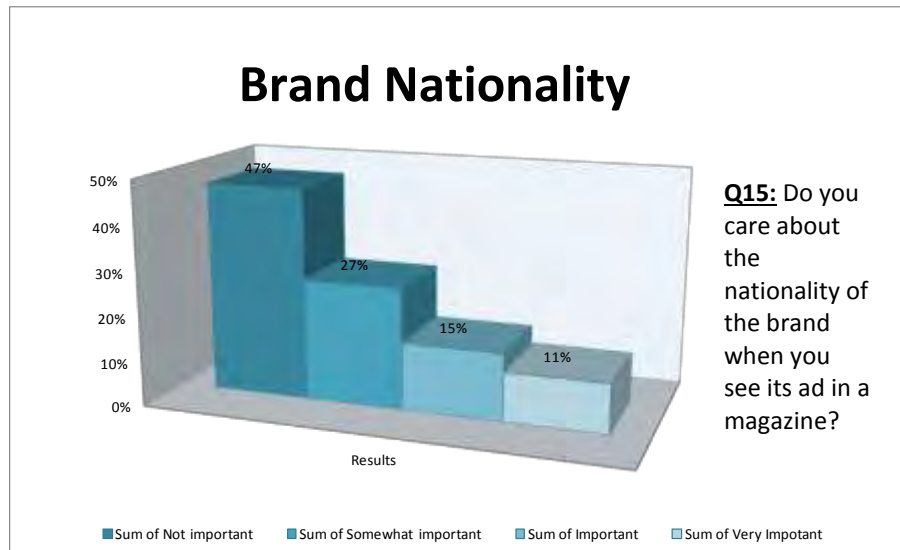
among young people, and 55% of respondents are between 18 and 25 years old. However, 2% of males said Séphora is the most famous cosmetic's brand for them. Lancôme is at the second rank after L'Oréal with 16% of brand notoriety. The last one is Guerlain with 7%. It can be explained by the fact that Lancôme and Guerlain don't have a popular and trendy image in the eyes of young consumers in France.

The researcher wanted to understand the role of the brand in a cosmetic advertisement. That's why, respondents were asked to mark brand's importance on a scale from very important to not important.



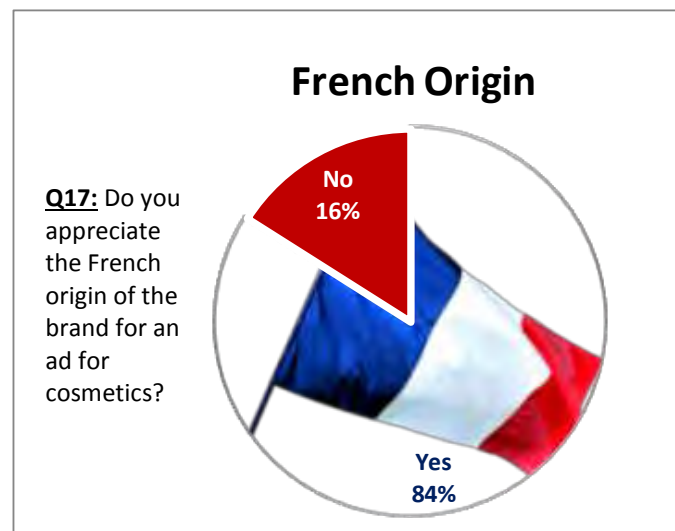
82% of respondents said that brand has an importance for an advertisement in magazine which promotes cosmetics products. However, 18% of them think it's not important. It is interesting to notice that from a consumer's point of view, brand play a role in the efficiency of an advertisement. That means notoriety is a critical success factor for a brand aiming at magazine's strategy.

The survey also asked respondents about the importance of the brand's nationality. In fact, brand's name and notoriety have an impact on an advertisement, but is nationality has an impact too? To answer that, respondents were supposed to choose on a scale from not important to very important.



Respondents said at 47% that the nationality of the brand doesn't have an importance for a magazine's advertisement. Nevertheless, 53% of them admit that brand nationality has some level of importance when they looked at an advertisement in a magazine. These results show that brand nationality and notoriety impact on consumer's appraisal.

Consequently, the main question to ask was: does the French nationality matter for cosmetics' advertising? Respondents had to answer this question with yes/no fixed-responses.



84% of respondents said they appreciate the French origin in an advertisement for cosmetics products. Previously, 47% of respondents said the nationality of the brand is not at all important for

them when there are looking at magazine's advertising. Yet, 34% of them said they appreciate the French origin of the brand that is advertising against 13% said they didn't appreciate it. It can be explained because on the cosmetics market French brand are associated with a certain level of quality and prestige.

So, respondents care about the brand name when they are looking at an advertisement. More particularly, they care about the nationality of the brand in magazines' advertising. And more precisely, they care about the French origin, especially for cosmetics products.

To conclude, the survey met research objectives (2), (3), and (4). Indeed, advertising appeals for French cosmetics brands have been identified. Women as advertising models and as female respondents have allowed understanding the role of women. Respondents' answers have permitted to highlight: on the one hand unsuccessful and on the other hand efficient advertising strategies.

CHAPTER 5: Discussion

The aim of this research was to answer the following research question: what are the influences of Chinese culture on advertising strategies of French cosmetic brands in Chinese magazines? To do that, the researcher had set 5 research objectives. The literature review and the data analysis have allowed the researcher to collect findings in order to fulfil them.

5.1 RESEARCH OBJECTIVE (1)

The first research objective was: to study the impact of Chinese culture on advertising in magazines for French cosmetic brands.

The literature review has shown that Chinese culture belongs to the Confucius ideology. The country is ruled by the Communist Party. China has a Marxist and socialist philosophy. It's a collectivist society with a group orientation and a strong respect of authority. Chinese people have a traditional representation of genders: men at work and women at home. In this cultural context, advertising is perceived as a capitalist tool. Consequently, Chinese people have a negative perception of advertising. They are sensitive and easily offended, particularly since they have been exposed to advertising deception. That's why, Chinese government have set up regulation with advertising laws.

Yet, China's growing economy had turned the country into a capitalistic market. Chinese wants and needs have westernized and consumerism is increasing. In fact, Chinese women have western aspirations especially for consumption with materialism. Since their emancipation and the increase of their purchasing power; Chinese women are culturally more prone to buy cosmetics products. They have a positive opinion of French cosmetics brands because the French culture is symbolism of elegance and quality.

These findings imply that advertising strategies of French cosmetics' brands in China should take into account the cultural dimension. In fact, they can't apply a successful advertisement on the French market to the Chinese market. In other words, French companies must adapt their advertisements

according to the culture of the country because Chinese culture impact on French advertising content.

5.2 RESEARCH OBJECTIVE (2)

The second research objective was: to compare Chinese and French advertising appeals for cosmetics in magazines.

The analysis of the literature had shown that Chinese consumers like advertisements that underscore the French appeal. It is the symbol of modernization and trend, particularly for cosmetics products. Yet, Chinese consumers are offended with appeals used by Western brands in advertising for cosmetics. In fact, they didn't appreciate sex-appeal driven ads such as nudity, desire, and physical attraction. Yet, Chinese consumers are appealed by famous French brands for cosmetics products such as L'Oréal. So, when they are looking at an advertisement for cosmetics in a magazine, brand's nationality and notoriety matter. The model featuring in the advertisement is also important. In fact, celebrity endorsements are famous and successful in China. Besides, Chinese consumers prefer to see in advertising a Chinese brand using an Asian model and a French brand use a Caucasian model, than the opposite.

On the other side, the analysis of the survey has shown that French consumers are not easily offended. Indeed, they like all types of advertisements from humoristic to sexual. They don't care about model and brand origin, when they are looking at an advertisement for cosmetic in a magazine. Yet, they appreciate if the cosmetic brand has the French nationality. It may be explained by the fact that on the French market, "made in France" is more and more rare whereas "made in China" is increasing and doesn't have a positive image in French consumers' mind.

These findings imply that adaptation of a French advertisement must be done to avoid offending Chinese's consumers, and to fulfil their advertising appeals. This adaptation's necessity should be taking into account by French companies wishing to advertise their cosmetics products on the Chinese market.

5.3 RESEARCH OBJECTIVE (3)

The third research objective was: to understand the role of women in Chinese magazines' advertising for cosmetics.

The literature review has show that image of women had evolved in China: from the traditional Chinese women who were docile and dominated by men, to the modern Chinese women who have western dreams and behaviours. In fact, the role of Chinese women has evolved with political and economic changes. The purchasing power of Chinese women has increase in China, so now they are active consumers since they are independent financially. Beauty and physical appearances are important issues for Chinese women. They spend US \$69 per month in average to take care of their health and beauty. Modern Chinese women are trying to look like Western ones; it's the reason why they love French cosmetics.

As a result, the role of Chinese women has also changed in advertising. Advertisers keep the traditional Chinese culture but show modern changes. In other words, they westernized advertising but adapt the content of advertisements to the local Chinese culture. That's why; Chinese women seem to appear in a more "Western" way in advertisements for cosmetics in Chinese magazines.

These findings imply that French advertisers should feature Chinese women in harmony to the Chinese culture belief and value in their advertisements. In the same time, they shouldn't show a too traditional and old-fashioned image of the Chinese women, and shouldn't forget to highlight modern changes.

5.4 RESEARCH OBJECTIVE (4)

The fourth research objective was: to analyze advertising strategies in magazines of French cosmetics brands for the Chinese market.

The study of the literature highlights 3 types of western strategies in China. The researcher had decided to apply these Western strategies for French brands, since France belong to the West. The first strategy is standardization. The aim is to employ only one advertising for all markets. This strategy is not recommended for French brands that advertised cosmetic in China since it may

offense consumers. In fact, Chinese consumers' appeals are not the same that French ones. Moreover, advertising legislation and laws in China are not the same than in France. Yet, these results don't mean that standardization wouldn't work at all in China; chances to succeeded are just lower for this strategy.

The second strategy is localization. The aim is to set up different advertising strategies for different markets, according to the culture of each market. This strategy is very successful in China because the country had a lot of different provinces with different types of consumers. However, the costs of localization are very expensive. Consequently, standardization isn't recommended either for French cosmetic's brands wanting to penetrate the Chinese market.

The third strategy is combination. The aim is to standardize some aspects of advertising, but to localize some others. This last strategy seems to be the best approach for French cosmetics brands in China. In fact, combination standardizes brand image but localized the advertisements. This strategy is cheaper than localization but as much as effective.

These findings imply that French companies should choose to set a combination strategy in China. Indeed, it's the cheaper and the more efficient approach to advertise cosmetics products in Chinese magazines.

5.5 RESEARCH OBJECTIVE (5)

The fifth research objective was: to explain the role played by the Chinese culture during the creation of advertising for cosmetics in magazines by French marketers for the Chinese market.

The analysis of the literature has shown that Chinese culture played a role in the choice of city to launch an advertising campaign for French cosmetic products. In other words, local cultures in Chinese area influence the choice of advertising strategy. The Chinese culture also plays a role with legislation that impacted on French marketers' creativity in advertising. The choice of model is influence by the culture of Chinese consumers. Indeed, model origin, ethnicity, and celebrity have to be taken into consideration while advertising in China.

These findings imply that French cosmetic companies should be careful about their choices of location, strategies, and model which are impacted by the Chinese culture. In fact, Chinese culture played a role in the choice of these elements.

Overall, data collection and findings have met research objectives (1) to (5) which answer the research question. As a result, the influences of Chinese culture on advertising strategies of French cosmetic brands in Chinese magazines are related to: Chinese values, beliefs, ideologies, politic, economy, laws, way of life, and gender perception.

CHAPTER 6: Conclusions & Recommendations

“The great myth that Asia is a vast untapped mine of potential customers waiting for Western manufactured multinational products may turn out to be just that – a myth”

(Manthorpe and Southam, 1995)

To conclude, this research can be useful for theoretical and practical purposes. Indeed, research's findings can help others researchers for futures studies on the subject, and advice French companies that would like to advertise their cosmetic products in China.

6.1 THEORETICAL RECOMMENDATIONS

The findings of this research allow drawing theoretical recommendations for researchers. In fact, the following suggestions can be applied by researchers conducting a study on a similar subject.

Regarding research methodology to adopt for a similar study, the survey method seems not to be the best approach. In fact, researchers should know Chinese respondents before beginning the study. Otherwise, data collection may be difficult. In fact, it appeared that the snowball sampling isn't working properly with Chinese's population.

In consequence, a content analysis of cosmetics advertisements in Chinese magazines may be a good approach. In fact, a lot of researchers studying advertising in China's magazines have used this technique: Cui, Yang, Wang, and Liu (2012); Kineta Hung and Stella Yiyang Li (2006); Laroche, Vinhal, Nepumuceno, Huang, and Richard (2011); Lilly, Ashley-Cotleur, and Gaumer (2012); Zhao and Wang (2011).

In a nutshell, these suggestions don't imply that survey method won't work, but it's not the easiest way to collect data. Moreover, content analysis has been a successful data collection method in many others researches on the subject.

6.2 PRACTICAL RECOMMENDATIONS:

The findings of this research allow drawing practical recommendations for professionals. In fact, the following advices can be applied by French companies offering cosmetics products and wishing to establish in China.

Regarding geographical location to choose in China, companies should start by launching their campaign in one of the main Chinese's city: Beijing, Hong Kong, Shanghai, or Shenzhen. Shanghai seems to be the best option, since it may be possible to duplicate in secondary Chinese's cities a successful advertising strategy that had worked in Shanghai. It's not the case with Beijing, which is a traditional city, or Hong Kong, which is a modern one.

Regarding the advertising strategy to adopt in China, companies should avoid standardisation. This strategy may be cheaper than others ones, but much less effective. Besides, standardisation may offense consumers and lead to legal troubles with Chinese government. Localisation is an efficient strategy in China. In fact, the adaption to the culture of the market is greatly appreciated by Chinese consumers. However, companies need not only to adapt their advertising to the Chinese's culture, but also to the local areas. Indeed, each area in China has its own culture too. Yet, localisation may not be the more appropriate strategy for French cosmetics products because Chinese consumers love the French appeal: brand name, identity, logo, slogan... So, these should be standardised to promote French cosmetics quality and image. As a consequence, combination appeared as the best approach for the Chinese market.

Regarding advertising content to apply in China, companies should be aware of the Chinese legislation. In fact, Chinese government regulate the advertising market with censorship. Advertising laws in China and France are different. Consequently, French advertisers have to respect Chinese laws in their advertisements. They have to avoid anything that could offense Chinese's consumers: use of cultural symbols (dragon), use of political symbols (Mao's image), use of sex, nudity, humour... French advertisers also have to avoid anything that could offense Chinese's government: political appeals which are against Communist, Western ideology such as individualism... Overall, French advertisers have to avoid any advertising contents that could besmirch Chinese's culture, values, and ideology.

Regarding advertising appeal to put forward in China, companies should be careful with advertising message. As recommended previously, any kind of appeal related to sex must be avoiding. This has an impact on the model who shouldn't shows nudity. Moreover, model's ethnicity should match brand origin. So, a French brand that featuring Western appeals in its advertisements should use a Caucasian model. Yet, a local celebrity can also be a smart advertising strategy. Companies have to remember to respect Chinese consumers' perception of gender in their ads. Also, the advertisement should clearly highlight the benefit of the product for the consumer.

Last but not least, French companies wishing to penetrate the Chinese market must respect the Chinese culture and adapt their advertising strategies. They have to be honest and straightforward in their advertisements for cosmetics brands intended to the Chinese market.

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Appendix #1: Self-Reflection

1. PROCESS

1.2 Define the topic

When I started to think about my dissertation topic, I didn't know where to look or what to look for, so I decided to make lists. They were composed with what I like and dislike:

	+	-
AREA OF BUSINESS	Tourism, Travel, B2C, Music	Sport, Fashion, Medical, Finance, Bank, B2B, Law, Technology, Art
AREA OF MARKETING	Communication, Events, Advertising, PR, Marketing Sensorial	Operational Marketing, E-marketing, Management
FURTUR AREA OF WORK	Events, Advertising, Communication	Internal Communication, Marketing, E-marketing, Community Manager

As a result, I found that I was more attracted by communication than marketing. Yet, as I'm studying Msc Marketing, my dissertation topic needed to be marketing oriented. So, I decided to choose advertising since it belongs to the "P" of promotion, and because the "4P's" is an essential marketing theory. Yet, I had to be more precise, so I selected a communication channel: hoarding. It's visual and popular for big companies.

Then, I had to link "advertising" with an area of interest that will remain important to me, which is lasting and not trendy. So, I checked the "hobbies section" of my CV. I realized with the timeline that finally the most important thing to me and the thing I always worked for was: travel. I worked hard to get in Dublin Business School because I wanted to live abroad. I took my student jobs to finance my trips in foreign countries. But, I was wondering: why I like travelling? I enjoy meeting new people, tasting different food, listening different music, discovering others habits and way of life. In the end of the day, I like discovering different cultures and trying to understand and to adapt to them. So, I decided to include the "cultural" element in my dissertation.

Besides, I had to choose a geographical area. First, I thought about compared French and Irish advertising. But, as its two Europeans cultures, they are close even though there are some differences. Second, I thought about compared European and Asian advertising, but it was too broad. Finally, I decided to focus and France and China. France is my native country, so I know and understand the culture, and China is an important market in the business world.

1.2 Find information

I had to be more specific about my topic. I didn't want to precise the geographical area by choosing cities for example, because I was afraid about not finding information. So, I decided to select a communication place: public transport area (bus shelters, subway, tramway and train stations).

Plus, I had to choose a business market. I started to search for books, articles and previous research on French brands advertising in China. I discovered that French brand were famous in China for fashion, luxury and alcohol. I didn't want to choose a market which will not take into account the Chinese culture. In fact, most of these industries use the "French benefit" for their advertising, so it wouldn't fit with my topic. Then, I looked for the "Top 20" power brands in China, and found that "L'Oréal" was at the 15th rank. I looked for more information about French cosmetics in China, and I found a lot a relevant documents. So, I decided to focus my dissertation topic on French cosmetic brands.

2. USE OF SOURCES

2.2 Identify Resources

I didn't find academic information about the communication place (public transport area). In fact, all articles that I had found weren't considerate as academic ones, so I wasn't able to use them as resources for my dissertation. Consequently, I decided to remove the communication place variable since it wasn't really relevant for my topic and too precise for finding data.

2.2 Evaluate Resources

I learn that all the information I was supposed to find for my topic had to be academic in order to be included as a reference for my dissertation. Also, I had to move outside my discipline in marketing to find sufficient sources. In fact, I had to look for economical, political, sociological and psychological information about China to introduce my literature review.

3. DISSERTATION FORMULATION

3.1 Support Dissertation

Articles allowed me to find broad information on my subject. Books helped me to find theory and framework for my methodology. Academic articles provided precise information for my literature review. Web site brought recent figures to justify my subject. Survey helped me to provide statistic to support findings.

3.2 Understand Findings

The survey allowed me to collect data and analyse it. I was able to discovered findings. These findings were different from the literature since I surveyed French respondents and my literature mainly focused on Chinese consumers. This permitted to compare the two views. I expected much more contrast between my literature review and data analysis. In fact, I though they will be huge disparities between Chinese consumers and French respondents. Actually, French cosmetics brand are appealing for both type of consumers.

4. OWN LEARNING

4.1 Learning Outcome

I employed the learning style “diverger” (Kolb, 1981). Indeed, I’m a “feel and watch” person, who liked having concrete experience and then have a reflective observation on this experience. I can definitely say that I’m knowledgeable about China and its culture now. Also, I’m aware of advertising strategies. Moreover, I’m feeling confident about managing a survey again. I think I have sharpened my international advertising skills in general. Since I’ve started to work on my

dissertation, I have noticed evolution in my work attitudes. In fact, I think I've become demanding regarding my work thanks to the fact that I was always rework and trying to improve my dissertation all the time.

As a French student, the main barriers to change that I've experienced and that I had to overcome were those regarding the learning and working techniques. In fact, during 5 years of studies in French business schools, I was told to think by myself and "outside the box" to produce an assignment. Here, in an Irish business school, I've been told that no one cares about what I think, and that I have to stick to academic articles and to what researchers had said to build my assignments. I was surprised by this new working technique that I had to assimilate, but most of all, I was surprised by my own adaptability to this technique that shake up everything that I learned.

4.2 Learning Improvement

I think I still need to learn to manage my time better and to improve my work organisation in order to be able to manage more easily mishap that happened in every type of work. If I had another chance to write my dissertation, I think I would focus less on the literature, and more on the methodology and the data collection to be able to provide more accurate results.

Word count: 1,130

Appendix #2: Poster

MAGAZINES' ADVERTISING OF FRENCH COSMETICS BRANDS IN CHINA: STRATEGIES INFLUENCED BY A CULTURE

Cécile TATON

Msc Marketing

ABSTRACT

Purpose of this paper: The aim of this research was answering the research question: what are the influences of Chinese culture on advertising strategies of French cosmetic brands in Chinese magazines? The researcher had set 5 research objectives.

Methodology: The methodology was "Research Onion" (Saunders, Lewis, and Thornhill, 2012). The research philosophy was interpretivism. The research approach was inductive. The research design was explanatory and mono-method quantitative. The research strategy was a questionnaire with an electronic mail survey. The time horizon was cross-sectional. The sampling technique was without replacement, non-probability, judgmental and snowballing. The sample size was 100 French respondents. The data collection was self-completed questionnaires and Internet-mediated with Google Docs. The data analysis used Microsoft Office Excel 2007.

Research Limitations: The researcher had financial limitations: travelling in China and employed a team of researchers. The researcher had time limitation: 3 months allowed by Dublin Business School. The researcher had access limitations: difficulties with Chinese respondents.

Practical Implications: Theoretical recommendations for researchers: survey method isn't the best approach whereas content analysis of cosmetics advertisements in Chinese magazines may be a better one (Cui, Yang, Wang, and Liu, 2012). Practical recommendations for professionals (French companies): start by launching the campaign in one of the main Chinese's city, employed combination strategy, be aware of Chinese legislation, and be careful with advertising message and sex-appeal.

Value of this paper: The research is new because of its geographic area (France VS China), advertising channel (Magazine), and type of industry (Cosmetic) combined together. This research clears up the gap in the literature concerning advertising strategies of French cosmetic brands in Chinese magazines.

INTRODUCTION



The aim of this research was to answer the following research question: what are the influences of Chinese culture on advertising strategies of French cosmetic brands in Chinese magazines? To do that, the researcher had set 5 research objectives: (1) To study the impact of Chinese culture on advertising in magazines for French cosmetic brands; (2) To compare Chinese and French advertising appeals for cosmetics in magazines; (3) To understand the role of women in Chinese magazines' advertising for cosmetics; (4) To analyse advertising strategies in magazines of French cosmetics brands for the Chinese market; (5) To explain the role played by the Chinese culture during the creation of advertising for cosmetics in magazines by French marketers for the Chinese market.

The research is new because of its geographic area (France VS China), advertising channel (Magazine), and type of industry combined together (Cosmetic). This research clears up the gap in the literature concerning advertising strategies of French cosmetic brands in Chinese magazines. Research findings give insights about strategies and contents French cosmetic brands should apply in Chinese magazines.

METHODOLOGY

In order to achieve research objectives, the methodology used was the "Research Onion" (Saunders, Lewis, and Thornhill, 2012). This study was based on epistemology's principles, so the research reflects the interpretivism philosophy. Consequently, the research approach was inductive. Regarding research design, this study was explanatory with a mono-method quantitative.

The research strategy chosen was a questionnaire applied with an electronic mail survey. The time horizon was cross-sectional. The target population was French and Chinese people, both male and female, living in France or China or Ireland in November, 2014. The sampling technique was sampling without replacement, non-probability sampling, judgmental and snowballing sampling.

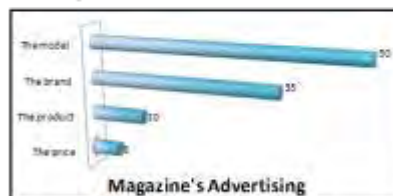
The sample size was 100 French respondents. Concerning data collection, this research had employed self-completed questionnaires and Internet-mediated. The researcher had used Google Docs to create and distribute the online survey. For data analysis, the researcher had used the software Microsoft Office Excel 2007.

RESULTS

Model and brand plays an important role in the judgment of a cosmetic advertisement by consumers. In fact, this advertisement for L'Oreal has been judged at 48% beautiful and 36% effective by respondents.



Respondents said at 43% and 25% that an effective advertisement for cosmetics in magazine should have a nice design and a beautiful model.



50% of respondents said that, when they see an advertisement for cosmetics, they look at the model in the first place, while 35% said they notice the brand first.



84% of respondents said they appreciate the French origin in an advertisement for cosmetics products.

DISCUSSION

The literature review and the survey met research objectives:

- (1) Chinese culture impact on advertising content of French cosmetic brands
- (2) Advertising appeals for both Chinese and French consumers are model, brand name and product characteristics'
- (3) The role of women is to show modernity and society evolution
- (4) Successful advertising strategies employed in China are combination and localisation
- (5) Cultural context in China influence advertising elements such as strategy, content, appeal.

CONCLUSION

The findings of this research allow drawing theoretical recommendations for researchers. Regarding research methodology to adopt for a similar study, the survey method seems not to be the best approach. In consequence, a content analysis of cosmetics advertisements in Chinese magazines may be a good approach (Cui, Yang, Wang, and Liu, 2012).

The findings of this research also allow drawing practical recommendations for professionals. Regarding geographical location to choose in China, companies should start by launching their campaign in one of the main Chinese's city. Regarding the advertising strategy to adopt in China, companies should avoid standardisation and localisation. Combination appeared as the best approach for the Chinese market. Regarding advertising content to apply in China, companies should be aware of the Chinese legislation. Regarding advertising appeal to put forward in China, companies should be careful with advertising message and sex-appeal.

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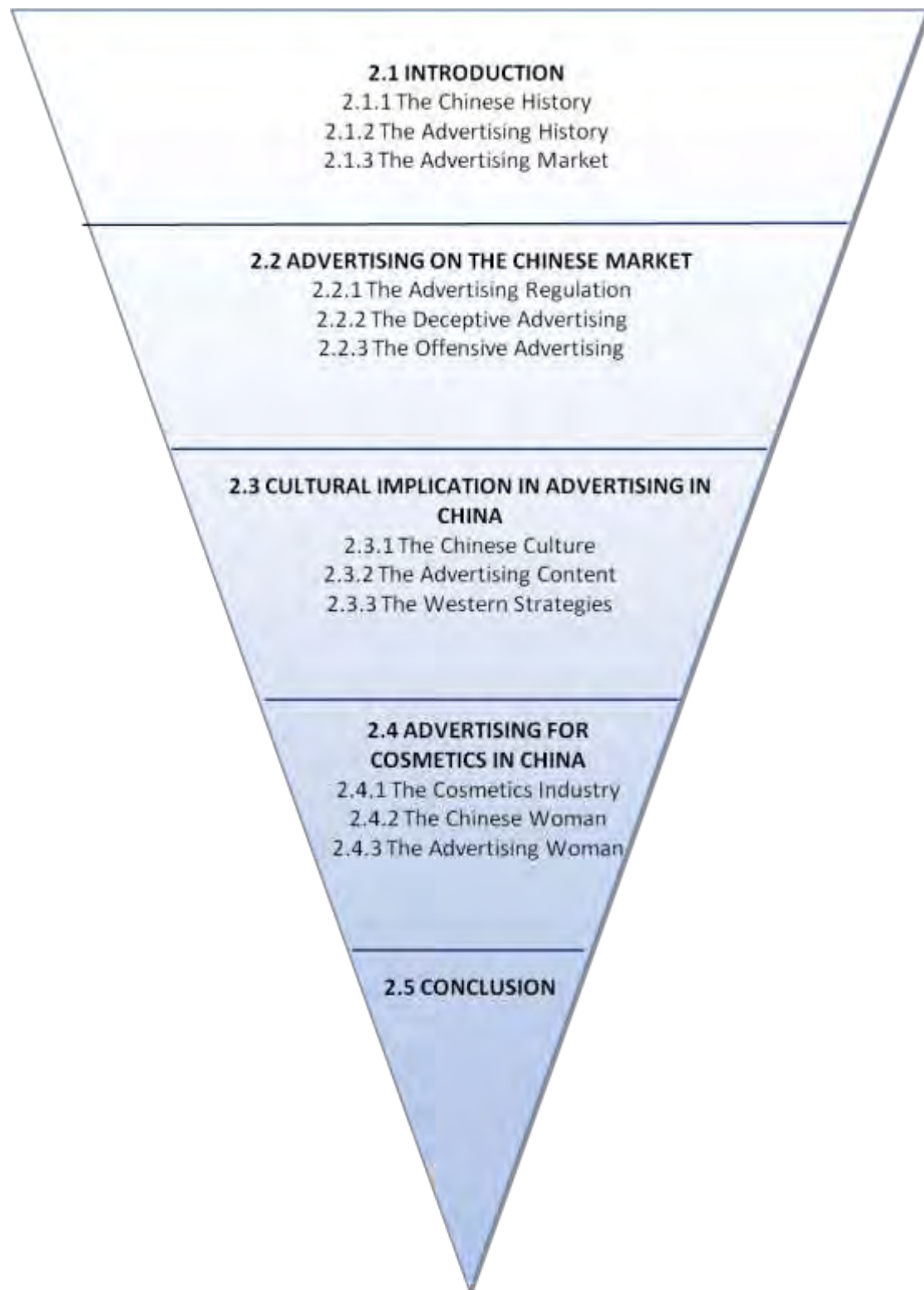
Appendix #3: Gantt chart

DISSERTATION TIME MANAGEMENT																				
Activity	September				October				November				December				January			
Week number	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1. Holidays																				
2. Going back to France																				
3. Exams																				
4. Read Literature																				
5. Finalise Objectives																				
6. Draft Literature Review																				
7. Read Methodology Literature																				
8. Devise Research Approach																				
9. Draft Research Strategy & Method																				
10. Develop Questionnaires																				
11. Pilot, Test and Revise Questionnaires																				
12. Administer Questionnaires																				
13. Enter Data Into Computer																				
14. Analyse Data																				
15. Draft Findings Chapter																				
16. Update Literature Read																				
17. Complete Remaining Chapter																				
18. Submit to tutor and await feedbacks																				
19. Revise draft, format and submission																				
20. Print, bind																				
21. Submit 16th of January 2015																				

Appendix #4: Cost Management

DISSERTATION ESTIMATE COST*			
Expenditures	Quantity	Individually Price	Cost
Sheet of paper (2 copies)	300	0,03 €	9,00 €
Cartridge (1 pack is for printing 100 sheets of paper)	3	35,00 €	105,00 €
Binding	2	6,00 €	12,00 €
Shipping	2	15,00 €	30,00 €
TOTAL			156,00 €

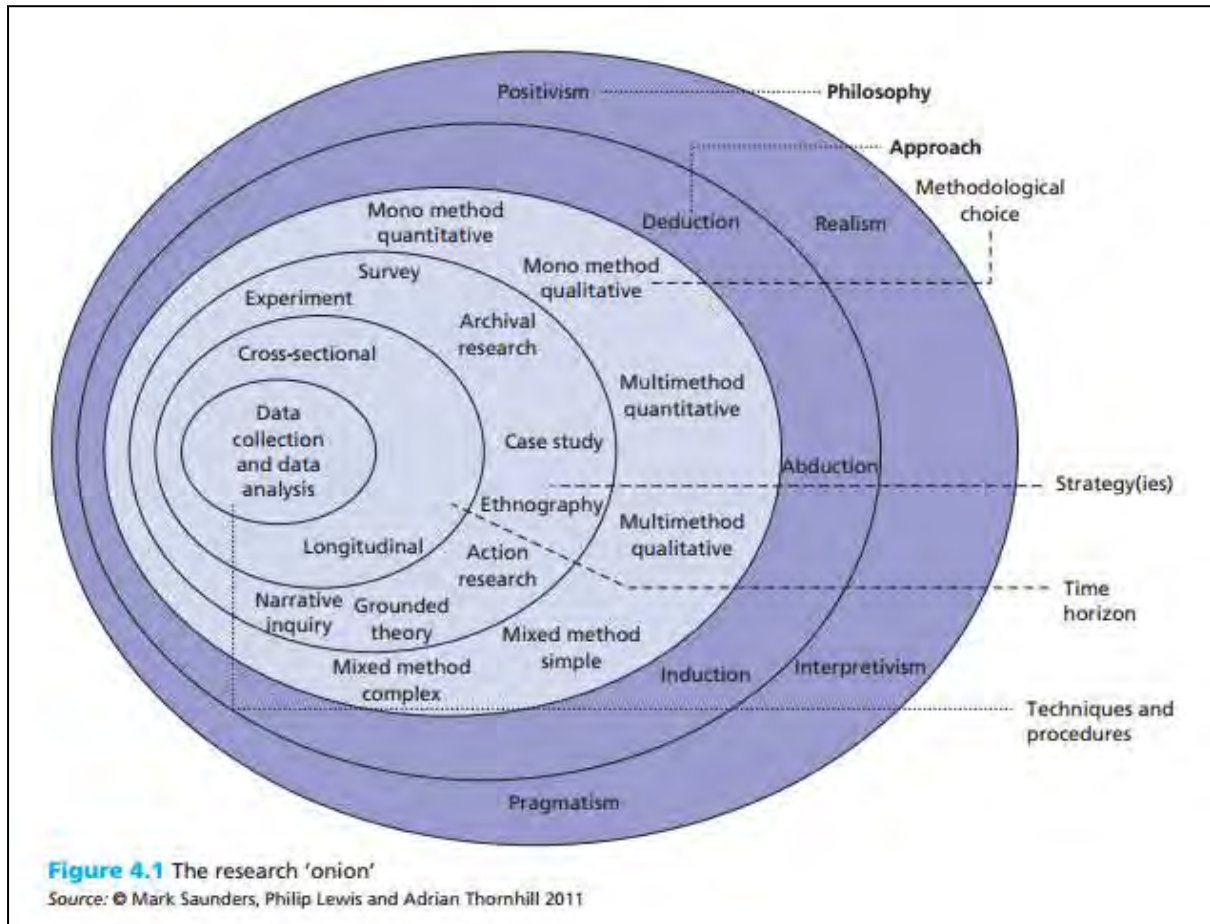
Appendix #5: Funnel



Appendix #6: Ads of L'Oréal in Chinese Magazines



Appendix #7: "Research Onion"



(Saunders, Lewis, and Thornhill, 2012)

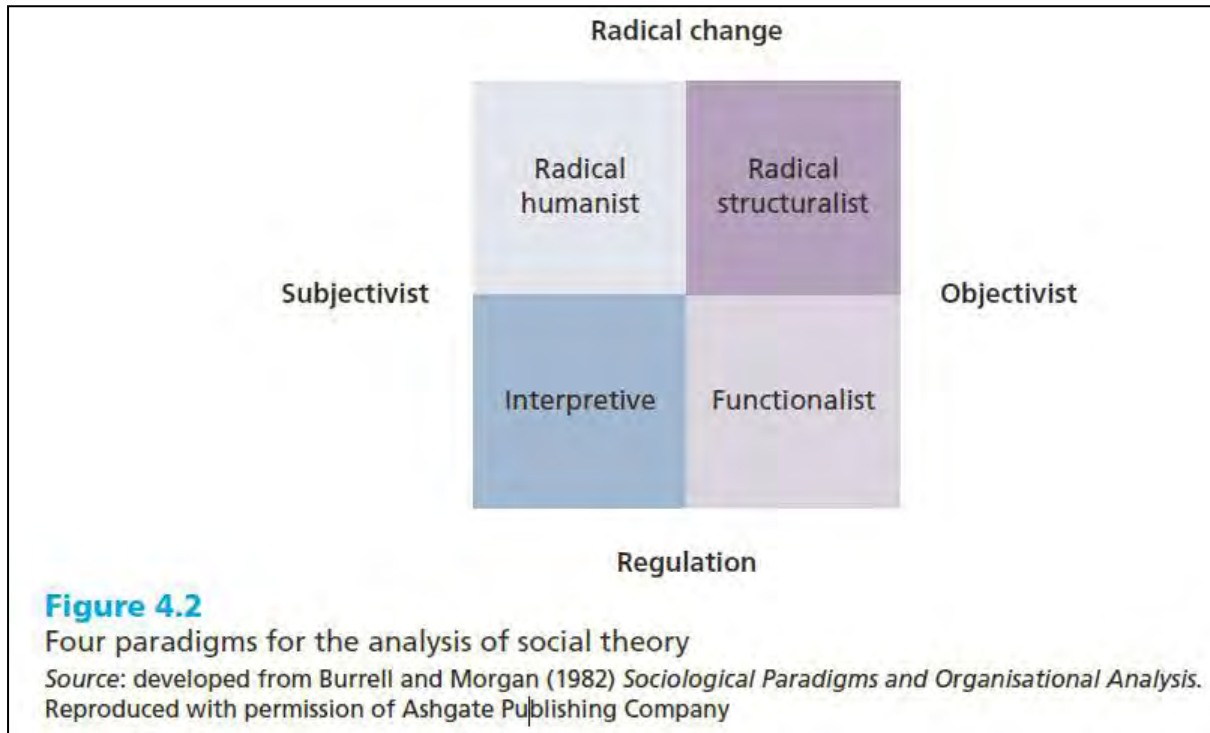
Appendix #8: Research Philosophy

Table 4.1 Comparison of four research philosophies in management research

	Positivism	Realism	Interpretivism	Pragmatism
Ontology: the researcher's view of the nature of reality or being	External, objective and independent of social actors	Is objective. Exists independently of human thoughts and beliefs or knowledge of their existence (realist), but is interpreted through social conditioning (critical realist)	Socially constructed, subjective, may change, multiple	External, multiple, view chosen to best enable answering of research question
Epistemology: the researcher's view regarding what constitutes acceptable knowledge	Only observable phenomena can provide credible data, facts. Focus on causality and law like generalisations, reducing phenomena to simplest elements	Observable phenomena provide credible data, facts. Insufficient data means inaccuracies in sensations (direct realism). Alternatively, phenomena create sensations which are open to misinterpretation (critical realism). Focus on explaining within a context or contexts	Subjective meanings and social phenomena. Focus upon the details of situation, a reality behind these details, subjective meanings motivating actions	Either or both observable phenomena and subjective meanings can provide acceptable knowledge dependent upon the research question. Focus on practical applied research, integrating different perspectives to help interpret the data
Axiology: the researcher's view of the role of values in research	Research is undertaken in a value-free way, the researcher is independent of the data and maintains an objective stance	Research is value laden; the researcher is biased by world views, cultural experiences and upbringing. These will impact on the research	Research is value bound, the researcher is part of what is being researched, cannot be separated and so will be subjective	Values play a large role in interpreting results, the researcher adopting both objective and subjective points of view
Data collection techniques most often used	Highly structured, large samples, measurement, quantitative, but can use qualitative	Methods chosen must fit the subject matter, quantitative or qualitative	Small samples, in-depth investigations, qualitative	Mixed or multiple method designs, quantitative and qualitative

(Saunders, Lewis, and Thornhill, 2012)

Appendix #9: Paradigms



(Saunders, Lewis, and Thornhill, 2012)

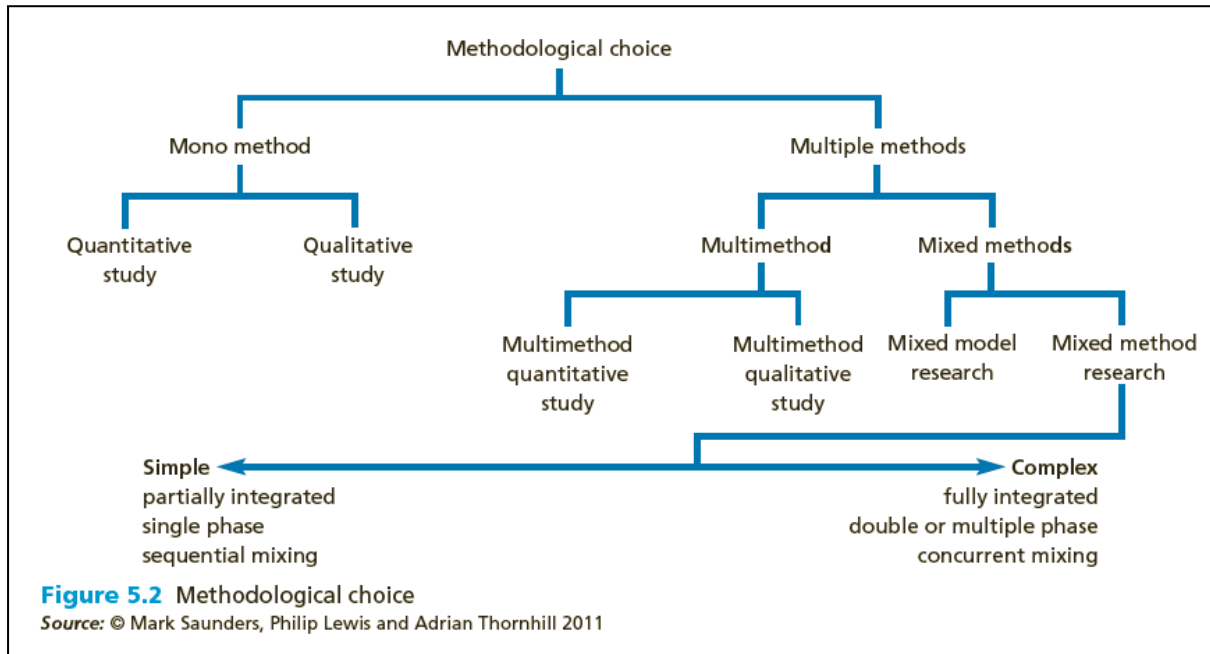
Appendix #10: Research Approach

Table 4.2 Major differences between deductive and inductive approaches to research

Deduction emphasises	Induction emphasises
<ul style="list-style-type: none">• scientific principles• moving from theory to data• the need to explain causal relationships between variables• the collection of quantitative data• the application of controls to ensure validity of data• the operationalisation of concepts to ensure clarity of definition• a highly structured approach• researcher independence of what is being researched• the necessity to select samples of sufficient size in order to generalise conclusions	<ul style="list-style-type: none">• gaining an understanding of the meanings humans attach to events• a close understanding of the research context• the collection of qualitative data• a more flexible structure to permit changes of research emphasis as the research progresses• a realisation that the researcher is part of the research process• less concern with the need to generalise

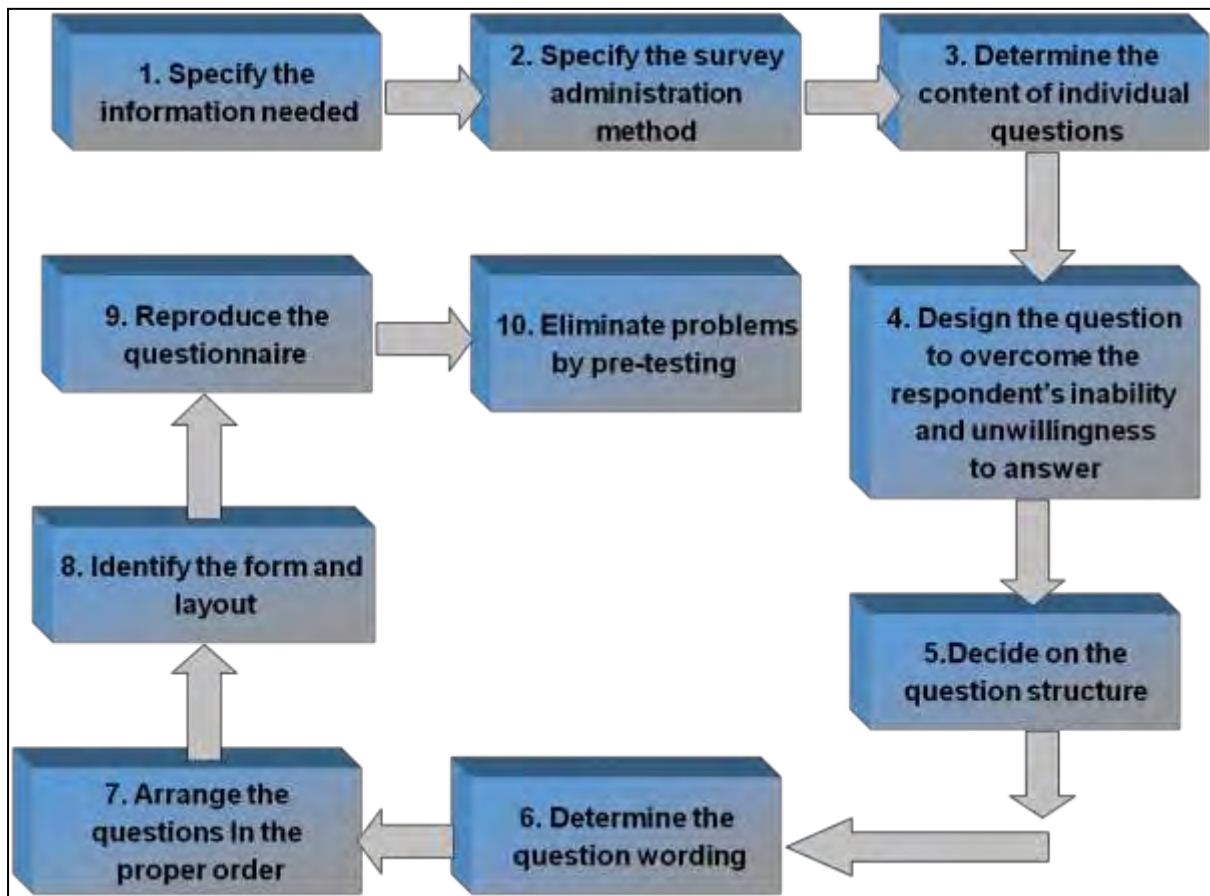
(Saunders, Lewis, and Thornhill, 2012)

Appendix #11: Methodological Choices



(Saunders, Lewis, and Thornhill, 2012)

Appendix #12: Steps of Survey Framework



Appendix #13: French version of the Online Survey

<https://docs.google.com/forms/d/1KmZGpGla00cZX19Ncg7kkgSsontU8R9ZveuRX8QxVJs/viewform>

ENCARTS PUBLICITAIRES ET PERCEPTIONS CULTURELLES

Cher lecteur, Chère lectrice,
Je m'appelle Cécile et je suis étudiante en Master Marketing. Mon objectif est de mieux comprendre votre culture d'un point de vue publicitaire. Ce questionnaire va donc parler d'encarts publicitaires pour cosmétiques dans les magazines. Je vous remercie de votre aide, et je vous souhaite une bonne lecture. -I

***obligatoire**

IMPLICATIONS CULTURELLES DANS LA PUBLICITE

Quel type de publicité préférez-vous ? *

- Belle
- Oranée pro
- Humoristique
- Érotisante

D'après vous, quel est l'élément le plus important dans une publicité ? *

- Le produit
- Le prix
- Le slogan
- Les couleurs

De votre point de vue, dans un encart publicitaire pour cosmétiques quel composant est obligatoire ? *

- Le slogan
- Le mannequin
- Le produit
- La marque

Pensez-vous que la présence de mannequins masculins dans un encart publicitaire pour cosmétiques est : *

1 2 3 4 5

Pas du tout dérangeante Extrêmement dérangeante

Lorsque vous regardez un magazine et que vous apercevez une publicité pour cosmétiques, quelle est la première chose que vous remarquez en général ? *

- La marque
- Le mannequin
- Le produit
- Le prix

Est-ce que le sens d'une publicité, qu'il soit positif ou négatif, affecte votre perception de la marque ? *

- Oui
- Non

Dans votre esprit, un encart publicitaire pour cosmétiques efficace devrait avoir : *

- Réponses variées
- Un joli design
- Une description des caractéristiques du produit
- Un slogan percutant
- Un beau mannequin

Continuer

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De toutes ces images, le produit par Google

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ENCARTS PUBLICITAIRES ET PERCEPTIONS CULTURELLES

*Obligatoire

ADAPTATION CULTURELLE DU MESSAGE PUBLICITAIRE

Est-ce que l'origine ethnique d'un mannequin a un impact sur votre interprétation d'un encart publicitaire pour cosmétiques ? *

1 2 3 4

Pas du tout offensé Extrêmement

Dans un magazine, seriez-vous offensé par une publicité française pour cosmétique mettant en avant : *

	Pas du tout offensé	Un peu offensé	Offensé	Très offensé
L'ethnicité	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
L'attraction sexuelle	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Le désir	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
La nudité	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Dans un magazine, seriez-vous offensé par une publicité chinoise pour cosmétique mettant en avant : *

	Pas du tout offensé	Un peu offensé	Offensé	Très offensé
L'ethnicité	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
L'attraction sexuelle	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Le désir	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
La nudité	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Si vous regardez un encart publicitaire pour cosmétiques dans un magazine, seriez-vous offensé par : *

	Pas du tout offensé	Un peu offensé	Offensé	Très offensé
Une marque française utilisant un mannequin Européen ?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Une marque française utilisant un mannequin Asiatique ?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Une marque chinoise utilisant un mannequin Européen ?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Une marque chinoise utilisant un mannequin Asiatique ?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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ENCARTS PUBLICITAIRES ET PERCEPTIONS CULTURELLES


*Obligatoire

INFLUENCES CULTURELLES DANS LES STRATEGIES PUBLICITAIRES

D'après vous, quelle marque est la plus connue ? *

- Lancôme
- Sephora
- L'Oréal
- Guerlain

Publicité N°1



LANCÔME PARIS

TECHNOLOGIE AIR & FLUID

LE FOND DE TEINT NUDE RÉINVENTÉ
UNE PERFECTION YESHÉE AUSSI LÉGÈRE QUE L'AIR

NOUVEAU
MIRACLE AIR DE TEINT
FLUIDE PERFECTEUR CRÉMEUX DE LAITIÈRE BIOTECH


Depuis 1953, L'Oréal a découvert sur Lancôme

Connaissez-vous que cette publicité est : *

(Obligatoire 11%)

- Belle
- Persuasifs
- Efficace
- Offensants

Publicité n°2



Pensez-vous que cette publicité est :*

(obligatoire) (12)

- Belle
- Efficace
- Offensante
- Plus appropriée que la précédente

Vous souciez-vous de la notoriété de la marque lorsque vous regardez une publicité dans un magazine ?*

1 2 3 4

Pas important Très important

Est-ce que la présence d'une célébrité dans un encart publicitaire pour cosmétiques dans un magazine influence votre façon de voir la marque ?*

1 2 3 4

Pas du tout Extrêmement

Appréciez-vous l'origine Française de la marque d'une publicité pour cosmétiques dans un magazine ?*

- Oui
- Non

Lorsque vous regardez un encart publicitaire pour cosmétiques dans un magazine, vous souciez-vous de la marque qui fait de la publicité ?*

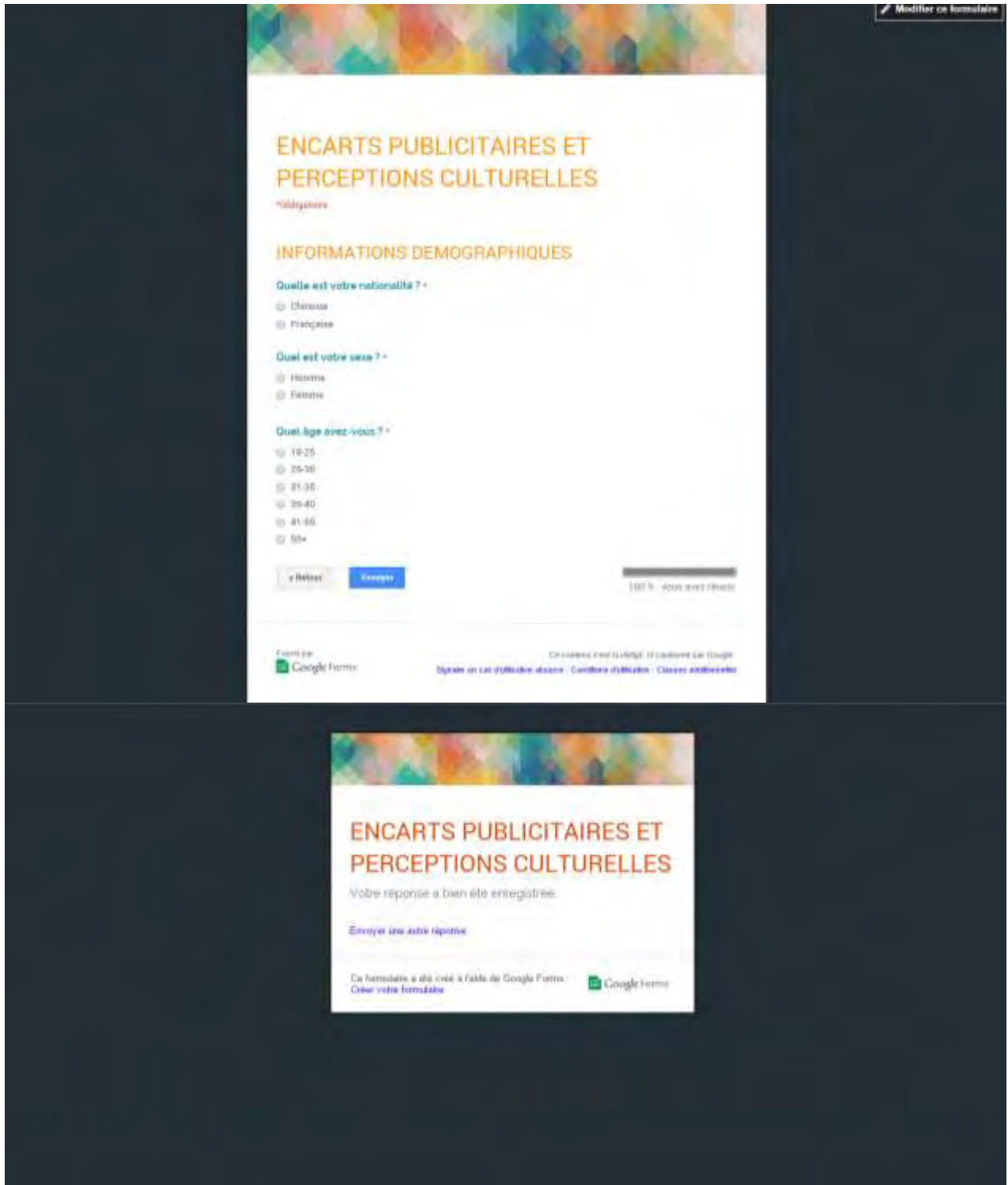
1 2 3 4

Pas important Très important

Terminé à 18 h

Financé par Google France

Créé avec le site de sondage en ligne par Diginet. [Ouvrir un jeu d'identification de jeu](#) · [Conditions d'utilisation](#) · [Classes d'abonnés](#)



Appendix #14: Translation Techniques

Table 11.4 Translation techniques for questionnaires

	Direct translation	Back-translation	Parallel translation	Mixed techniques
<i>Approach</i>	Source questionnaire to target questionnaire	Source questionnaire to target questionnaire; comparison of two new source questionnaires; creation of final version	Source questionnaire to target questionnaire by two or more independent translators; comparison of two target questionnaires; creation of final version	Back-translation undertaken by two or more independent translators; comparison of two new source questionnaires; creation of final version
<i>Advantages</i>	Easy to implement, relatively inexpensive	Likely to discover most problems	Leads to good wording of target questionnaire	Ensures best match between source and target questionnaires
<i>Disadvantages</i>	Can lead to many discrepancies (including those relating to meaning) between source and target questionnaire	Requires two translators, one a native speaker of the source language, the other a native speaker of the target language	Cannot ensure that lexical, idiomatic and experiential meanings are kept in target questionnaire	Costly, requires two or more independent translators. Implies that the source questionnaire can also be changed.

Source: developed from Usunier (1998) 'Translation techniques for questionnaires' in *International and Cross-Cultural Management Research*. Copyright © 1998 Sage Publications, reprinted with permission.

(Usunier, 1998; Saunders, Lewis, and Thornhill, 2012)

Appendix # 15: English Translation of the Survey

MAGAZINES' ADVERTISING AND CULTURAL PERCEPTIONS

Introduction to the research topic:

Hello reader!

My name is Cécile, I am a student in Master of Science in Marketing. My aim is to have a better understanding of your culture from an advertising context. This survey will talk about magazine ads for cosmetics products.

Thank you for helping me in my research, and have a nice survey reading :-)

I. Cultural Implications in Advertising

1) What type of ad do you prefer?

- Beautiful
- Price oriented
- Humoristic
- Emotional

2) According to you, what is the most important element in an ad?

- The product
- The price
- The slogan
- The colours

3) From your point of view, in an ad for cosmetics in magazines what component is obligatory?

- The slogan
- The model
- The product
- The brand

4) Do you think the presence of male models in ads for cosmetic products in magazines is:

- Not disturbing
- Slightly disturbing

- Very disturbing
- Extremely disturbing

5) When you are looking at a magazine and you see an ad for cosmetics, what is the first thing you notice generally?

- The brand
- The model
- The product
- The price

6) Does the meaning of an ad, whether it's positive or negative, affect your perception of the brand?

- Yes
- No

7) In your mind, an effective ad for cosmetics in magazines should have:

- A nice design
- A description of product characteristics'
- A striking slogan
- A beautiful model

II. Cultural Adaptation of the Advertising Message

8) Does the model's ethnicity impact your interpretation of an ad for cosmetics in magazines?

- Not at all
- Slightly
- Moderately
- Extremely

9) Would you be offended by a French ad for cosmetics in magazines featuring:

	Not offended	Somewhat offended	Offended	Very offended
Love				
Sexual attraction				
Desire				
Nudity				

10) Would you be offended by a Chinese ad for cosmetics in magazines featuring:

	Not offended	Somewhat offended	Offended	Very offended

Love				
Sexual attraction				
Desire				
Nudity				

11) If you are looking at an ad for cosmetics in magazines, would you be offended by:

	Not offended	Somewhat offended	Offended	Very offended
A French brand featuring a European model?				
A French brand featuring an Asian model?				
A Chinese brand featuring a European model?				
A Chinese brand featuring an Asian model?				

III. Cultural Influences on Advertising Strategies

12) According to you, which brand is the most famous?

- Lancôme
- Séphora
- L'Oréal
- Guerlain

Advertisement N°1



13) Do you think this ad is:
(Advertisement n°1)

- Beautiful
- Striking
- Effective
- Offensive

Advertisement n°2



14) Do you think this ad is:
(Advertisement n°2)

- Beautiful
- Effective
- Offensive
- More appropriate than the previous one

15) Do you care about the nationality of the brand when you see its ad in a magazine?

- Not important
- Somewhat important
- Important
- Very Important

16) Does the presence of a celebrity in an ad for cosmetics in magazines influence the way you see the brand?

- Not at all
- Slightly
- Moderately
- Extremely

17) Do you appreciate the French origin of the brand for an ad for cosmetics?

- Yes
- No

18) When you are looking at an ad for cosmetics in magazines, do you care about the brand that is advertising?

- Not important
- Somewhat important
- Important
- Very Important

IV. Demographics Information

19) What is your nationality?

- Chinese
- French

20) What is your gender?

- Male
- Female

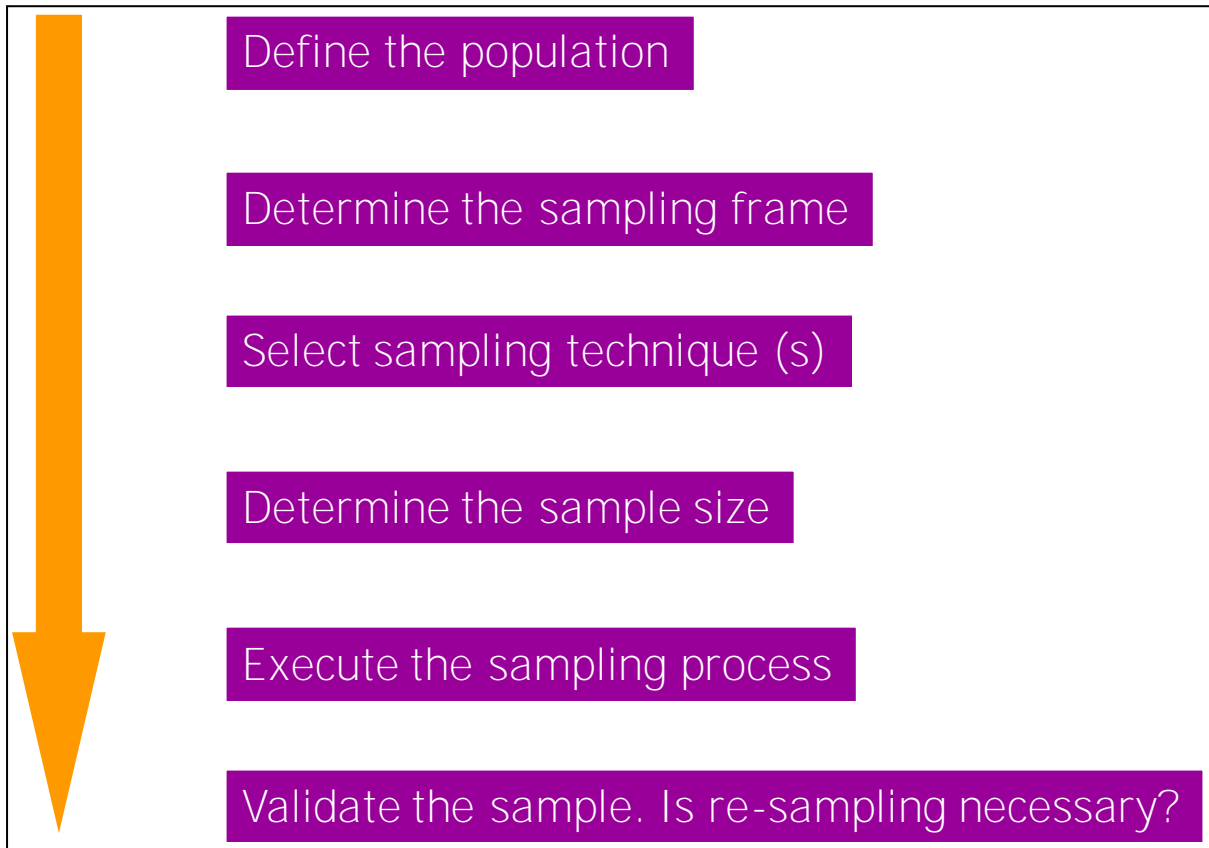
21) How old are you?

- 18-25
- 26-30
- 31-35
- 36-40
- 41-50
- 50+

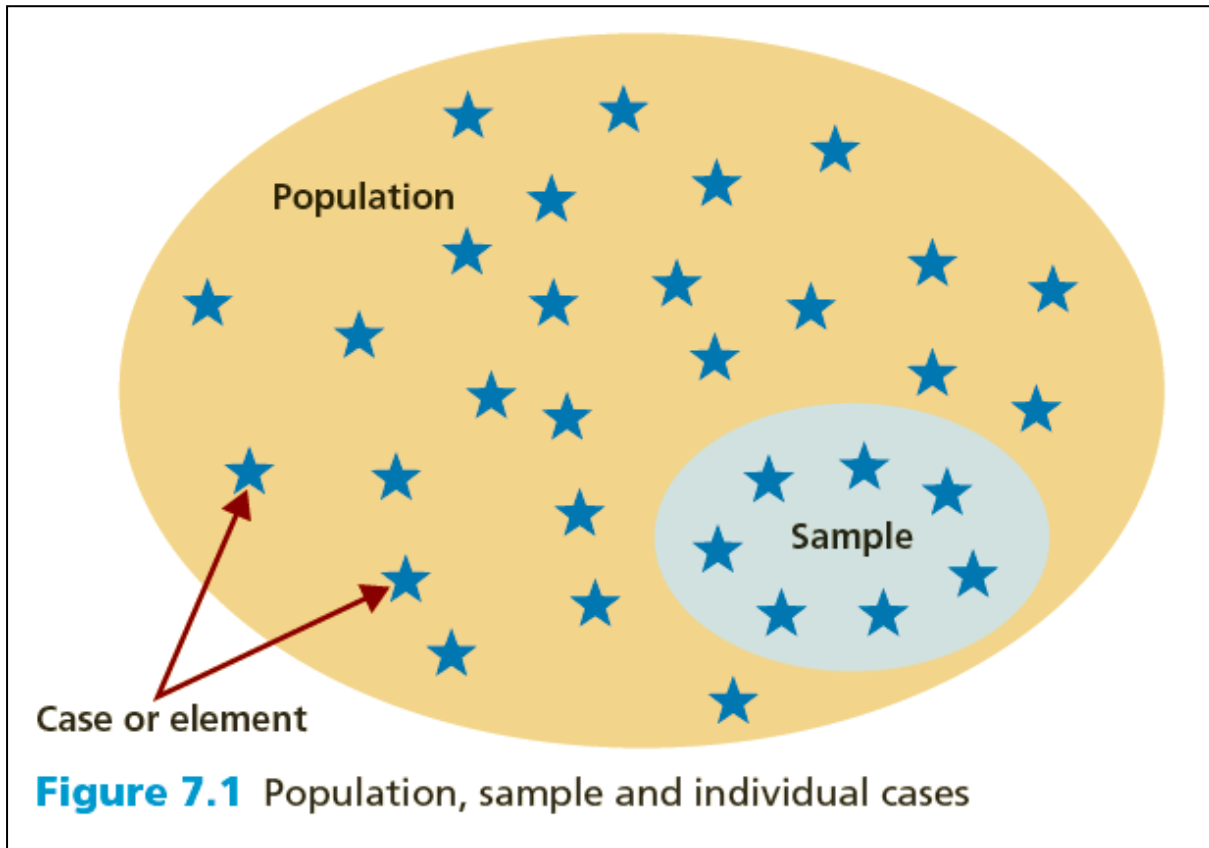
Appendix #16: Survey Map

	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	
RO1 To study the impact of Chinese culture on advertising in magazines for French cosmetic brands.	X	X	X	X		X					X											
RO2 To compare and contrast Chinese and french advertising appeals for cosmetics in magazines.	X	X			X		X	X	X	X	X											
RO3 To understand the role of women in Chinese magazines' advertising for cosmetics.									X	X			X	X								
RO4 To analyse advertising strategies in magazines of french cosmetics brands for the Chinese market.												X	X	X	X			X				
RO5 To explain the role played by the Chinese culture during the creation of advertising for cosmetics in magazines by french marketers for the Chinese market.															X	X	X	X				
	I. Cultural Implications in Advertising							II. Cultural Adaptations of the Advertising Message				III. Cultural Influences on Advertising Strategies						IV. Advertising Appeals (continued)				

Appendix #17: Sampling Design Process

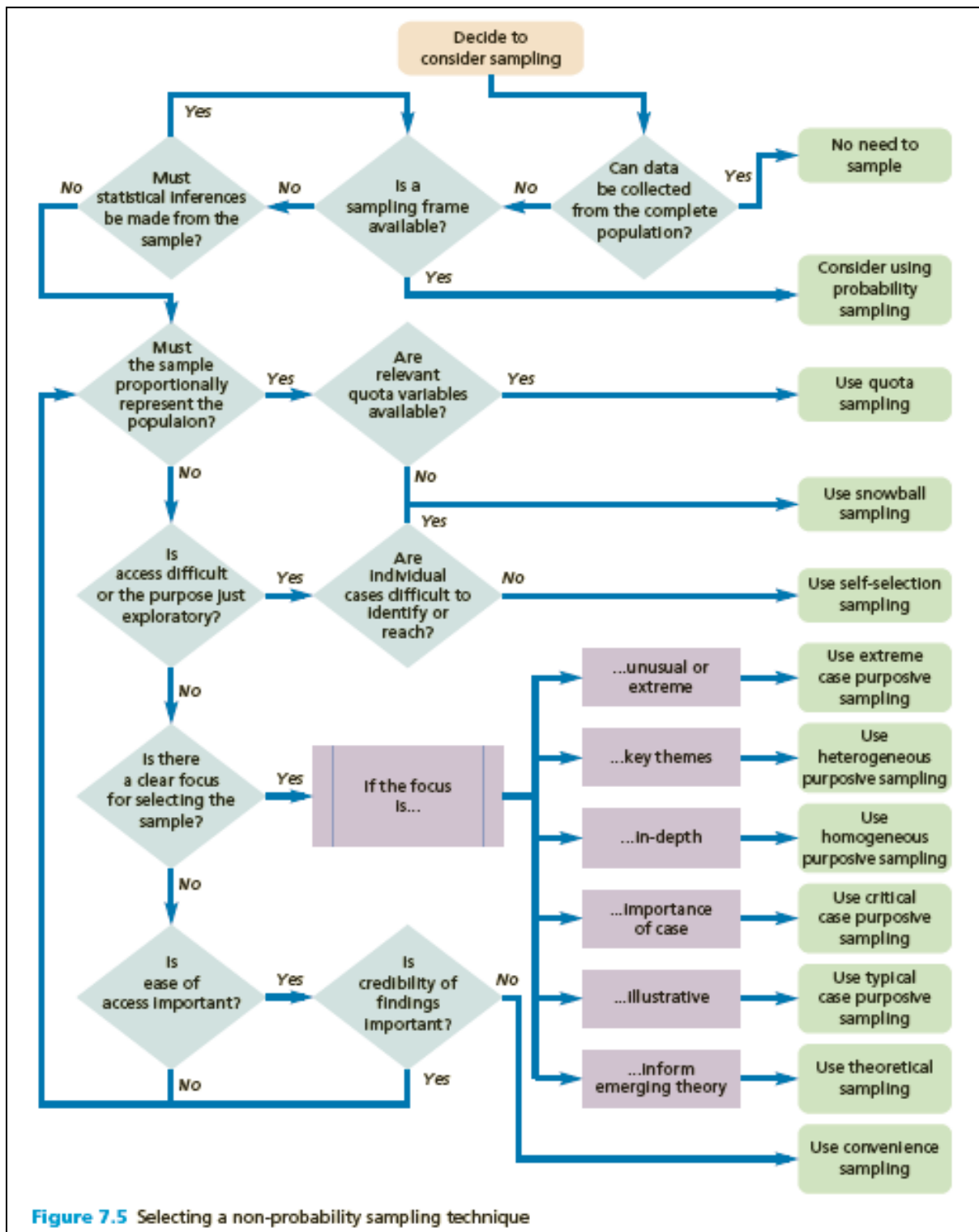


Appendix # 18: Population, Sample, Element



(Saunders, Lewis, and Thornhill, 2012)

Appendix #19: Non-probability Sampling Technique



(Saunders, Lewis, and Thornhill, 2012)

Appendix #20: Sampling Techniques

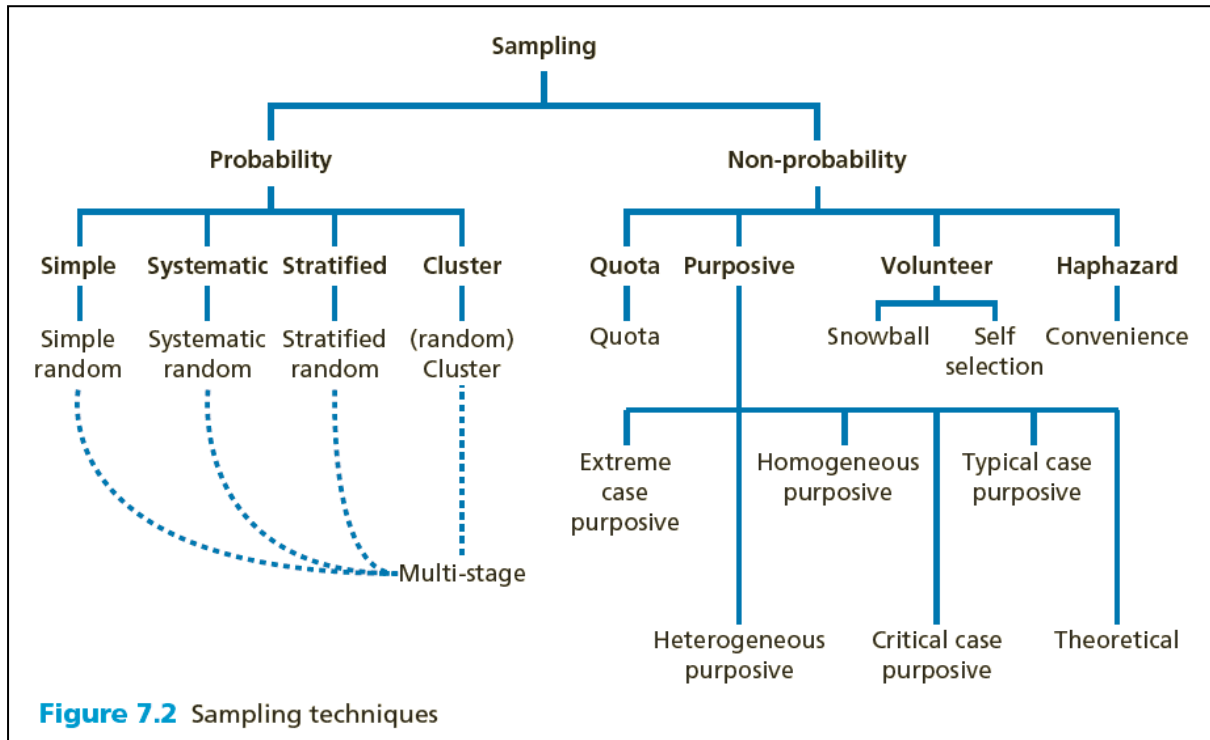


Figure 7.2 Sampling techniques

(Saunders, Lewis, and Thornhill, 2012)

Appendix #21: Internet-mediated Questionnaire

(Saunders, Lewis, and Thornhill, 2012)

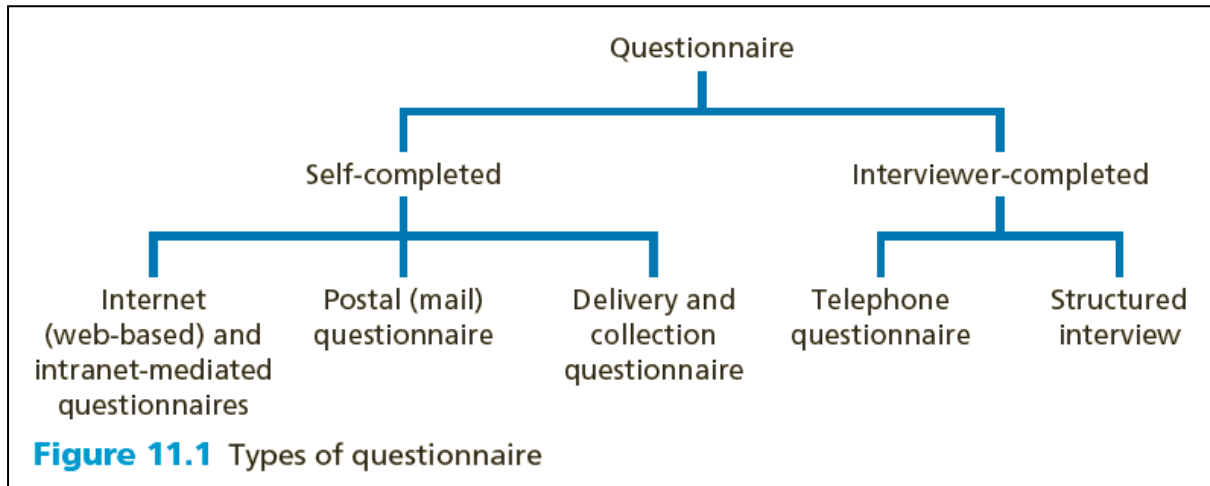
Table 11.1 Main attributes of questionnaires

Attribute	Internet- and intranet-mediated
Population's characteristics for which suitable	Computer-literate individuals who can be contacted by email, or accessed using the Internet or intranet
Confidence that right person has responded	High if using email
Likelihood of contamination or distortion of respondent's answer	Low
Size of sample	Large, can be geographically dispersed
Likely response rate ^a	Variable, 30–50% reasonable within organisations/via intranet, 11% or lower using Internet
Feasible length of questionnaire	Equivalent of 6–8 A4 pages, minimise scrolling down
Suitable types of question	Closed questions but not too complex; complicated sequencing fine if uses software; must be of interest to respondent
Time taken to complete collection	2–6 weeks from distribution (dependent on number of follow-ups)
Main financial resource implications	If via a web page, web page design. Subscription to online software
Role of the interviewer/field worker	None
Data input ^b	Automated

^aDiscussed in Chapter 7. ^bDiscussed in Section 12.2. ^cComputer-aided teleph

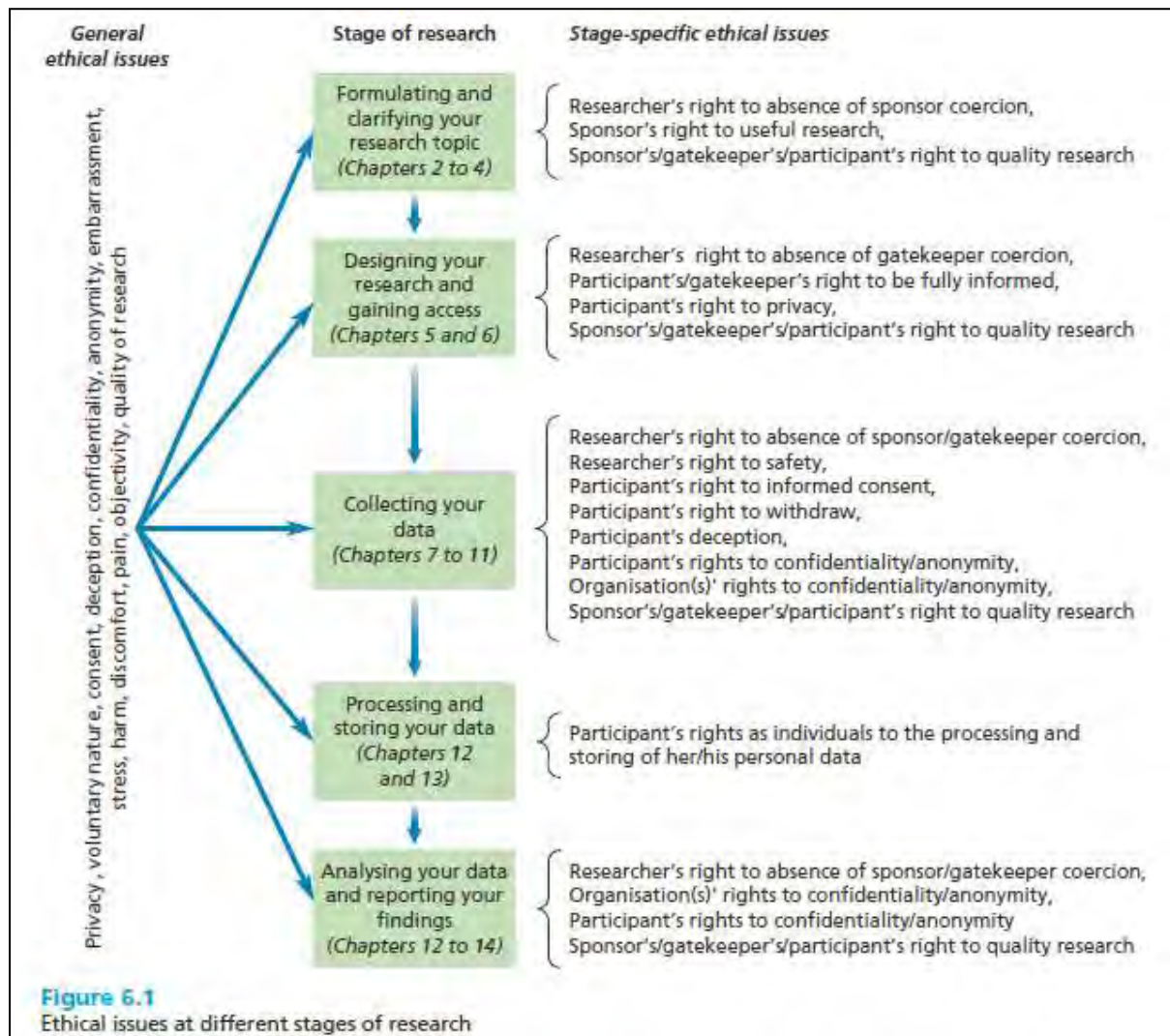
Sources: Authors' experience; Baruch and Holtom (2008); deVaus (2002); Dillm

Appendix #22: Type of Questionnaire



(Saunders, Lewis, and Thornhill, 2012)

Appendix #23: Ethical Issues



(Saunders, Lewis, and Thornhill, 2012)

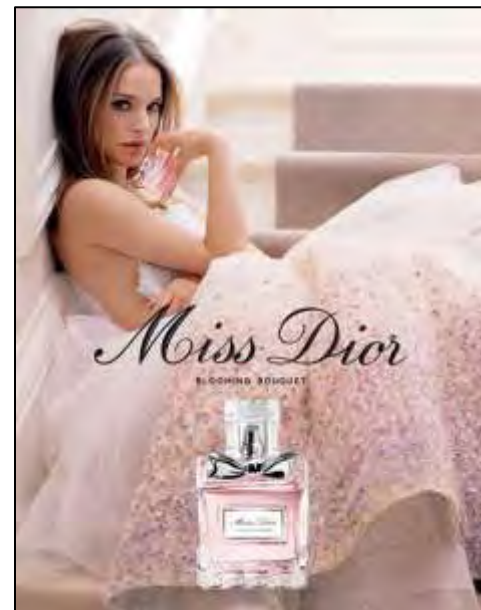
Appendix #24: Extract of the Database

I. Cultural Implications In Advertising									
1	2	3	4	5	6	7			
Q1: What type of ad do you prefer?	Q2: According to you, what is the most important element in an ad?	Q3: From your point of view, in an ad for cosmetics in magazines, what component is obligatory?	Q4: Do you think the presence of men models in ads for cosmetics products in magazines is:	Q5: When you are looking at a magazine and you see an ad for cosmetics, what is the first thing you notice generally?	Q6: Does the meaning of an ad, whether it's positive or negative, affect your perception of the brand?	Q7 (R1): In your mind, an effective ad for cosmetics in magazines should have:	Q7 (R2): In your mind, an effective ad for cosmetics in magazines should have:	Q7 (R3): In your mind, an effective ad for cosmetics in magazines should have:	Q7 (R4): In your mind, an effective ad for cosmetics in magazines should have:
Humorous	The price	The model	Disturbing	The price	Yes	A nice design			A striking slogan
Humorous	The product	The product	Disturbing	The brand	Yes	A nice design			A striking slogan
Beautiful	The slogan	The product	Not disturbing	The model	Yes			A description of product characteristics	A striking slogan
Beautiful	The slogan	The product	Not disturbing	The brand	No	A nice design		A description of product characteristics	A striking slogan
Humorous	The slogan	The brand	Very disturbing	The brand	Yes	A nice design	A beautiful model	A description of product characteristics	
Humorous	The slogan	The product	Very disturbing	The model	Yes	A nice design		A description of product characteristics	A striking slogan
Beautiful	The product	The product	Not disturbing	The brand	Yes	A nice design		A description of product characteristics	
Humorous	The product	The model	Extremely disturbing	The brand	No		A beautiful model	A description of product characteristics	
Humorous	The product	The model	Not disturbing	The brand	No	A nice design	A beautiful model	A description of product characteristics	
Humorous	The colours	The product	Not disturbing	The model	Yes	A nice design	A beautiful model	A description of product characteristics	
Beautiful	The colours	The product	Not disturbing	The product	Yes	A nice design	A beautiful model	A description of product characteristics	A striking slogan
Humorous	The product	The model	Disturbing	The brand	Yes	A nice design		A description of product characteristics	A striking slogan
Humorous	The product	The brand	Disturbing	The model	No		A beautiful model	A description of product characteristics	A striking slogan
Beautiful	The colours	The product	Not disturbing	The model	No		A beautiful model	A description of product characteristics	A striking slogan
Humorous	The slogan	The model	Very disturbing	The model	No		A beautiful model	A description of product characteristics	
Beautiful	The product	The product	Not disturbing	The brand	No	A nice design		A description of product characteristics	A striking slogan
Beautiful	The product	The product	Very disturbing	The model	Yes	A nice design		A description of product characteristics	
Beautiful	The product	The product	Not disturbing	The model	No	A nice design		A description of product characteristics	A striking slogan
Humorous	The product	The product	Very disturbing	The brand	No	A nice design	A beautiful model	A description of product characteristics	A striking slogan
Humorous	The colours	The product	Not disturbing	The model	Yes	A nice design		A description of product characteristics	A striking slogan
Beautiful	The colours	The model	Not disturbing	The model	Yes	A nice design	A beautiful model	A description of product characteristics	A striking slogan
Humorous	The slogan	The product	Disturbing	The brand	Yes	A nice design		A description of product characteristics	A striking slogan
Beautiful	The slogan	The brand	Disturbing	The brand	Yes	A nice design			A striking slogan
Humorous	The product	The product	Very disturbing	The product	No	A nice design			A striking slogan
Emotional	The slogan	The slogan	Not disturbing	The model	Yes	A nice design			A striking slogan
Emotional	The colours	The brand	Not disturbing	The model	Yes	A nice design	A beautiful model		
Humorous	The price	The product	Not disturbing	The model	Yes	A nice design			A striking slogan
Humorous	The product	The product	Not disturbing	The model	Yes	A nice design		A description of product characteristics	
Emotional	The colours	The product	Disturbing	The model	Yes	A nice design		A description of product characteristics	
Emotional	The product	The brand	Disturbing	The model	Yes	A nice design			A striking slogan
Emotional	The slogan	The brand	Very disturbing	The brand	Yes	A nice design	A beautiful model		A striking slogan
Emotional	The slogan	The brand	Very disturbing	The brand	Yes	A nice design	A beautiful model		A striking slogan
Emotional	The product	The product	Disturbing	The brand	Yes	A nice design			A striking slogan
Humorous	The slogan	The brand	Not disturbing	The model	Yes	A nice design		A description of product characteristics	
Humorous	The slogan	The product	Not disturbing	The model	Yes	A nice design			A striking slogan
Humorous	The product	The brand	Not disturbing	The model	Yes			A description of product characteristics	
Humorous	The slogan	The slogan	Not disturbing	The model	Yes	A nice design			A striking slogan
Beautiful	The product	The product	Not disturbing	The model	Yes			A description of product characteristics	A striking slogan
Humorous	The product	The brand	Disturbing	The model	Yes		A beautiful model	A description of product characteristics	
Humorous	The slogan	The model	Not disturbing	The brand	Yes	A nice design	A beautiful model		
Beautiful	The colours	The product	Not disturbing	The price	No	A nice design	A beautiful model		
Beautiful	The product	The brand	Disturbing	The price	No			A description of product characteristics	
Emotional	The colours	The brand	Very disturbing	The model	Yes	A nice design	A beautiful model		
Beautiful	The slogan	The brand	Not disturbing	The brand	No	A nice design		A description of product characteristics	
Beautiful	The product	The product	Very disturbing	The model	Yes	A nice design			A striking slogan
Beautiful	The product	The model	Disturbing	The model	No	A nice design	A beautiful model		
Humorous	The product	The product	Not disturbing	The price	No	A nice design		A description of product characteristics	

III. Cultural Influences on Advertising Strategies							IV. Demographics Information		
12	13	14	15	16	17	18	19	20	21
Q12: According to you, which brand is the most famous?	Q13: Do you think this ad is:	Q14: Do you think this ad is:	Q15: Do you care about the nationality of the brand when you see its ad in a magazine?	Q16: Does the presence of a celebrity in an ad for cosmetics in magazines influence the way you see the brand?	Q17: Do you appreciate the French origin of the brand for an ad for cosmetics?	Q18: When you are looking at an ad for cosmetics in magazines, do you care about the brand which is advertising?	Q19: What is your nationality?	Q20: What is your gender?	Q21: How old are you?
L'Oréal	Beautiful	Effective	Somewhat important	Moderately	Yes	Very important	French	Male	18-25
L'Oréal	Striking	Beautiful	Very important	Not at all	Yes	Very important	French	Female	18-25
L'Oréal	Beautiful	Beautiful	Not important	Moderately	No	Not important	French	Female	36-40
Lancôme	Beautiful	Effective	Important	Slightly	Yes	Somewhat important	French	Female	18-25
L'Oréal	Beautiful	Beautiful	Somewhat important	Moderately	Yes	Somewhat important	French	Female	18-25
Lancôme	Beautiful	Effective	Not important	Moderately	Yes	Very important	French	Female	18-25
L'Oréal	Striking	Offensive	Very important	Slightly	Yes	Very important	French	Female	18-25
Lancôme	Beautiful	More appropriate	Important	Not at all	Yes	Somewhat important	French	Male	18-25
L'Oréal	Offensive	Offensive	Important	Moderately	Yes	Somewhat important	French	Male	18-25
L'Oréal	Beautiful	Beautiful	Not important	Not at all	Yes	Important	French	Female	18-25
L'Oréal	Effective	Effective	Not important	Moderately	Yes	Very important	French	Male	18-25
L'Oréal	Beautiful	Beautiful	Important	Moderately	Yes	Important	French	Male	18-25
L'Oréal	Beautiful	Beautiful	Somewhat important	Not at all	No	Not important	French	Male	18-25
L'Oréal	Beautiful	Effective	Not important	Not at all	Yes	Very important	French	Female	18-25
L'Oréal	Beautiful	More appropriate	Not important	Not at all	Yes	Important	French	Female	18-25
Guerlain	Beautiful	Beautiful	Not important	Not at all	Yes	Not important	French	Female	26-30
L'Oréal	Beautiful	More appropriate	Not important	Not at all	No	Important	French	Female	18-25
L'Oréal	Effective	Beautiful	Very important	Moderately	No	Somewhat important	French	Female	18-25
L'Oréal	Beautiful	Effective	Somewhat important	Moderately	Yes	Important	French	Male	18-25
L'Oréal	Striking	More appropriate	Not important	Not at all	Yes	Not important	French	Female	18-25
L'Oréal	Beautiful	Effective	Somewhat important	Moderately	Yes	Somewhat important	French	Male	18-25
L'Oréal	Striking	Beautiful	Somewhat important	Not at all	Yes	Important	French	Male	18-25
L'Oréal	Beautiful	Effective	Somewhat important	Moderately	Yes	Important	French	Female	26-30
Séphora	Beautiful	Effective	Very important	Moderately	Yes	Important	French	Male	18-25
Lancôme	Beautiful	Beautiful	Not important	Not at all	Yes	Important	French	Female	41-50
L'Oréal	Striking	Effective	Important	Extremely	Yes	Important	French	Female	18-25
L'Oréal	Beautiful	Beautiful	Not important	Slightly	No	Somewhat important	French	Female	18-25
L'Oréal	Beautiful	Beautiful	Not important	Not at all	No	Important	French	Female	18-25
L'Oréal	Beautiful	Effective	Not important	Slightly	Yes	Somewhat important	French	Female	18-25
L'Oréal	Effective	Effective	Important	Extremely	No	Important	French	Male	18-25
Guerlain	Beautiful	Offensive	Important	Extremely	Yes	Somewhat important	French	Male	18-25
Guerlain	Beautiful	Offensive	Important	Extremely	Yes	Somewhat important	French	Male	18-25
Séphora	Beautiful	Effective	Somewhat important	Moderately	Yes	Important	French	Male	18-25
L'Oréal	Effective	Effective	Very important	Moderately	Yes	Important	French	Female	18-25
Guerlain	Effective	Effective	Not important	Not at all	Yes	Not important	French	Female	41-50
L'Oréal	Beautiful	Effective	Not important	Slightly	Yes	Important	French	Male	31-35
L'Oréal	Beautiful	Effective	Not important	Extremely	Yes	Important	French	Female	18-25
L'Oréal	Effective	Effective	Important	Slightly	Yes	Important	French	Male	31-35
L'Oréal	Striking	Effective	Not important	Slightly	Yes	Somewhat important	French	Male	18-25
L'Oréal	Beautiful	Effective	Not important	Extremely	No	Very important	French	Female	18-25
L'Oréal	Beautiful	Effective	Not important	Not at all	No	Not important	French	Female	41-50
L'Oréal	Beautiful	Beautiful	Somewhat important	Moderately	Yes	Important	French	Female	26-30
L'Oréal	Striking	Beautiful	Somewhat important	Extremely	Yes	Somewhat important	French	Male	50+
L'Oréal	Beautiful	More appropriate	Not important	Not at all	Yes	Important	French	Female	50+
L'Oréal	Beautiful	Beautiful	Not important	Extremely	Yes	Important	French	Female	26-30
Lancôme	Beautiful	Beautiful	Not important	Not at all	Yes	Not important	French	Male	50+
L'Oréal	Beautiful	Beautiful	Somewhat important	Slightly	Yes	Somewhat important	French	Female	26-30

Appendix #25: Ads of Cosmetics in French Magazines

- Perfume advertisements



- Make-up advertisements



Appendix #26: Watson Box

WHAT?	WHY?
<p>I would like to understand how marketers adapt their advertising strategies according to the country targeted. Moreover, how French marketers built their magazine's advertising campaign for the Chinese market. Besides, what's the importance of the culture in the advertising process?</p> <p>Furthermore, I would like to know how Chinese people react and perceived magazine's advertising in general, and more particularly magazine's advertising of French cosmetics brands.</p>	<p>This research will be interesting since it will help to understand the Chinese culture and their perception in front of advertising.</p> <p>Thus, it could be comparing with French culture, and may become useful to know mistakes to avoid for advertising in China.</p> <p>Moreover, it's important to analyse how brand can apply different advertising strategies for the same product, but selling in different countries.</p>
HOW – conceptually?	HOW – practically?
<p>As my research is about advertising strategies and customers, I will have to use several courses theories :</p> <ul style="list-style-type: none"> • Marketing; international marketing strategies • Communication; cross-culture communication • Advertising; international advertising • Consumer Behaviour; understand the perception of the consumer • Sociology; influence of the culture on people behaviour. 	<p>The research methods will be quantitative:</p> <ul style="list-style-type: none"> • Quantitative research methods will allow getting figures. I would like to administrate a survey via e-mail.