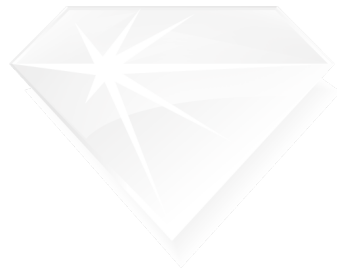


ADVERTISING STRATEGY OF ONLINE ADVERTISEMENTS



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ADVERTISING STRATEGY OF ONLINE ADVERTISEMENTS



Deng Shiqi

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This Independent Study Manuscript Presented to
the Graduate School of Bangkok University

in Partial Fulfillment

of the Requirements for the Degree

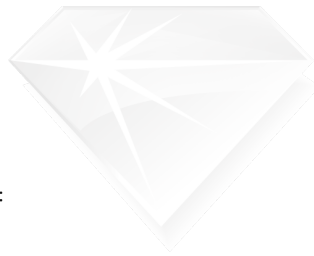
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ABSTRACT

This study aims to investigate the advertising strategy of cosmetic brand, "Perfect Diary" in two social media platforms, Weibo and Xiaohongshu (RED). Data samples were purposively selected from its advertisements published during June 2018 and June 2020. With the use of quantitative content analysis, advertising appeal, message strategy and execution of the 200 advertisements were examined. The analysis results show the different use of advertising strategies in two different platforms. In terms of advertising appeal, Weibo is dominated by emotional appeal whereas Xiaohongshu (RED) is dominated by rational appeal. In terms of message strategy, Weibo focuses more on the use of the "Ritual View," which emphasizes consumer's self, while Xiaohongshu (RED) showed a tendency to adopt the "Transmission View," which emphasizes the situation in which the product is seen as part of Xiaohongshu (RED) and addresses the situation in which the product is seen as part of a consumer's routine. In terms of message execution, it was found that Weibo used celebrity endorsement the most, while Xiaohongshu (RED) used demonstration the most.

Keywords: *Communication, Cosmetics Brand, Sina Weibo, Xiaohongshu (RED), Advertising Strategy, Creative Strategy*

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With full of memories and a thousand thoughts in my mind, once again I stood at a turning point in my life. Completing my independent study (IS) is the best way to summarize my graduate studies. My academic advisor, Associate Professor Dr. Ratanasuda Punnahitanond or Dr. Su, has put in countless hours of work from choosing the topic, drafting the outline, revising and finalizing this independent study (IS) until its completion. Dr. Su led me into a field of academic research that I had never experienced before, taught me how to think, how to research, how to analyze data, and let me understand communication research more easily, which is a significant change in the way of thinking. Dr. Su's attentive teaching is not only limited to academics, but also in life, she is amiable, and easy to approach. I am grateful to my advisor, who has helped me to become more mature by depicting heavy strokes on the road of growth in my life. I would like to express my heartfelt gratitude to my advisor!

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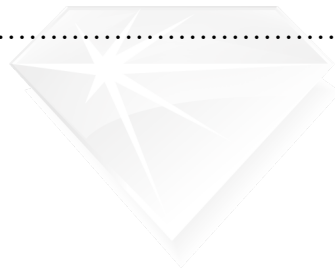
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CHAPTER 1

INTRODUCTION

This chapter introduces the background information for online advertisements and advertising trend in China. It is then followed by rationale and problem statements, objectives and scope of the study, and research questions. Significance of the study and definitions of important terms are also provided.

1.1 Background of the Study

The mushrooming of online and social media platforms in present time has greatly altered our work and leisure activities. Along with the advancement in mobile technologies, especially with the introduction and popularization of smart phones, many have spent significant portions of their time online, either to interact with others or to search for information. Concurrently, shaped by social media contemporary web contents appear to be increasingly defined through its interconnectedness and uncontrollable nature. Noticeably, the ways in which consumers communicate with one another, search and exchange information about products and services have also changed significantly over the last decade (Hennig-Thurau, Malthouse, Friege, Gensler, Lobschat, Rangaswamy et al., 2010). More specifically, with the introduction of Web 2.0, social media provide consumers with a completely new way in sharing their views, opinions and purchase-related experiences with others. The critical difference between the traditional web and Web 2.0 is that the latter empowers its users by allowing them to generate and publish contents which used to be controlled by companies, organizations and other social

institutions (Brown, Broderick & Lee, 2007). The user-generated content (UGC) on Web 2.0 marks a major change in the way in which information on the Internet is searched, gathered, produced, disseminated and consumed. For now, it is the consumers who begin to generate information and content in large quantity for others within the online community.

As noted in Azar, Machado, Carvalho and Mendes (2016), a significant amount of these online activities was consumption-related or brand-related. Apparently, the new online platforms, such as webpages, weblogs, discussion forums, review websites, newsgroup, e-bulletin, or social networking sites (SNS) have provided consumers with an excitingly new way to obtain and share their ideas, opinions and experiences about products and services with others across time and space (Duan, Gu & Whinston, 2008; Forman, Ghose & Wiesenfel, 2008). These new online platforms offer consumers with convenient access to reviews, opinions, and post-purchase experiences in regards to various products and services. Everyday millions of people either share their opinions and experiences about a particular product or services on social media, or passively consume the statements made by others (Kaplan & Haenlein, 2010). The convenience in accessing information means that one can not only find consumer reviews about household appliances but also those about hotels, restaurants or car rental services. Market research data point out that more and more consumers are using the Internet to search for information about products and services, or to look for opinions and experiences from other consumers before making a purchase decision (Morrison, Su, O' Leary & Cai, 2001). Meanwhile, it is equally convenient for consumers to share and contribute their experiences, opinions and knowledge about a particular product or service with

others online. It was noted that such product-related reviews could have significant impact on other consumers, which is capable of creating awareness, and thereby shapes their attitudes about particular products/services (Lopez & Sicilia, 2014; Vermeulen & Seegers, 2009). These opinions and reviews are not only important for consumers but also for manufacturers and service providers. It was argued that the new way of information flow on social media, in terms of its content and patterns of dissemination, would ultimately impact on consumers' decision-making process and corporate's sales revenue (Barnes & Jacobsen, 2014).

Against this new context of communication environment, there also emerges the concept of digital advertising. It is argued in Dickey and Lewis (2011, p. 5) that "Various forms of Internet advertising have come and gone. The bottom line is that firms with business models that focus on advertising revenue must find a way to deliver relevant and targeted ads to potential customers on their websites and in other digital media". Indeed, it is hard to imagine in the contemporary world where an effectively placed marketing plan that does not call for the power of the Internet and mobile marketing.

1.2 Rationale and Problem Statement

Chinese beauty culture has a long history, dating back to the Neolithic era, and is an indispensable part of human life (Su, 2016). With the improvement of income levels, China's cosmetics market has developed rapidly and has become the second-largest cosmetics market in the world (CCTV.com, 2021). With the rising Chinese "beautiful economy" and the continuous development of Internet and mobile communication technologies, the future advertising market will continue to expand.

Online media advertising, has become an inescapable enabler and new placement channel for the advertising industry, becoming an important marketing communication strategy for brand competition.

As for cosmetics in China's advertising market, whether the industry as a whole or the owners of individual advertising, marketing costs are firmly at the forefront in the network transmitting age. In light of this trend, cosmetic advertising will continue to grow at a faster rate. Therefore, how to maintain the loyalty of existing users and attract new users to recognize the brand is a common problem faced by all cosmetic brands in China.

1.2.1 Overview of the Development of Cosmetics Industry in China

The development of China's cosmetics industry has a long history. It is roughly divided into four stages: 1) early stage, 2) slow development stage, 3) rapid development stage; 4) standard development stage. According to Chen (2018), China is one of the first countries in the world to use cosmetics. There are records of drawing eyebrows and lips in our ancient texts. During the slow development stage, the production of cosmetics in China was in the state of small family workshops. In the early 20th century, China's cosmetic production gradually became industrialized. However, due to the low standard of living of the people and the confinement of traditional concepts, development was very slow.

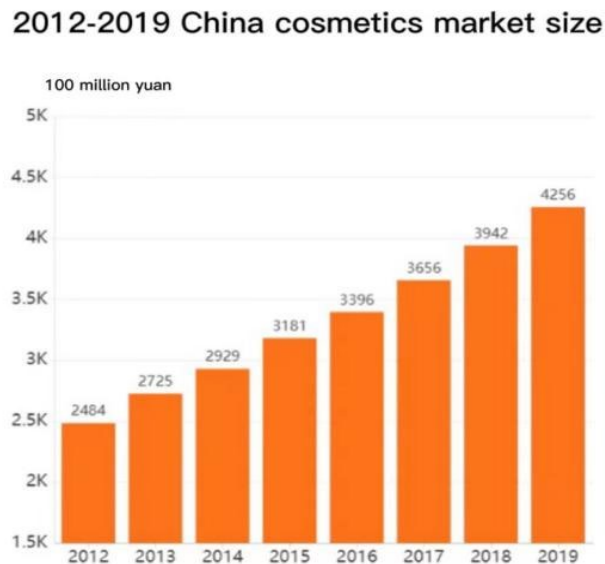
As for the rapid development stage, with the rapid development of the national economy and the continuous improvement of people's living standard improved in the 1980s, people's concept of beauty deepened and their living habits gradually changed. The cosmetics industry flourished like mushrooms, and the system of the cosmetics industry also extended from the light industrial system

to other systems (Xu & Guang, 2008).

During the standard development stage, the state has formulated relevant laws and regulations in order to better meet the needs of consumers so that the cosmetics industry has embarked on a standardized development path. In early 1990s, China's market economy system facilitated more foreign companies to accelerate their entry into China in order to expand their market share and further seize the Chinese market. Many foreign high-end cosmetic brands flocked to China. Under the conditions of economic development and policy support, the continuous influx of foreign brands and the increasing number of newly established Chinese brands have further boosted the Chinese cosmetics market.

Since 2003, foreign brands, domestic product lines, and target consumer groups have overlapped, resulting in unprecedented competition in the market. China's cosmetics industry has grown at a compound growth rate (CAGR) of 9.1% from 2009-2018, which is above the global average annual CAGR of 7.3% (Wang, 2019). Facing the huge consumer market and high-speed growth rate of cosmetics in China, the size of China's cosmetics market has grown from 248.4 billion yuan in 2012 to 4256 billion yuan in 2019 (see Figure 1.1). This also has resulted in the increasingly fierce brand competition, where use of advertising has become one of the most important ways of brand marketing.

Figure 1.1: China's Cosmetic Market Size



Source: *Cosmetics industry data analysis: China's cosmetics market will reach 455.3 billion yuan in 2021*. (2021). Retrieved from <https://www.iimedia.cn/c1061/77155.html>.

1.2.2 Rise of China's Domestic Cosmetics Brands

Beginning since the 1980s, Europe, America, Japan and Korea beauty giants have all tried to enter into China's uncharted cosmetic territory. In the past 30 years, cosmetic brands from these countries come to be recognized as being synonymous with high-end, sophisticated. With their endless new products launches and strong marketing presence, cosmetic giants from these countries had firmly grasped the discourse of China's domestic beauty and personal care industry. It is noted that till the year of 2010, foreign beauty products still holds up to 90% of the cosmetic market in China ("The rise of the national trend of beauty", 2020).

Despite of the aggressive marketing strategies from foreign cosmetic brands, Younger generation of Chinese consumers are increasingly drawn to domestic brands and products that often feature traditional Chinese styles and culture, a trend known as *Guochao* (国潮).¹ It is noted that China's homegrown cosmetics industry is at the forefront of the *Guochao* trend. A 2019 study by Gartner found that the percentage of China's beauty brands using 'made-in-China'-related keywords for their online product listings increased from less than 40% in 2017 to 72% by December 2018—a testament to the *Guochao* trend in China's fast-growing cosmetics market.

As noted by Han, a senior analyst from Equities Eastspring China, that conclude that as of in 2020, domestic brands had occupied nearly half of the position on the top 10 chart of the most popular cosmetic brands in China. Brands such as “Florasis” and “Perfect Diary” brands have even surpassed international brands such as ESTÉE LAUDER². Among them, the beauty brand Perfect Diary is typical for its high sales volume, strong cultural elements and direct-to-consumer, social media-centric advertising campaigns. As noted in Al-Awsat (2020), a news report from *The Business Times*, China's cosmetic brand “Perfect Diary” has emerged as an unicorn in 2016 and since then grown into one of the major beauty giant by benefiting from the e-commerce tide in China, trailing only L'Oreal and LVMH in one of the largest cosmetic markets in the world.

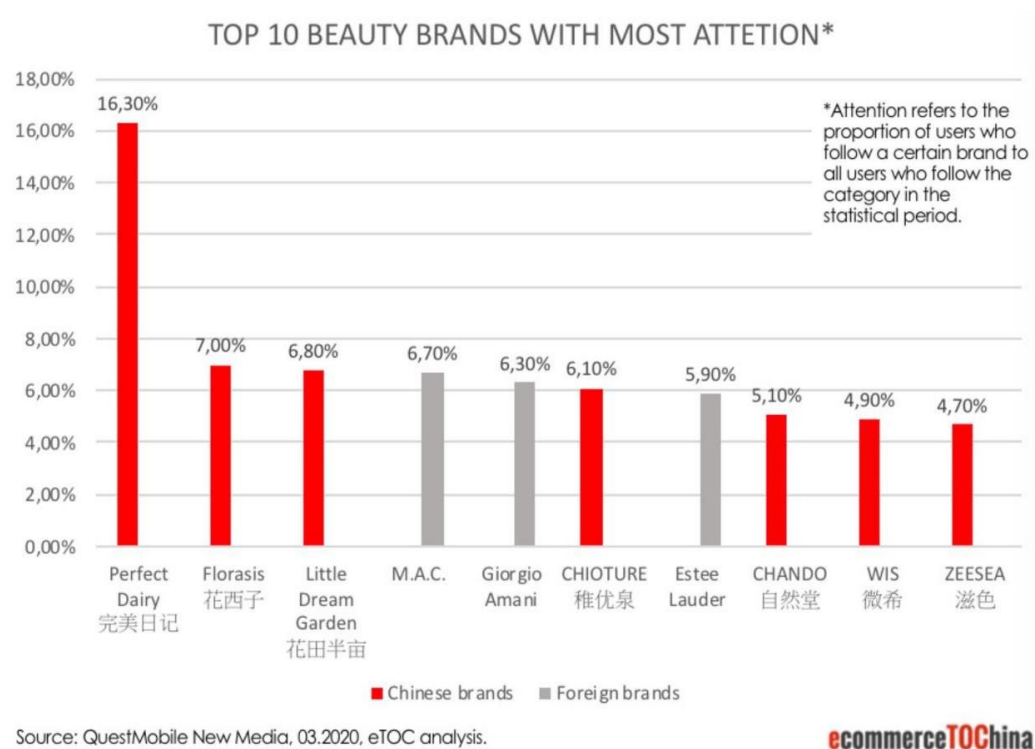
According to an recent industry report released by QuestMobile

¹ For more on “*Guochao*”, see <https://www.contagious.com/news-and-views/China-beauty-brands-gaining-on-international-cosmetics-giants>

² See Han, *China's homegrown beauty brands ride the Guo Chao wave*, <https://www.eastspring.com/insights/china-s-homegrown-beauty-brands-ride-the-guo-chao-wave>, 2020.

(“The emerging success of Chinese beauty brands”, 2022), 37 domestic brands were listed among the top 100 cosmetic/beauty brands in China’s domestic market. In the meanwhile, Perfect Diary topped the list by a landslide (see Figure 1.2).

Figure 1.2: Top 10 Beauty Brands in China’s Domestic Market



Source: *The emerging success of Chinese beauty brands case studies.* (2022).

Retrieved from <https://ecommercetochina.com/the-emerging-success-of-chinese-beauty-brands-case-studies/>.

1.2.3 The Evolution of Advertising Media in China

According to Huang and Jiang (2011), in the early 1815 China's journalism industry began to take off, and commercial newspapers gradually developed into the mainstream of the newspaper industry. Du (2013) noted that radio ads and movie ads began to appear around 1920, marking advertising in a wider space to more consumers to disseminate information about goods. The People's Republic of China's first television station, Beijing Television (now CCTV), broadcasting in 1958. In 1979, Shanghai Television took the lead in broadcasting the first commercial in the country. After the rapid development of television advertising in China, television commercials have gradually become a well-known form of advertising (Chen, 2010). Further, as noted in Huang and Jiang (2011), China was connected to the international Internet in the year of 1994, marking China's official entry into the "international Internet family", followed by the first commercial Internet advertisement in the third year, along with the Internet, the concept of high-speed information was familiar to people, while the Internet construction was in full swing.

According to the industry statistics (iResearch), the total revenue of Chinese online advertising has reached 1.9 billion yuan in 2004. This number continued to grow and reached 3.13 billion yuan in 2005. Year 2006 was marked by a 48.9% year-on-year growth rate. The rise of new media in 2004 had further stimulated the development of Chinese media, such as the incorporation of web2.0, blogs, etc., which had a great impact on the development of Chinese advertising media. According to the report of Aimedia Market Consulting, in 2005, the scale of online advertising surpassed that of magazine advertising market, and excluding TV media,

paper media and radio, online became the fourth largest advertising media.

After a difficult road of conception and maturity from 1997 to 2007, China's online advertising began to enter a period of steady development. The 10 years of development verified the influence of a huge market, and more and more advertisers in the industry considered the influence of online advertising. From 2007 to 2012, advertisers have to consider not only the combination of creativity and advertising but also the combination of advertising and media as well (Wang, 2021).

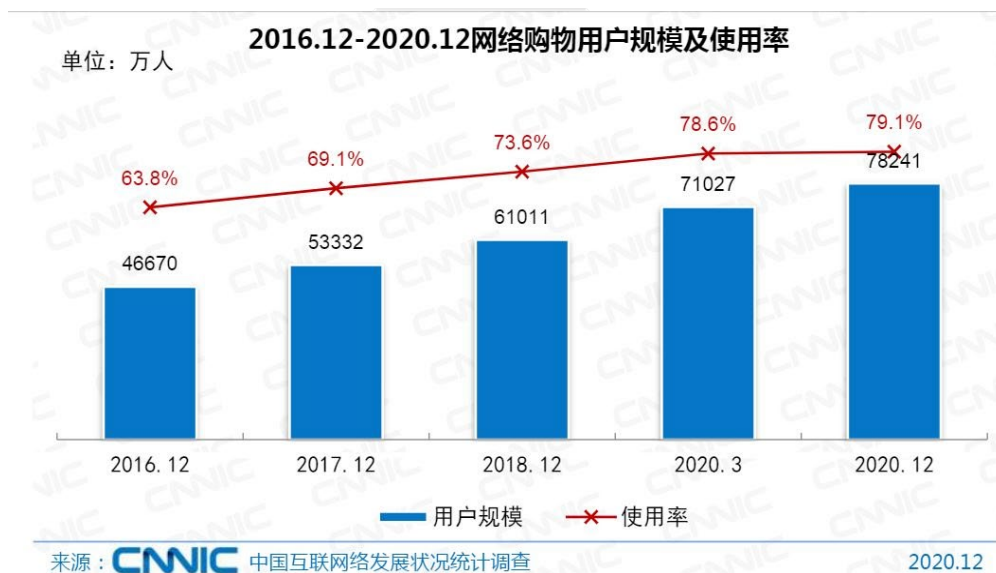
With the rapid development of the Internet technology, the expression form of online advertising has gradually developed from early text ads to picture ads, graphic ads, and then to the interactive presentation of text, pictures, videos and other forms.

1.2.4 Online Advertising Trends

As noted in Zheng (2013), advertising is considered to be the most important tool in brand creation and communication. With the exceptionally rapid and diverse development of the Internet and the constant technological advancement, the Internet is taking a strong place in our daily life. The Internet occupies a strong position in our daily life and is unknowingly changing our lifestyle and values. The most mainstream media today is the online media, its super interactive nature provides a superior environment for many corporate advertisers' marketing and communication activities, and also makes advertisers' marketing and advertising more economical and effective. In China, the interactive marketing of the network is getting more and more attention, because the medium Internet not only has a strong influence itself, but also can create awareness and reputation for the brand.

According to the official statistics released by Cyberspace Administration of China (CAC), by the time of 2020 the number of China's internet users had reached 989 million, and among which 986 million are smartphones users; further, around 79.1% of the users opted to purchase their products online (China Network Information Network, 2021) (see Figure 1.3).

Figure 1.3: Size of Internet users Using Mobile Phone to Purchase Product Online



Source: China Internet Network Information Center. (2020). *The 47th statistical report on the development status of the Internet in China*. Retrieved from http://www.cac.gov.cn/2021-02/03/c_1613923423079314.htm.

In the meanwhile, the size of China's Internet advertising market has grown to around 77 billion U.S dollars in 2020. According to a news report from Xinhuanet (www.xinhuanet.com)³, Key Opinion Consumers (KOCs), a term denoting those who

³ See "China's online advertising market expands in 2020", 2021. at: http://www.xinhuanet.com/english/2021-02/14/c_139742529.htm

are able to influence their close friends, family members, and fans online, and thereby generate consumption behaviors, are re-configuring the landscape of the Internet marketing communication chain. From a marketing and advertising perspective, a large number of KOCs have found home in China's Social Networking Sites (SNS), and able to attract considerable amounts of attention in ways beyond the capacity of traditional advertising media.

1.2.5 Advertising Strategy

Advertising is an important part of the creative industry, and creative advertising is the core of modern advertising. Advertising strategy normally includes two core dimensions – advertising appeal and creative strategy.

Zhang (2018) concluded in the article that in the beauty industry advertising, advertising forms are gradually diversified, according to the expression can be divided into copy, posters, video, etc., according to the type of advertising appeal can be mainly divided into rational and emotional. Rational appeal points focus on product quality and function, which are directly related to the interests of consumers. Emotional appeal points focus on the use of gossip, humor, sex, nostalgia and other emotional information points in advertising to trigger consumers' emotional responses and influence purchase decisions. Although both emotional and rational appeal methods have a good persuasive effect to a certain extent and contribute to the purchase decision, it is difficult for companies to show all the appeal points in a short copy or 30-second advertisement due to the influence of product type and audience characteristics, so they can only distinguish emotional or rational appeal in the general direction.

The creative strategy must start from the consumer's concern point "target their needs," in order to achieve the effective dissemination of information by Liu (2009, p. 4). In the web 4.0 era, the change of communication environment changes in the communication environment have directly driven the changes in the brand marketing model, which means that from the perspective of communication This means that the brand image strategy from a communication perspective can better clarify the relationship between brands and consumers, and provide a glimpse of the changes in the way of Internet-communication and marketing. This means that the brand image strategy from the perspective of communication can better clarify the relationship between brands and consumers and provide a glimpse of the transformation of Internet communication and marketing. "Creative communication," is a kind of creative communication based on life service provider strategy. The brand image strategy relies on the communication element for creative conception, and the various expressions of the communication element are presented with relevant communication resources to activate the life service. Using relevant communication resources, activating life servers in sharing, interaction and collaborative creativity Create communication, topics and content, and then create communication effects of the marketing communication mode.

Founded in 2017, Perfect Diary has successfully ranked among the top cosmetic brands and occupied a place in the highly competitive beauty market in just three years. Therefore, the successful experience of brand development has great research value and research significance. In terms of academic research, there is relatively small number of research that takes Perfect Diary as a topic of study and conducts a more systematic and complete analysis due to the short time it has

taken to emerge and the rapid pace of development and renewal of the brand. This study would fill the research gap in this area by revealing what advertising strategies of online advertisements were used by Perfect Diary, one of the top domestic brands of cosmetics in China.

1.3 Objectives of the Study

1.3.1 To investigate advertising appeal of online advertisements by the Chinese cosmetic brand (Perfect Diary) via its official Weibo account and Xiaohongshu (RED).

1.3.2 To investigate creative strategy of online advertisements by the Chinese cosmetic brand (Perfect Diary) via its official Weibo account and Xiaohongshu (RED).

1.3.3 To investigate whether the Chinese cosmetic brand (Perfect Diary) uses different advertising appeals for its online advertisements between two platforms, Weibo and Xiaohongshu (RED).

1.3.4 To investigate whether the Chinese cosmetic brand (Perfect Diary) uses different creative strategies for its online advertisements between two platforms, Weibo and Xiaohongshu (RED).

1.4 Scope of the Study

This study was conducted by quantitatively analyzing 200 pieces of online advertisements posted by the Perfect Diary cosmetics brand on its official Weibo and RED between 2018 and 2020. The study focuses on two dimensions of advertising strategy -- advertising appeal and creative strategy.

The purpose is to understand how Perfect Diary successfully advertised its product to a large crowd of consumers within a relatively short period of time via online media platforms.

1.5 Research Questions

This paper examines the functions of online advertisements posted by the Perfect Diary cosmetics brand on its official Weibo account, and Xiaohongshu (RED). Four research questions are proposed as followings:

RQ#1: What advertising appeals are used in online advertisements by the Chinese cosmetic brand (Perfect Diary) via its official Weibo account and Xiaohongshu (RED)?

RQ#2: What creative strategies are used in online advertisements by the Chinese cosmetic brand (Perfect Diary) via its official Weibo account and Xiaohongshu (RED)?

RQ#3: Does the Chinese cosmetic brand (Perfect Diary) use different advertising appeals for its online advertisements between two platforms, Weibo and Xiaohongshu (RED)?

RQ#4: Does the Chinese cosmetic brand (Perfect Diary) use different creative strategies for its online advertisements between two platforms, Weibo and Xiaohongshu (RED)?

1.6 Significance of the Study

This study is based on the premise that China has become one of the fastest-growing markets in the global advertising industry, and the proportion of Chinese new media users exposed to skincare and cosmetic advertisements in 2019 is the first, using the creative strategy of the "Perfect Diary" brand as the major concept. The development of online advertising for cosmetics from the perspective of creative communication was examined to learn how the Perfect Diary has successfully advertised its brand to target consumers via Weibo and Xiaohongshu (RED).

The practical significance of this paper lies in the context of the development of the Internet and the characteristics of social media, focusing on Weibo and Xiaohongshu (RED), two popular social media platforms, to study the advertising communication strategy of domestic brands, enriching the research dimension of domestic brands of cosmetics in modern media platforms and complementing the research on advertising creative strategy. The findings of this study would allow other advertisers to learn from its success, which can later enhance the effectiveness of online advertising of their business.

1.7 Definition of Terms

This section provides operational definition for the important terms of this study.

1.7.1 Online Advertisement

The concept of online advertising can be understood from various perspectives, and it encompasses many dimensions. To be precise, online advertising is the computer-based operation of the Internet as a vehicle to publish the spread of

electronic advertising.

1.7.2 Advertising Strategy

This term refers to a strategy that is created by advertising practitioners.

It consists of two core elements – advertising appeal and creative strategy.

1.7.3 Advertising Appeal

This term means the communication point that attracts the advertising recipient's attention, and in some ways influence their attitudes and emotions toward the goods. Zheng (2010) categorized advertising appeal into two categories -- rational versus emotional appeal. This study added the combination of both appeals.

1.7.3.1 Rational appeal which is defined as focusing directly on demonstrating the importance of a product or service by showing its benefits, as well as the characteristics of a good or service.

1.7.3.2 Emotional appeal which is defined as attempts to stimulate emotions in the target audience of an advertisement so that their psychological needs can be satisfied. According to Porter and Golan (2006), five typologies of emotional appeal include humor, sexuality, violence, use of animal, and use of children.

1) Humour refers to often ridiculous situations that are used to create laughter.

2) Sexuality refers to the sexual aspects of a person's identity. Advertisements often use attractive models or celebrities with suggestive poses or clothing to associate the product with sex appeal.

3) Violence refers to various situations, such as war, terrorist attacks, and natural disasters.

4) Use of Animals refers to animals are frequently used in human environments, often accompanied by cute images or amusing soundtracks.

5) Use of children' refers to scenarios in which children engage in enjoyable and educational activities, such as playing, learning, and growing up.

1.7.3.3 Combination appeal which is defined as use of both rational and emotional appeal.

1.7.4 Creative Strategy

This term refers to a strategy that is created by a creative team, consisting of an art director, a copywriter, and a creative group head or creative director. Its aim is to help the advertising campaign meet the specific goals that the brand has set out. Creative strategy consists of two dimensions – message strategy and message execution (Frazer, 1983; Belch, G. E., & Belch, M. A., 1990; Frazer, Sheehan & Patti, 2002)

1.7.5 Message Strategy

This term is defined as “what to say” about the advertised product to a particular target audience in order to achieve an advertising goal. This study applies Taylor’s six-segment message strategy wheel. Taylor (1999) identifies two basic advertising approaches, the “transmission view” and the “ritual view.”

1.7.5.1 Transmission view is an informational approach which appeals to consumers’ cognition or logic. It is composed of three segments as followings:

1) Ration refers to information used in decision-making process, such as product features, prices, etc.

2) Acute need refers to the immediate needs of the consumer, such as the scenarios in which the product is needed more.

3) Routine refers to the motivation and reasons for consumers to adopt products habitually, emphasizing the embeddedness of products in their daily activities.

1.7.5.2 Ritual view is a transformational approach which appeals to consumers' emotions or senses. It is composed of three segments as followings:

1) Ego refers to the user's desired personality and life state. It includes information about the self/ego.

2) Social refers to information needed in social situations, such as etiquette, cultural norms, etc.

3) Sensory segment refers to information related to emotional and sensory experiences, such as music, art, etc.

1.7.6 Message Execution

This term is defined as “how to say” about the advertised product to a particular target audience in order to achieve an advertising goal. The execution style of advertisement is classified into seven types, which are defined as followings:

1.7.6.1 Storytelling refers to integrating product features and characteristics into a narrative.

1.7.6.2 Problem solving refers to emphasize the ability of a product or service to solve a difficult problem by presenting the actual problem it can solve.

1.7.6.3 Slice-of-life refers to through the use of life-like scenes, the product information is cleverly integrated to bring the distance between consumers closer.

1.7.6.4 Demonstration refers to the main use of celebrities, experts or ordinary vegetarians People become the first to use the product, use, verify

and explain the functions and benefits of the product in front of the public.

1.7.6.5 Comparison refers to advertisements that clearly identify and compare with competitors, both verbally and visually.

1.7.6.6 Celebrity endorsement refers to the use of celebrities to recommend products and brands to consumers follows the star-crossed, adoring and herd mentality of most consumers.

1.7.6.7 Testimonial refers to convince consumers of the authenticity and reliability of product quality through a person's use or experience with the product.

1.7.7 Social Media

According to German scholar, Kaplan (2015), social media is a set of the technical and ideological foundations of Web 2.0, Internet-based applications that allow for the creation and exchange of UGC. This study focuses only on two popular online media in China -- Sina Weibo and Xiaohongshu (RED) homepage.

1.7.7.1 Sina Weibo

As a new application of Internet technology, the birth of Sina Weibo has changed the way we disseminate information, in a sense, Weibo leads the public into an era of individual ports. On December 2020, Weibo had 521 million monthly active users (“Weibo released its financial report”, 2021), the huge active user group, which speeds up the information dissemination.

1.7.7.2 Xiaohongshu (RED)

Xiaohongshu (RED) is a Chinese online shopping platform. It is headquartered in Hangzhou and is owned by Alibaba. It is ranked as the eighth most-visited website in 2021. Founded in June 2013, RED was initially positioned

as a platform for seafood cosmetics, with users mainly sharing some overseas shopping experiences in the community. Later, as the business focus shifted to a lifestyle sharing platform, the notes produced were exposed more than 3 billion times a day, and as a new media content sharing platform, RED is a good content production and dissemination position for beauty brands with content-driven e-commerce. Today, the virtual community has become a business barrier for RED, as well as a core competency that is difficult for other platforms to replicate.

1.7.8 Cosmetics Brand – Perfect Diary

Perfect Diary, one of China's local cosmetic brands, was founded in 2016, only three years ago. "Through a textbook digital marketing strategy, Perfect Diary has captured many young women of the "online generation" and created a miracle of growth with its cost-effective products.

CHAPTER 2

LITERATURE REVIEW

The aim of this chapter reviews the related literature and past studies regarding new media and digital advertising, online advertising, cosmetic advertising, and creative strategy. In addition, related theories were reviewed to guide the development of a conceptual framework of this study.

2.1 Review of Related Literature and Previous Studies

Cosmetic advertising should be situated within the context of the global beauty business, which has been enjoying unprecedented growth worldwide. Advertising and marketing campaigns for cosmetics are key ways of penetrating new markets, creating brand awareness, maximizing product sales, and, ideally, achieving customer loyalty. Many cosmetics products are sold in different cultural and linguistic contexts, and there may be slight changes in terms of the adaptation-localization ratio in order to effectively appeal to the target demographic (De Mooij, 2010).

2.1.1 New Media and Digital Advertising

As for new media, there is yet a reached consensus as to what constitutes “new media”, as to how this term should be defined (Kuang, 2018). Though commonly known as “new media,” the complete expression of the concept should include elements containing features such as “digital”, “interactive”. In a nutshell, from the communication perspective, the concept of “new media” are digitally based and highly interactive. Further, concepts such as “digitalization” and “interaction”

are recognized as constituting the fundamental characteristics of the new media. Because of its non-linear form of communication, the development of new media essentially suggested that information is channeled synchronously or asynchronously, which designated that its reception is also of the similar pattern. It is also argued that the rise of new media does not necessarily imply the obsolescence of the old, traditional media, instead, certain features and forms from traditional media are continuously to be shared or inherited without formal restrictions.

It is understood that the meaning of “new media” will always change along with the development of new communication technology yet, from the perspective of the history of human communication, it should be confined to a certain era and indicate “the new for today” but not “the new for yesterday” or “the new for tomorrow.” The new media should not be defined by the standard of “the new for yesterday,” as radio and TV, which emerged in the early twentieth century, are traditional media now though they were new at that time. It also shall not be defined by “the new for tomorrow,” otherwise there is no new media now.

2.1.2 Online Advertising

Along with the expansion of the Internet and the digital turn, consumers are also shifted from offline to online for the Internet-based activities, such as shopping, entertainment, and unrestricted access to and sharing of information. Companies and their brands can now connect with consumers via the Internet, and by doing so to enhance their presence in consumer’s lives, and thereby obtained a greater chance of success. The wide-spread of online platforms, in dimension of commerce, communication, entertainment also means that companies in today’s online environment need to maintain their awareness of the presence of the Internet so that

to remain being innovative, yet such awareness has also evolved into a necessity for business around the globe. Given the level of global Internet usage, the development of marketing programs is becoming increasingly online-based and online-orientated.

Marketing research is also increasingly evolving around the Internet, with more and more companies collecting customer information using digital techniques. User and customer data generated through their online activities provide companies with precise information on the way in which the internet is appropriated in their daily lives, which in turn also provides information on their behaviors, demands, and perceptions of brand (Dickey & Lewis, 2011). The ability to track customer information helps companies to locate constructs such as advertising effectiveness and most importantly, specific target markets (regardless of their size and location). Notwithstanding, companies equipped with web analytics and data-mining metrics are what is now propelling the development of digital media and advertising.

The proliferation of the Internet in business means it is also integrated as the essential feature in contemporary marketing plans and strategies, which not only helps companies discover its customers, but also help these companies to refine and differentiate its product offerings in the marketplace. These plans and strategies need to be closely responding to consumer demands in such a way as to create useful products for their customers, but in the same time acquire customer information so that to further refine the tactics and tasks that need to be performed, and achieve optimal management of its resources. Some of the most well-known business models include eBay, Amazon, Xiaohongshu (RED), Google have already demonstrated this point. Many companies began to consider the importance of their business models to encourage wise decision making about the ways in which they might modify their

own business model to deliver greater value to customers, and increased sales and profits for their organizations.

Digital advertising is simply an extension of the traditional media broadcast model (i.e., similar to advertising on television and radio). The website digital advertiser broadcasts content (typically for free, but not always) that contains various kinds of useful customer information. These broadcasts may also include such services as e-mail, chat rooms, and weblog services. Mixed in with this content and services are advertising messages, such as banner ads. For some advertiser's banner ads are their sole sources of revenue.

2.1.3 Advertising Appeal

Scholars have defined the concept of advertising appeal through different perspectives to capture its essence. For example, Belch, G. E. and Belch, M. A. (1998) defined the concept of advertising appeal as a means to attract the audiences' attention and thereby influence their attitudes and emotions to the purchase of the intended products. Xin (2009) conceived advertising appeal as the process through which promises of satisfaction after the purchase of product is made by advertisers to its customers. As such, advertising appeal is a way of communicating the capability of the advertised product in satisfying customer needs to those customers.

Shen (2011) concluded in the article that advertising appeal is a kind of creativity, and the purpose of such creativity is to attract the attention of target audience, particularly through motivating them to take actions, and to influence their attitudes and emotions towards the kind of goods in some way. Advertising is therefore the use of creative methods to communicate the benefits or image of the product, so that the target audiences are fully influenced by this point of interest

transformed by the function of the market product, and thus subconsciously or immediately achieve a desire to own the product action. The message is told to the target audience through the media in order to achieve the desired response.

As discussed above, appeal can be understood as the formulation of a moral, motivation, identity, or reason to convince the intended audience that they should take certain actions. But at the same time, appeal also means the desire to consume, which leads to the act of buying a product. Henceforth, appeal is an important part of advertising content, a creative attempt and a psychological motivation used by advertiser to produce the message that ultimately aims to change the perception of the receiver of that message, and thereby trigger the motivation for the target audience to purchase or influence his or her attitude towards a certain product or service. These appeals are classified as Rationale appeal and emotional appeal (Zheng, 2010).

Rational appeal in advertisement means the use of a rational or reasoned approach, which normally would focus directly on demonstrating the importance of a product or a service by showing its advantages, as well as the characteristics of a good or service. In sum, this type of advertising is called rational advertising.

On the other hand, the so-called emotional appeal means the attempts in stimulating positive or negative emotions among target audiences of the advertisement, so that his or her psychological needs can be satisfied. This kind of advertising is called emotional advertising.

As for classification of advertising appeal, the foundation of this research, as shown above, is to verify the ways in which rational or emotional appeal are used in the selected online advertisements. As will be further discussed, scholars

(Zhang, 2018; Zheng, 2010) have conducted relevant researches on this issue in past decades. In general, there are three types of criteria for classifying rational and emotional advertisements.

a) Classification According to Cognitive Factors

Classification based on cognition was proposed by Resnik and Stern (1977). According to this classification, if an advertisement contains one or more of the product factual information clues, including its quality, price, ingredients, performance, packaging, nutrition, independent research, special sales, tasting goods, company research and ingredients, product safety features, guarantee to users, and time and place of purchase, then the advertisement can be considered as an advertisement with rational appeal.

b) Classification According to Emotional Factors

Classification based on emotional factors were proposed by De Pelsmacker and Geuens (1997). Advertisements using elements such as sex, passion, humor, fear and anger can be considered using emotional appeal, regardless of whether the advertisement contains information about product features.

c) Mixed Classification Criteria

The theory of mixed classification was proposed by Liebermann and Flint-Goor (1996). As the name has suggested, mixed classification means the use of a relative classification criterion to classify advertisements into categories. By using "advertising proposition" as the basic unit of calculation, an advertising proposition can therefore be used to illustrate both product characteristics and the ways in which audience attitude and feeling are engaged emotionally, and hence the desire to buy.

In addition, Porter and Golan (2006) further advanced emotional appeals into five typologies used in viral advertisements, including humor, sexuality, violence, use of animals, and use of children, as shown below:

a) Humor: It engages the viewer's attention through humor or slapstick in order to resonate and promote sharing.

b) Sexuality: Sex is used to attract the viewer's attention for the purpose of resonating and promoting sharing.

c) Violence: It is used to capture the audience's attention by showing scenes of violence to resonate and promote sharing.

d) Use of animals: It captures the audience's attention by using cute or funny animals to resonate and promote sharing.

e) Use of children: It captures the audience's attention by using cute or lively children to resonate and promote sharing.

2.1.4 Creative Strategy

Frazer (1983, p. 36) defines creative strategy as “a policy or guiding principle which specifies the general nature and character of messages to be designed.” Some authors distinguish between creative (or message) ‘strategy’ (what the message will communicate) and creative ‘tactics’ (how the message strategy will be executed), (e.g., Frazer, 1983; Ramaprasad & Hasegawa, 1992; Taylor, 1999; Belch, G. E., & Belch, M. A., 1990). Others contend that creative strategy incorporates both message strategy and execution format (e.g., Ray, 1982; Laskey, Day & Crask, 1989; Arens, W. F., Weigold & Arens, C., 2008, p. 257).

Advertising Creative Strategy is often considered being the central link of advertising operations. As Ogilvy (2013) has pointed out, that in advertising, the most

important thing must be creative. There are many types of advertising art, not only to achieve the balance between the market and art, but also to attract the attention of target consumers, it is necessary to fully grasp the performance of advertising art and types.

While it is necessary to conceptually and theoretically distinguish between message strategy and tactics, it is of course vital for advertising researchers to consider both strategically and tactically in the creation and execution of an ad campaigns. In order to assist planning, development, and analysis of creative (or message) strategy and tactics, researchers have developed a number of classification typologies. However, because typologies that include both message strategy and tactics would become unproductive and be of little practical value, most creative strategy typologies often place their focus on messages rather than on executional tactics (Laskey et al., 1989).

While ad appeal as a concept is developed to investigate the ways in which consumers respond to the advertising content, this study focuses on the creative site in which advertising message is developed and executed so that to achieve the desirable effect. Hence, for better understanding of the creative strategy of the selected brands, this research proposes to look at the two key dimensions of the creative strategy employed by the Chinese brand, which are further translated as message strategy and message execution.

2.1.5 Message Strategy

Frazer (1983) developed a typology of creative strategy consisting of seven creative strategic alternatives and a description of the conditions under which they are most suitable. The strategies are marked in accordance to according the level of

sophistication based on the evolution of the consumer goods field, including generic, preemptive, unique selling proposition (USP), brand image, positioning, resonance, and affective.

While Frazer does not directly link these strategies to underline the think/feel dichotomy, the generic, preemptive, USP, and positioning strategies can be considered as representing the 'think' strategies whereas the brand image, resonance and affective strategies can be considered to represent 'feel' strategies (Taylor, 1999). While the typology was originally developed for use in advertising planning, Frazer, Sheehan & Patti (2002) used it to compare creative strategies in U.S. and Australian television commercials. However, the ambiguity of operational definitions and low inter-coder reliability when used for content analysis (Laskey et al., 1989), and the lack of exhaustiveness of its categories (Clow, Roy & Hershey, 2002) make Frazer's classification scheme less useful as a tool in academic research.

In addition to Frazer's typology of creative strategy, research into advertising creative strategies has yielded a basic classification of advertisements as either informational or transformational. While the former refers to ads that appeal to target audiences' cognition or logic, the latter refers to ads that appeal to consumers' emotions or senses (Puto & Wells, 1984). Moving beyond this taxonomy, Taylor (1999) introduced the six-segment message strategy wheel as a model for analyzing advertisements. Consistent with previous research, Taylor identifies two basic advertising approaches, the transmission view (similar to the informational approach) and the ritual view (similar to the transformational approach). Taylor's model moves beyond the dichotomous approach to advertising as he identified three subcategories within each of the two dimensions thus offering a more sophisticated tool for

analyzing advertising messages (Golan & Zaidner, 2008).

According to Taylor's six-segment model (1999), the transmission view consists of three segments, which are ration, acute need, and routine; while the ritual view is composed of the ego, social, and sensory segments. It is important to note that under Taylor's model, advertisement may either select a single advertising approach (for example, ego) or a combination of approaches (for example, ego and sensory). This model suggests advertising managers and creative to focus on buying situations and on the influence of social factors in the buying process.

The Transmission View

As suggested in Taylor (1999), the transmission view attunes to the situation in which the product is viewed as an integral part of a consumer's routine. Therefore, the transmission view is advanced to emphasize situations in which advertisement focuses either on cuing consumer that the product can be satisfying to their needs, or to remind them so that to establish a stable purchase behavior of habits. Hence, the transmission view emphasizes the communication of facts and figures, which is to be further divided into 3 sub-categories:

- a) Ration: Referring to information involved in the decision-making or consideration process, such as product features, prices, etc.
- b) Acute need: Based on the immediate needs of the consumer such as in what scenarios the product is needed more.
- c) Routine: Finding the motivation and reasons for consumers to habitually consume products, emphasizing the role of products in their daily activities.

These three subsections help advertiser better understand the different contexts of transmission perspectives and thereby adopt appropriate information

dissemination strategies to cope with the information needs of people in different contexts. More specifically, for rational information, more attention should be paid to the accuracy and credibility of the information; while for urgent information, more attention should be placed on the timeliness and urgency of the information; for information targeting at people's routine, more creativity and attractiveness are needed in order to be able to arouse the interest of the audience and successfully convey the information.

The Ritual View

The ritual view can be understood as to classify advertising strategies which aim at consumer's ego. Broadly speaking, the ritual view focuses on advertising strategies which tend to place consumers into certain social situations through the consumption of a given product. Such advertising strategies can be further divided as ego, social and sensory segment:

- a) Ego: The potential user's desired personality and life state, involving information related to the self.
- b) Social: Information people need in social situations, such as etiquette, cultural norms, etc.
- c) Sensory: Information related to emotional and sensory experiences, such as music, artwork, etc.

These three subsections help advertiser better understand the different contexts of consumption and adopt appropriate communication strategies so that to meet the information needs of people in different contexts. More specifically, for ego aspect, communication strategies should be place on emphasizing brand building as well as personal image marketing; for social messages, more attention should attune

to cultural differences and social norms in different contexts; lastly, for emotional messages, more attention should be paid to emotional resonance and the creation of sensory experiences.

The six-segment model introduced above allows advertisers to quickly differentiate the types of messages that can be delivered to users, and based on the analysis of which messages can be selected, combined, and combined based on their typologies to create the final ad.

2.1.6 Message Execution

According to Wenjing (2012), conventional definition of advertising execution strategy can no longer fully explain the performance of today's Internet advertising, especially social media advertising. Especially given the fact that social media users are often easily irritated by the intrusion of online, advertisers are required to attract more active participation of social media usage in advertising campaign. In order to make ads more adaptable to the newly rising communication ecologies of the social media era, we need to reposition ads, improve the relevance and usefulness of the ads themselves, and develop a more applicable advertising execution strategy.

The correct presentation of social media ads is the key to generating interactive behaviors such as social sharing and user-created content. Facing these diversified factors, advertisers are required to integrate design and psychology knowledge in the creative process of the advertising execution. Excellent advertising execution requires the use of subtle insights at the creative level to make precise decisions and to lay the foundation for the performance of the ad in practice later on.

Based on Scholar Shengmin (2014) classifying the creative expression of Huang Shengmin's video, the execution style of advertisement is classified into ten types, which are 1) storytelling, 2) problem solving, 3) slice-of-Life, 4) demonstration, 5) commercial song type, 6) comparison, 7) celebrity endorsement, 8) testimonial, 9) humor, and 10) fantasy type. This study focuses on seven types of message execution, which are further reviewed below:

a) Storytelling: Incorporate the characteristics of the product into a narrative, and thereby communicating product information to consumers through performances and narrative engagement, enhancing the attractiveness of the ads and playing a better communication effect.

b) Testimonial: Convince consumers of the authenticity and reliability of product quality through a personal usage or experience with the product, often demonstrating with strong evidence.

c) Celebrity Endorsement: Using the popularity of celebrities to endorse products and brands to consumers who are part of the fan community of the said star.

d) Demonstration: The main use of celebrities, experts or ordinary vegetarians, in all people who has initially adopt the product, use, to verify and explain the functions and benefits of the product in front of the public.

e) Comparison: Advertisements that are verbally and visually compared with competitor

f) Slice-of-Life: Through the use of life-like scenes, the product information is to shorten the distance between consumers and the product/company. The core lies is to create a warm atmosphere to convey the brand's meaning or impress the audience with seemingly mundane emotions.

g) Problem Solving: Emphasize the ability of a product or service in practically solving a difficult problem. This style of advertising usually shows the problem that the product addresses and offers a persuasive solution. It easily communicates to the target consumer that the product or service can have a positive impact on their lives.

2.2 Review of Related Theories

This section reviews two relevant theories -- Persuasion Theory, and Elaboration Likelihood Model (ELM).

2.2.1 Persuasion Theory

Research on persuasion first began in 1915, when a group of scholars began to study the emotional feedback of audiences, working on measuring their attitude change or exploring the factors influencing attitude change, but no one had yet defined this as “persuasion” (Rogers, 2012) .

Early persuasion theory can be traced to back to Carl I. Hovland, who conducted psychological studies during the 1940s and '50s, and contributed greatly to the foundation of the field of communication studies. Hovland, Harvey & Sherif (1957) believes that persuasion is an effective way in generating attitudinal change, for example, as a way to influence the attitudes and behaviors of target users by creating certain demands. At the same time, he tended to see persuasion as a process of information dissemination and proposed a theory of persuasion in 1959. Hovland and his colleagues conceive communication as the “process by which a communicator transmits stimuli (usually verbal) to modify the attitudes and behaviors of other individuals (audience) (Hovland & Janis, 1959). The model suggests that there are

3 factors influencing the extent to which communication could influence people's attitudes and behaviors, including the source factors, the message factors, and the characteristics of a given audience. In addition, message factors may also influence the effectiveness of the communication process, which includes the order of arguments, the explicitness of requests, and the use of emotional appeals (Hovland et al., 1957).

2.2.2 Elaboration Likelihood Model (ELM)

The second major theory of persuasion is developed by Petty and Cacioppo (1986), known as the elaboration likelihood model (ELM). ELM conceives the process of persuasion primarily through the lens of cognition, which means audiences of the message engage oneself in a mental process of motivation and reasoning so that to either accept or reject persuasive messages. ELM conceives the process of persuasion as effecting through two possible routes or methods of influence: centrally routed messages and peripherally routed messages, with each route targets at a group of audiences. Accordingly, much like the persuasion theory developed by Hovland, ELM also place its emphasis on the importance of understanding audience members before creating a persuasive message.

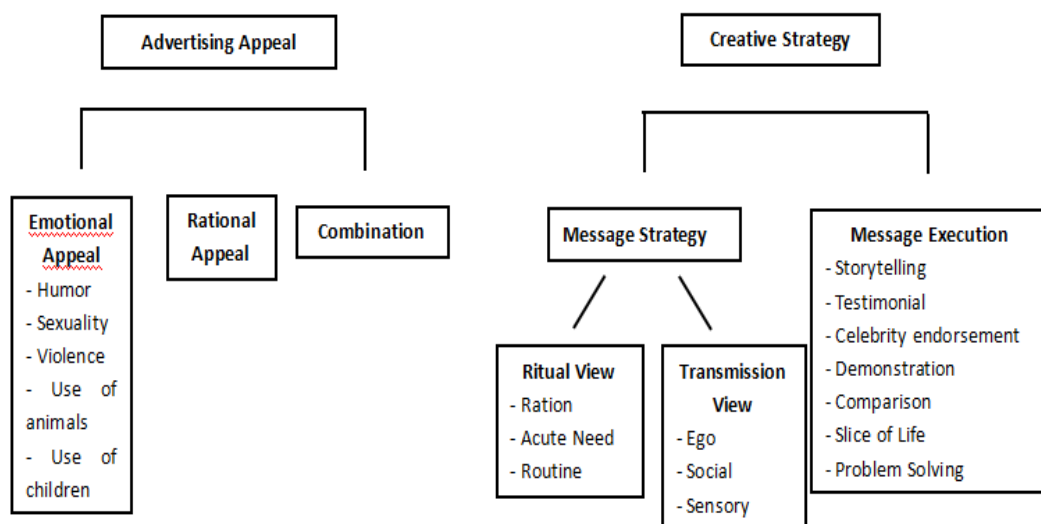
The theories reviewed above are used to generate the conceptual framework used in this research, which is further discussed below.

2.3 Conceptual Framework

As shown in Figure 2.1, advertising strategy of cosmetic brands in this study was examined based on two core elements – 1) advertising appeal and 2) creative strategy. In terms of advertising appeal, sampled advertisements were examined based

on three types of appeal – rational appeal, emotional appeal, or a combination of both. Further, as discussed above, given the viral nature of advertisements examined in this research, the analysis of emotional appeal focuses primarily on five topologies proposed in Porter and Golan (2006), particularly on aspects of humor, sexuality, violence, use of animals, and use of children. In terms of creative strategy, sampled advertisements were investigated based on two dimensions -- message strategy and message execution. As discussed, according to Taylor (1999), message strategy can be further categorized into six segments -- ration, acute need, routine, ego, social, and sensory; whereas message execution can be categorized into seven types – storytelling, slice-of-life, problem solving, demonstration, comparison, celebrity endorsement, and testimonial (See details of coding schemes in Chapter 3).

Figure 2.1: Conceptual Framework



CHAPTER 3

METHODOLOGY

This chapter explains research design, population and sample selection technique employed in gathering research data, research procedure, and method of data analysis. Validity and reliability of the study are also described.

3.1 Research Design

As concluded in Creswell (2009), research design is the plan and procedures that help researchers make decisions throughout the research stage in answering research questions. The research method used in this project is Content Analysis, a quantitative research method. The purpose of this research is to look at the ways in which social media are adopted as effective tools of marketing communication, and examines specifically the ways in which creative strategy of online advertising is used to promote company's products in China market. As no previous studies examined creative strategy of Chinese cosmetics brand on two popular online platforms -- Sina Weibo and Xiaohongshu (RED), this study employs a quantitative research method for analyzing content of online advertisements by Perfect Diary as a case study.

As noted in Wimmer & Dominick (2011), the method of a case study aims to extract as much information as possible so that to understand events social phenomena in a systematic ways. The case study on Perfect Diary, a booming Chinese Internet cosmetic brand, aims to investigate the message strategy and execution of its online advertisements through their content. To achieve this end,

quantitative content analysis of Perfect Diary's online advertisements on Sina Weibo and Xiaohongshu (RED) was performed by two coders to identify its creative strategy for a reliable investigation of the situation.

3.2 Population and Sample Selection

Weibo is chosen as the main source to investigate the online advertisements of Chinese cosmetic brand, Perfect Diary. For the purpose of this research, a total of 200 advertisements posted between 2018 and 2020 on Perfect Diary's Weibo account and Xiaohongshu (RED) account were selected.

To ensure the consistency of research data, the selection of online advertisements of Perfect Diary posted on Weibo and Xiaohongshu (RED) was first screened by product category. This selection method is principled by the idea of "baokuan/ wang hong product," meaning in Chinese as "explosively popular/ celebrity product", and denotes a highly popular product (Li, 2018). The selection of "baokuan/wang hong product" was primarily based on its industry sales volume statistics. Comparing to similar products from rivalry brands, "baokuan"'s sales statistics is often characterized by peaking its performance within a considerably short period of time. The online advertisement of "baokuan" was then further classified into different categories according to their functions and promotional purposes.

Since its establishment in 2016, Perfect Diary opened Taobao and Tmall online business in March 2017, and became the number one Chinese color cosmetics brand in the Tmall promotion on November 11, 2018, and the platform sold 100 million yuan in 13 minutes in 2019, continuously topping the list and even surpassing international well-known brands such as L'Oreal and Maybelline in 2020. During the

Double 11, this Chinese color cosmetics brand's sales again became the number one Tmall makeup brand, and the increase in online sales proves that the choice of this time period is appropriate. (Daxueconsulting.com, 2023)

The official pages of the two social media platforms, Weibo and Xiaohongshu (RED), of Perfect Diary are as follows:

1) Perfect Diary Weibo official account page, total number of followers 566,000.

Figure 3.1: Perfect Diary Weibo Official Account Page



Source: Weibo. (2022). *Perfect diary official account page*. Retrieved from

<https://weibo.com/u/6020329578>.

2) Perfect Diary Xiaohongshu (RED) official account page, total number of followers 2.125 million.

Figure 3.2: Perfect Diary Xiaohongshu (RED) Official Account Page



Source: Xiaohongshu (RED). (2022). *Perfect diary official account page*. Retrieved from <https://www.xiaohongshu.com/user/profile/59ae4dfc5e87e72475fb3bf3?xhsshare=CopyLink&appuid=5913cdc082ec39165feabc58&apptime=1710399303>.

This research adopts the online advertisements posted on Perfect Diary's social media channels, specifically those on Weibo and RED in the last 24 months (from June 2018 to June 2020) in order to ensure the immediateness of the information. The related advertisements were gathered through the method of

judgment sampling. A judgment sample, known as purposeful sample, is the most common sampling technique and a more intellectual strategy based on the researcher's practical knowledge of the related area (Marshall, 1996). It is a feasible option for selecting advertisements post on Perfect Diary's social media channels for the purpose of this research. The rationale for the adoption of this particular sampling technique is twofold: first, not all messages post on Perfect Diary's social media channels are relevant information in regards to its creative strategy, for example, it also posts off-line campaign information which are not necessarily relevant for this research. Second, sample items in Perfect Diary's social media channels are selected so that it represents the population, for example, some advertisements are about joint venture between Perfect Diary and other product from other industry, a strategy which are ubiquitously used in China to attract target consumer's attention; third, judgment sample improves the relevance of the sample, and allows the researcher to go directly to the target population as efficiently as possible (see details of the data samples in Appendix A and B).

3.3 Data Collection Procedure

The procedure of this research includes a number of stages: the first stage involves the determination of appropriate research data, which involves identifying the target population of the online advertisements posted by Perfect Diary on its Weibo account and Xiaohongshu (RED). These data were then sampled for content analysis of the next stage. The second stage involves quantitatively analyzing the online advertisements being selected as samples of this study. The last stage involves the interpretation of the research findings, which aims to understand which

advertising strategies of its online advertisement enable Perfect Diary to successfully promote and spread its product information within a short period of time.

3.4 Research Instrument

The research instrument of this study was drawn from the existing literature and related theories. To examine the advertising functions of online advertisements by Perfect Diary on Weibo and Xiaohongshu (RED), the content analysis of the sampled advertisements was conducted based on two core elements of advertising strategy – advertising appeal, and creative strategy (message strategy and message execution) described in the following coding schemes.

Table 3.1: Coding Scheme for Three Types of Advertising Appeal

Advertising Appeal	Description
Rational Appeal	<p>A persuasive technique that utilizes logical reasoning to convince an audience of the validity of an argument.</p> <p>An advertisement with rational appeal contains one or more of the product factual information clues, including its quality, price, ingredients, performance, packaging, nutrition, independent research, special sales, tasting goods, company research and ingredients, product safety features, guarantee to users, and time and place of purchase.</p>

(Continued)

Table 3.1 (Continued): Coding Scheme for Three Types of Advertising Appeal

Advertising Appeal	Description
Emotional Appeal	A persuasive technique that leverages an audience's emotions to persuade them to accept a particular point of view or take a specific action. Using elements such as sex, passion, humor, fear and anger can be considered using emotional appeal, regardless of whether the advertisement contains information about product features.
Combination of both appeals	The combination of both types of appeals (rational and emotional) is used in advertisements to influence the audience's attitudes and behaviors positively. This approach aims to capture the audience's attention, engage them, and motivate them to take action.

Source: Zhang, X. (2018). *Research on the advertising appeals effects on the persuasion of skincare ads*. Unpublished doctoral dissertation, Shanghai: Shanghai Jiao Tong University.

Table 3.2: Coding Scheme for Five Typologies of Emotional Appeal

Five Typologies of Emotional Appeal	Description
Humor	Advertisements often present ridiculous situations which are adopted to create laughs.
Sexuality	Advertisements use attractive models or celebrities with suggestive poses or clothing to suggest an association between the product and sex appeal.
Violence	Advertisements present scenarios including war, terrorist attacks, natural disasters, etc.
Use of animals	Advertisements present animal(s) in conjunction with human environments, which may include cute images or funny or interesting soundtracks.
Use of children	Advertisements present scenarios with children having fun in their daily lives, such as playing, learning and growing up.

Source: Lance, P., & Guy, J. G. (2006). From subservient chickens to brawny men.

Journal of Interactive Advertising, 6(2), 4-33.

Table 3.3: Coding Scheme for Message Strategy

Message Strategy	Description
Transmission View	
Ration	Information used in decision-making process, such as product features, prices, etc.
Acute Need	The immediate needs of the consumer such as in what scenarios the product is needed more.
Routine	Motivation and reasons for consumers to adopt products habitually, emphasizing the embeddedness of products in their daily activities.
Ritual View	
Ego	User's desired personality and life state, involving information related to the self/ego.
Social	Information needed in social situations, such as etiquette, cultural norms, etc.
Sensory	Information related to emotional and sensory experiences, such as music, artwork, etc.

Source: Taylor, R. E. (1999). A six-segment message strategy wheel. *Journal of Advertising Research*, 39, 7-17.

Table 3.4: Coding Scheme for Message Execution

Message Execution	Description
Storytelling	Integration of the product features, characteristics into a narrative, and thereby presenting product information to consumers through engaging performances, which aims to enhance the attractiveness and effectiveness of the ads.
Demonstration	The main use of celebrities, experts or ordinary vegetarians People become the first to use the product, use, verify and explain the functions and benefits of the product in front of the public.
Comparison	Advertisements that are verbally and visually compared with competitors that can be clearly identified.
Slice-of-Life	Through the use of life-like scenes, the product information is cleverly integrated to bring the distance between consumers closer. The core lies in creating a warm atmosphere to convey the brand connotation and impressing the audience with seemingly mundane emotions

(Continued)

Table 3.4 (Continued): Coding Scheme for Message Execution

Message Execution	Description
Problem Solving	<p>Emphasize the ability of a product or service to solve a difficult problem by presenting the actual problem it can solve. This style of advertising usually shows the problem that the product addresses and offers a persuasive solution. It easily communicates to the target consumer that the product or service can have a positive impact on their lives.</p>

Source: Zimin, F. (2019). *A study of cosmetic brand short video advertising strategy and effect based on Sina Weibo*. Unpublished doctoral dissertation, Hangzhou: Zhejiang University of Technology.

3.5 Data Analysis

To answer the proposed research questions, advertising strategy of online advertisements of Perfect Diary were quantitatively analyzed in terms of two core elements – 1) advertising appeal, and 2) creative strategy.

In terms of advertising appeal, sampled advertisements were coded as rational, emotional, or combination. Five types of emotional appeal (humor, sexuality, violence, use of animals, and use of children in the ads) were coded as dichotomous variables signifying that the sampled ads used the appeal or did not use the appeal.

As for creative strategy, six segments of message strategy were coded as dichotomous variables signifying that the sampled ads used the message strategy or did not use the message strategy. Seven types of message execution were coded

as dichotomous variables signifying that the sampled ads used the message execution or did not use the message execution.

Then, the frequency of the advertising appeal, message strategy and message execution were counted, which was then be computed into percentage. Independent t-Test was used to provide an answer for the third and fourth research question regarding the difference of advertising appeal and creative strategy used by Perfect Diary between two social media platforms, Weibo and Xiaohongshu (RED).

3.6 Reliability and Validity

This paper assured the reliability by inviting another Chinese graduate student to serve as the assistant coder in the coding phase. Certain subjective items such as emotional appeals were distinguished seriously and repeatedly in order to reach the best option. Approximately 25% of the coded items were co-identified with the second coder.

In order to ensure the validity of this research, coding scheme of message strategy was developed based Taylor's six-elements of message strategy, whereas the coding scheme of advertising appeal was based on Porter and Golan (2006). In addition, secondary data from Chinas domestic data resource such as application Beauty Evolution was used to analyze and compare the selected samples.

CHAPTER 4

FINDINGS

This chapter discusses the findings of this research. Descriptive statistics in terms of frequency and percentage were reported, together with inferential statistics results that provide answer for each of the proposed research questions.

4.1 General Information of Sample

Research data were gathered from two main sources discussed in previous chapters. The first source is Perfect Diary Weibo accounts starting from June, 2018 to June, 2020, and the second source is Perfect Diary's Xiaohongshu (RED) accounts, with data specifically targeting at the comments generated in response to the time set above. Table 4.1 reports the number and percentage of the sampled data from two social media platforms.

Table 4.1: Number and Percentage of Data Samples Based on Two Social Media

Platforms of Perfect Diary

Social Media Platform	Number	Precent
Weibo Accounts	100	50.0%
Xiaohongshu (RED) Accounts	100	50.0%
Total	200	100.0%

4.2 Findings

This study proposed four research questions. The following sections provide answer for each of the research questions.

4.2.1 Findings on Research Question #1

RQ#1: What advertising appeals are used in online advertisements by the Chinese cosmetic brand (Perfect Diary) via its official Weibo account and Xiaohongshu (RED)?

The results in Table 4.2 show that the main advertising appeals of cosmetic brand Perfect Diary ads differ in different social media, and the main advertising appeal in Weibo is emotional appeal (57%) and rational appeal (30%), and combined appeals (13%). In contrast, the results in Xiaohongshu (RED) are opposite, with the main advertising appeal being rational appeal (62%) whereas the rest being emotional appeal (27%), and combined appeals (11%).

Table 4.2: Frequency and Percentage of Three Types of Advertising Appeal Used by Perfect Diary in Two Social Media Platforms

Types of Advertising Appeal	Weibo (n = 100)		Xiaohongshu (RED) (n = 100)	
	Frequency	Percent	Frequency	Percent
Rational Appeal	30	30.0%	62	62.0%
Emotional Appeal	57	57.0%	27	27.0%
Combination of Both appeals	13	13.0%	11	11.0%
Total	100	100.0%	100	100.0%

Analyzing all samples selected from the two social media outlets of Perfect Diary, it was found that five typologies of viral advertisements were not present in all advertisements such that violence and use of children were not present in both platforms. Based on Table 4.3, analysis results of 100 samples in Weibo show that sexuality is the most frequently used typology of emotional appeal on both platforms, being included in 77% of Weibo ads, followed by humor (16%) and use of animals (7%). In similar direction, sexuality was the most frequently used in the Xiaohongshu (RED) sample (84%), followed by humor (10%), and use of animals (6%).

Table 4.3: Frequency and Percentage of Five Typologies of Emotional Appeal Used by Perfect Diary in Two Social Media Platforms

Five Typologies of Emotional Appeal	Weibo (n = 100)		Xiaohongshu (RED) (n = 100)	
	Frequency	Percent	Frequency	Percent
Humor	16	16.0%	10	10.0%
Sexuality	77	77.0%	84	84.0%
Violence	0	0	0	0
Use of animals	7	7.0%	6	6.0%
Use of children	0	0	0	0
Total	100	100.0%	100	100.0%

4.2.2 Findings on Research Question #2

RQ#2: What creative strategies are used in online advertisements by the Chinese cosmetic brand (Perfect Diary) via its official Weibo account and Xiaohongshu (RED)?

As for message strategy, the data analyses reveal that transmission view (35%) was used in Weibo less than ritual view (65%). In contrast, transmission view (69%) was used in Xiaohongshu (RED) more than ritual view (31%).

Among six elements of message strategy, the analysis shown in Table 4.4 shows that ego is the most used in Weibo advertising of Perfect Diary (33%), the second most is sensory (24%), the third is ration (17%), followed by routine (12%), social (8%). Acute need (6%) is less used in the message strategy. Likewise, the table shows that ration and acute need are the most used strategies in the advertisement of Perfect Diary released by Xiaohongshu (RED), accounting for 27%, followed by ego (21%), routine (15%), while social and sensory are both the least used, accounting for 5%.

Table 4.4: Frequency and Percentage of Six Segments of Message Strategy Used by Perfect Diary in Two Social Media Platforms

Six Segments of Message Strategy	Social Media Platform			
	Weibo (n = 100)		Xiaohongshu (RED) (n =100)	
	Frequency	Percent	Frequency	Percent
Transmission View	35	35.0%	69	69.0%
Ration	17	17.0%	27	27.0%
Acute Need	6	6.0%	27	27.0%
Routine	12	12.0%	15	15.0%
Ritual View	65	65.0%	31	31.0%
Ego	33	33.0%	21	21.0%
Social	8	8.0%	5	5.0%
Sensory	24	24.0%	5	5.0%
Total	100	100.0%	100	100.0%

As for seven types of message executions, Table 4.5 reveals that the most frequently used execution for perfect diary in Weibo is celebrity endorsement (31%), second is demonstration (20%), third is storytelling (18%), followed by slice-of-life (13%), and testimonial (11%). Problem solving (7 %) is the least used execution whereas comparison is not used.

Among the ads posted on the Xiaohongshu (RED), demonstration (41%) is the most used execution, followed by testimonial (19%), celebrity endorsement

(16%), problem solving (11%), and storytelling (7%). Slice-of-life (6%) is the least used whereas comparison is not used.

Table 4.5: Frequency and Percentage of Seven Types of Message Execution Used by Perfect Diary in Two Social Media Platforms

Seven Types of Message Execution	Weibo (n = 100)		Xiaohongshu (RED) (n = 100)	
	Frequency	Percent	Frequency	Percent
Storytelling	18	18.0%	7	7.0%
Testimonial	11	11.0%	19	19.0%
Celebrity Endorsement	31	31.0%	16	16.0%
Demonstration	20	20.0%	41	41.0%
Comparison	0	0	0	0
Slice-of-Life	13	13.0%	6	6.0%
Problem Solving	7	7.0%	11	11.0%
Total	100	100.0%	100	100.0%

4.2.3 Findings on Research Question #3

RQ#3: Does the Chinese cosmetic brand (Perfect Diary) use different advertising appeals for its online advertisements between two platforms, Weibo and Xiaohongshu (RED)?

Results of Chi-Square Test (see Table 4.6) yields that there is a significant difference between the three types of advertising appeals used by Perfect Diary on

the two social media platforms ($X^2 = 22.01, p < .001$). That means, Perfect Diary used different advertising appeals for its online advertisements between two platforms, Weibo and Xiaohongshu (RED). The data in Tables 4.2 also shows that the advertising appeals on Weibo used more emotional appeal, while Xiaohongshu (RED) used more rational appeal.

Table 4.6: Chi-Square Test Results for the Three Types of Advertising Appeals Used by Perfect Diary on the Two Social Media Platforms

Chi-Square Tests			
	Value	df	Asymp.Sig. (2-sided)
Pearson Chi-Square	22.011 ^a	2	.000
Likelihood Ratio	22.488	2	.000
Linear-by-Linear Association	12.384	1	.000
N of Valid Cases	200		
a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 12.00.			
b. Since the type of ad appeal and platform are constants, no statistics are calculated.			

In terms of five typologies of advertising appeal, Chi-Square test results (see Table 4.7) reveal that there is no significant difference between five typologies of advertising appeal used by Perfect Diary on the two social media platforms

($X^2 = 1.77, p > .05$). Based on Table 4.3, it was found that both platforms used similar typologies of advertising appeal such that sexuality was the most used in both platforms, followed by humor, and use of animals.

Table 4.7: Chi-Square Test Results for the Five Typologies of Advertising Appeal Used by Perfect Diary on the Two Social Media Platforms

Chi-Square Tests			
	Value	df	Asymp.Sig. (2-sided)
Pearson Chi-Square	1.766 ^a	2	.414
Likelihood Ratio	1.779	2	.411
Linear-by-Linear Association	.204	1	.651
N of Valid Cases	200		
a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.50.			
b. Since the five typologies of advertising appeal and platform are constants, no statistics are calculated.			

4.2.4 Findings on Research Question #4

RQ#4: Does the Chinese cosmetic brand (Perfect Diary) use different creative strategies for its online advertisements between two platforms, Weibo and Xiaohongshu (RED)?

Creative strategy of the sampled advertisements on Weibo and Xiaohongshu (RED) is divided into two dimensions: 1) message strategy and 2) message execution. The comparison of the data in Table 4.4 and Table 4.5 shows that the message strategy of the two platforms, Weibo and Xiaohongshu (RED), is still different. Chi-Square test results (see Tables 4.8) show that there is a significant difference between the six segments of message strategy used by Perfect Diary on the two social media platforms ($\chi^2 = 31.78, p < .001$). In particular, Weibo mainly used “ego” based on RED) mainly used “ration” and “acute need” based on the transmission view.

Table 4.8: Chi-Square Test Results for the Six Segments of Message Strategy Used by Perfect Diary on the Two Social Media Platforms

Chi-Square Tests			
	Value	df	Asymp.Sig. (2-sided)
Pearson Chi-Square	31.777 ^a	5	.000
Likelihood Ratio	34.009	5	.000
Linear-by-Linear Association	23.679	1	.000
N of Valid Cases	200		
a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.50.			
b. Since the six segments of message strategy and platform are constants, no statistics are calculated.			

As for message execution, results of Chi-Square Test (see Table 4.9) reveals that there is a significant difference between seven types of message executions used by Perfect Diary on the two social media platforms ($X^2 = 22.46, p < .001$). In particular, Weibo uses ‘celebrity endorsement’ as the main message execution, while Xiaohongshu (RED) mainly used ‘demonstration’.

Table 4.9: Chi-Square Test Results for the Seven Types of Message Execution Used by Perfect Diary on the Two Social Media Platforms

Chi-Square Tests			
	Value	df	Asymp.Sig. (2-sided)
Pearson Chi-Square	22.458 ^a	5	.000
Likelihood Ratio	22.958	5	.000
Linear-by-Linear Association	1.519	1	.218
N of Valid Cases	200		
a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 9.00.			
b. Since the seven types of message execution and platform are constants, no statistics are calculated.			

CHAPTER 5

DISCUSSION

This section summarizes the results of content analysis of advertising appeal and creative strategy by Perfect Diary on two different platforms, Weibo and Xiaohongshu (RED). It also includes discussions of those findings, together with limitations of the study, and recommendations for further applications, and for future research.

5.1 Summary of Findings

This study collected 200 advertisements (100 on each platform) posted by the Perfect Diary cosmetics brand on two different social platforms, the official Weibo account and the official Xiaohongshu (RED) account, through a 24-month sampling method from June 2018 to June 2020 for investigation and analysis to gain a preliminary understanding of the current state of advertising strategies of Chinese cosmetics brands. In order to answer this question the research first examines the advertising appeals of online advertisements employed by Perfect Diary's on its social media, namely its Weibo account and Xiaohongshu (RED). Creative strategies employed in these online advertisements are also examined. Primary research results are discussed as following:

5.1.1 Advertising Appeals

The majority of online advertisements sampled on Perfect Diary's Weibo account tend to use emotional appeal, accounting 57% of the total advertisement sampled on this social media platform; whereas advertisements on RED displayed

a strong tendency in adopting rational appeal, accounting 62% of the total advertisement sampled on this social media platform. In addition, sex appeal is the most frequently used emotional appeal on advertisements posted on both Weibo and RED, followed by humor and use of animals. Noticeably, violence and the use of children as advertising appeals did not appear in the advertisements of both platforms.

5.1.2 Creative Strategies

Based on existing research literature (Taylor, 1999; Shengmin, 2014), Creative strategy employed by Perfect Diary is examined from dimensions of both message strategy and message execution respectively employed in advertisements posted on Weibo and RED. Research results show that in terms of message strategy, Weibo focuses more on the use of Ritual View (65.0%), which emphasizes an advertising strategy targeting consumers' selves. Ego was used the most (33.0%) followed by sensory (24.0%), and social (8.0%). On the other hand, Xiaohongshu (RED) displayed an inclination in adopting Transmission View (69.0%), which stresses the situation in which the product is regarded as part of the Xiaohongshu (RED), and addresses the situation in which the product is regarded as part of a consumer's routine. Ration and acute need were used the most (27.0%) followed by routine (15.0%).

In terms of message execution, it was found that Weibo used celebrity endorsement the most (31.0%), followed by demonstration (20.0%), and storytelling (18.0%). In contrast, the Xiaohongshu (RED) used demonstration (41.0%) the most, followed by testimonial (19.0%), and celebrity endorsement (16.0%).

5.2 Discussions

Research results indicates that Perfect Diary employed different advertising appeals based on the nature of social media platform. Previous researches Zhang (2018) confirm that there is a similarity in advertising appeal on both social media and more conventional communication channels of the mass media, as advertisers tended to use both rational appeal as well as emotional appeal on both types of media to attract audiences' attention.

More specifically, the use of emotional appeal emphasizes the communication of emotion, fashion, aesthetic or fear. On the other hand, the use of rational appeal emphasizes the communication of hard facts such as product demonstration, features and comparison with a rival brand. As indicated in the study by Sun (2019), "emotion" is the most commonly used advertising appeal in the promotion of cosmetic products in China. However, as shown in the results of this research, Perfect Diary used both rational and emotional appeals in the promotion of its cosmetic products, and displayed a strong flexibility in coping with the needs and desires of target audiences on different social media platforms.

Weibo is commonly understood as a news-based media, which is used to disseminate information about product launch, promotional campaigns. The research results indicate that the most frequently used advertising strategy by Perfect Diary on Weibo is the use of celebrity endorsement. The rationale behind this is that the fans of the celebrity would be drawn to Weibo to support their idols whereas celebrity would gain media exposure; reciprocally, Perfect Diary would gain recognition as well as direct access to a target market made of fans.

In sum, promoting beauty products with the powerful influence and fan effect of celebrity endorsement is one of the most common advertising methods for almost all beauty brands in the market, and these stars can draw huge traffic for beauty brands from visual presentation to personalized display (Li, 2020).

However, this advertising strategy is not used on RED. As discussed in Jacoby & Olson (1985), the purchase decisions are reached only when consumers are satisfied by information provided in regard of a particularly brand/product. This means that for consumer, the use of cosmetic products would also require the know-how. Perfect Diary conceived RED as an effective channel to teaching their consumers to know as well as to use their products. Hence the primary advertising strategy used on RED is to provide facts as well as demonstration that would in turn generate further interactions with their customers.

Furthermore, Creative strategy employed by Perfect Diary is examined from dimensions of both message strategy and message execution employed in advertisements posted on Weibo and RED.

As discussed earlier, Taylor's six-segment model (1999) conceives message strategy through the difference of "transmission view," with the former intend to inform and persuade and the latter to touch on emotional aspects of the target audiences.

Message execution was analyzed through seven dimensions, including storytelling, problem solving, slice-of-Life, demonstration, comparison, celebrity endorsement and testimonial. Thus, Perfect Diary's use of message strategy and message execution varies in accordance with the difference in social media platforms. As advertisements on Weibo frequently adopted the use of emotional appeal,

as shown in the research results, message strategy on this platform displayed a strong tendency in adopting the ego of “ritual view,” with celebrity endorsement as its primary means of message execution.

Weibo enables users through three primary functionalities: the “re-send,” “comment,” and “like” button. This means information obtained by a particular user can be further disseminated to other users to achieve a viral communication effect. The use of celebrity endorsement by Perfect Diary on Weibo displays the adoption of “ritual view,” which is to guide its consumers to follow the images of the celebrity on these online advertisements.

Wood and Burkhalter (2014) found that current celebrities are increasingly promoting brands in different online scenarios and that celebrity promotion is successful in capturing consumers' attention and spreading the brand message. How good the quality of cosmetics and whether they work well is often also one of the most important factors influencing whether consumers buy the product. Product demonstration through the short video advertising footage of the actual shot presents a real and reliable record of the advantages of the product and the effectiveness of the user, catering to actual consumer demand.

In sum, the advertising strategies used by Perfect Diary on the two different social media platform is successful in reaching their target audiences, and promoting a positive brand image. The advertisements in turn generate a positive effect in helping consumers to make their purchase decision.

5.3 Limitations

Due to the real-life conditions and the limitations of the researcher, the following limitations are inevitable in this study.

Firstly, the selection of Perfect Diary brand as a representative of the Chinese cosmetic brands cannot fully reflect the overall situation of the cosmetic industry in China, although all efforts have been made to be thorough in the selection of the hierarchical classification. This is due to the large number of cosmetic brands in the Chinese market. Secondly, this study used 100 samples for each platform. It is considered quite small number due to the limited resources and time.

Finally, in terms of data collection, all advertisements in Perfect Diary's official Weibo and Xiaohongshu (RED) are in Chinese, and translation of Chinese content into English was made without back translation.

5.4 Recommendations for Further Application

From the perspective of marketing communication researches, it is already established that audience's perception of product information constitutes the first step in forming the purchase motivation, whereas perception has to start from selective exposure. Channel strategies, particularly the use of social media, are vital to the success of brand marketing in China. Hence, the research results indicate that in the promotion of cosmetic products, advertisers should be highly aware of the differences between platform tonality and the use of different advertising creative strategies and historical development of the advertising channels in choosing advertising appeals and their message strategies.

Although with the mushrooming of various social media as advertising channels, consumers are becoming highly divided and their need highly individualistic. As shown in the case of Perfect Diary, consumers are looking into different social media channels for different types of cosmetic product information. Marketers should not only choose different advertising appeals to suit the information needs of its consumers, but also understand the content and style of information presentation on different social media platforms.

Further, as indicated in case of Perfect Diary's Weibo account, the content of the advertisement is in direct connection with customers' purchase decision, as many of these customers do not purchase cosmetic product based on impulse based on their impressions of the brand. Due to the connection between celebrity and their fans, celebrity endorsement should be used to motivate their target audiences to purchase the advertised brand.

Perfect Diary's use of RED primarily centers on communicating its product features to its target audiences. Accordingly, it is recommended that marketers use product demonstration and the production of online makeup lessons to show the superior quality of the product.

5.5 Recommendations for Future Research

First, the research object should be expanded, and the number of research samples should be increased, so that the research can reflect the overall situation of advertising and marketing in the cosmetics industry in China more comprehensively.

Second, in terms of research content, future research should investigate other variables such as cultural dimensions that may influence the use of advertising appeal,

message strategy and executions by advertisers.

Third, comparative study between different cosmetic brands in China can be conducted to further explore the relationship between advertising strategy, advertising appeal and advertising execution.

Fourth, social media advertising is an important part of integrated brand marketing, and in the context of the rise of new advertising methods such as webcasting and video streaming, it should be beneficial to examine how cosmetics brand use short video advertising in multiple media scenarios.

In addition, future investigation on the creativity of corporate advertisements, or the attitude analysis of audience comments should be done to understand how audiences react to such use of advertising appeal, message strategy and executions, so as to make the research more profound and more beneficial.

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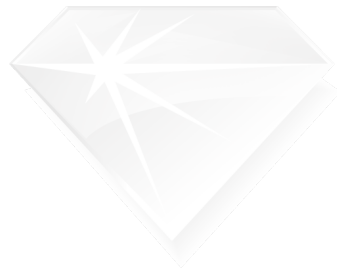
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APPENDIX A

List of Sources for Perfect Diary Weibo Account Advertisements

No	Link of Sources	Year
1	https://weibo.com/6020329578/H8hqCfEno	2018
2	https://weibo.com/6020329578/H87Xv7EL3	2018
3	https://weibo.com/6020329578/H85qsn0lF	2018
4	https://weibo.com/6020329578/H7GeSFa6a	2018
5	https://weibo.com/6020329578/H7thd3y0W	2018
6	https://weibo.com/6020329578/H7jslD1XP	2018
7	https://weibo.com/6020329578/H6At9clh0	2018
8	https://weibo.com/6020329578/H69r59KDC	2018
9	https://weibo.com/6020329578/H61kb74mi	2018
10	https://weibo.com/6020329578/H3Syu8S7X	2018
11	https://weibo.com/6020329578/H3xHXBcdC	2018
12	https://weibo.com/6020329578/H2OTuxEno	2018
13	https://weibo.com/6020329578/H2dzZlhiX	2018
14	https://weibo.com/6020329578/H1JO1D8gT	2018
15	https://weibo.com/6020329578/H1GTp901K	2018
16	https://weibo.com/6020329578/H1qxoXwS3	2018
17	https://weibo.com/6020329578/H1g4s02Sb	2018
18	https://weibo.com/6020329578/H0viG74Br	2018
19	https://weibo.com/6020329578/H0mFNglw	2018

No	Link of Sources	Year
20	https://weibo.com/6020329578/GFHAt3k67	2018
21	https://weibo.com/6020329578/GFgPzrSvH	2018
22	https://weibo.com/6020329578/GF4rJjd7A	2018
23	https://weibo.com/6020329578/GECMGBJzi	2018
24	https://weibo.com/6020329578/GEsk3cVfK	2018
25	https://weibo.com/6020329578/GDhYgmnhA	2018
26	https://weibo.com/6020329578/GD7vMa50d	2018
27	https://weibo.com/6020329578/Gzb5I4V9c	2018
28	https://weibo.com/6020329578/GySYKsU6O	2018
29	https://weibo.com/6020329578/GyfNQj6wb	2018
30	https://weibo.com/6020329578/Gy4qs2vsP	2018
31	https://weibo.com/6020329578/GvWsIodOo	2018
32	https://weibo.com/6020329578/GugIVpngp	2018
33	https://weibo.com/6020329578/GtYwdeD3n	2018
34	https://weibo.com/6020329578/Gn1BXl0OQ	2018
35	https://weibo.com/6020329578/GjVf8FipV	2018
36	https://weibo.com/6020329578/ImZpBmH80	2019
37	https://weibo.com/6020329578/ImSZdrdRz	2019
38	https://weibo.com/6020329578/Imp9REaNv	2019
39	https://weibo.com/6020329578/IlwCPwmVu	2019
40	https://weibo.com/6020329578/ikLxMDsvW	2019
41	https://weibo.com/6020329578/ik9Yw0DMt	2019

No	Link of Sources	Year
42	https://weibo.com/6020329578/IjXd2enVE	2019
43	https://weibo.com/6020329578/IjDLKnHmv	2019
44	https://weibo.com/6020329578/IjoOH2Akp	2019
45	https://weibo.com/6020329578/IjdDWm7rw	2019
46	https://weibo.com/6020329578/IjbcutR6A	2019
47	https://weibo.com/6020329578/IhgEUkzXQ	2019
48	https://weibo.com/6020329578/Ihd7I40nc	2019
49	https://weibo.com/6020329578/IgcFr0Lck	2019
50	https://weibo.com/6020329578/IfQtqiPA1	2019
51	https://weibo.com/6020329578/IaPobioB3	2019
52	https://weibo.com/6020329578/IaHjMlhSw	2019
53	https://weibo.com/6020329578/Iagdm0tIX	2019
54	https://weibo.com/6020329578/Ia6MR8P1P	2019
55	https://weibo.com/6020329578/I9NaArFhl	2019
56	https://weibo.com/6020329578/I9wp22KRS	2019
57	https://weibo.com/6020329578/I9lele6IL	2019
58	https://weibo.com/6020329578/I9cCelXa2	2019
59	https://weibo.com/6020329578/I90rg0xLm	2019
60	https://weibo.com/6020329578/I6qaP34wC	2019
61	https://weibo.com/6020329578/I41HYqXRT	2019
62	https://weibo.com/6020329578/I2mMfAL1V	2019
63	https://weibo.com/6020329578/I2cXs22T4	2019

No	Link of Sources	Year
64	https://weibo.com/6020329578/I0NmrFWdy	2019
65	https://weibo.com/6020329578/HD0kjsdS6	2019
66	https://weibo.com/6020329578/HAFIUmHYN	2019
67	https://weibo.com/6020329578/HzaT1b0qH	2019
68	https://weibo.com/6020329578/HxW2snMJh	2019
69	https://weibo.com/6020329578/HIL3x3jVn	2019
70	https://weibo.com/6020329578/H10YevPwf	2019
71	https://weibo.com/6020329578/HlvtJDdVE	2019
72	https://weibo.com/6020329578/Hbqo759bm	2019
73	https://weibo.com/6020329578/J8SGxAiou	2020
74	https://weibo.com/6020329578/J6NEwrAqm	2020
75	https://weibo.com/6020329578/J67OyriPB	2020
76	https://weibo.com/6020329578/J4KzJa0hS	2020
77	https://weibo.com/6020329578/J3SeifdTt	2020
78	https://weibo.com/6020329578/J2NAGuNdz	2020
79	https://weibo.com/6020329578/J2MpCDbv8	2020
80	https://weibo.com/6020329578/J16Ia9LUV	2020
81	https://weibo.com/6020329578/J0XhFh7KO	2020
82	https://weibo.com/6020329578/IEtU46iOw	2020
83	https://weibo.com/6020329578/IDIYjh6a0	2020
84	https://weibo.com/6020329578/ICOoL5IjA	2020
85	https://weibo.com/6020329578/ICHfjIXTF	2020

No	Link of Sources	Year
86	https://weibo.com/6020329578/IB8v7DBg0	2020
87	https://weibo.com/6020329578/IB18rCAq2	2020
88	https://weibo.com/6020329578/IATxhiPhX	2020
89	https://weibo.com/6020329578/IAORT1bq0	2020
90	https://weibo.com/6020329578/IAwN8AKXD	2020
91	https://weibo.com/6020329578/IzWEFfLml	2020
92	https://weibo.com/6020329578/IztYIv0al	2020
93	https://weibo.com/6020329578/IzciN06c9	2020
94	https://weibo.com/6020329578/IxlZM6BPG	2020
95	https://weibo.com/6020329578/Ix2h854PU	2020
96	https://weibo.com/6020329578/J87y3D3DR	2020
97	https://weibo.com/6020329578/J7Wy9trhe	2020
98	https://weibo.com/6020329578/J7onmF8RZ	2020
99	https://weibo.com/6020329578/J74JFmDig	2020
100	https://weibo.com/6020329578/J6A62DyC7	2020

APPENDIX B

List of Sources for Perfect Diary Xiaohongshu (RED) Account Advertisements

No	Link of Sources	Year
1	http://xhslink.com/L80S6n,	2018
2	http://xhslink.com/YF4S6n,	2018
3	http://xhslink.com/sf8S6n,	2018
4	http://xhslink.com/GlbT6n,	2018
5	http://xhslink.com/KDfT6n,	2018
6	http://xhslink.com/JNhT6n,	2018
7	http://xhslink.com/TqIT6n,	2018
8	http://xhslink.com/5LnT6n,	2018
9	http://xhslink.com/X8qT6n,	2018
10	http://xhslink.com/NWtT6n,	2018
11	http://xhslink.com/GlxT6n,	2018
12	http://xhslink.com/huzT6n,	2018
13	http://xhslink.com/4SAT6n,	2018
14	http://xhslink.com/6QET6n,	2018
15	http://xhslink.com/gxFT6n,	2018
16	http://xhslink.com/MGHT6n,	2018
17	http://xhslink.com/HWOT6n,	2018

No	Link of Sources	Year
18	http://xhslink.com/Zi2T6n,	2018
19	http://xhslink.com/UY3T6n,	2018
20	http://xhslink.com/jN8T6n,	2018
21	http://xhslink.com/bTbU6n,	2018
22	http://xhslink.com/74dU6n,	2018
23	http://xhslink.com/LSgU6n,	2018
24	http://xhslink.com/7YiU6n,	2018
25	http://xhslink.com/XakU6n,	2018
26	http://xhslink.com/baIU6n,	2018
27	http://xhslink.com/z7MU6n,	2018
28	http://xhslink.com/oNNU6n,	2018
29	http://xhslink.com/eQPU6n,	2018
30	http://xhslink.com/tTRU6n,	2018
31	http://xhslink.com/xXTU6n,	2018
32	http://xhslink.com/7SaV6n,	2018
33	https://www.xiaohongshu.com/discovery/item/5c24b023000000000a03cf6c?app_platform=ios&app_version=7.78&share_from_user_hidden=true&type=normal&xhsshare=CopyLink&appuid=5913cdc082ec39165feabc58&apptime=1678848164	2018

No	Link of Sources	Year
34	http://xhslink.com/a7KV6n ,	2018
35	http://xhslink.com/3eLS6n ,	2019
36	http://xhslink.com/iHGO6n ,	2019
37	http://xhslink.com/H5NO6n ,	2019
38	http://xhslink.com/68TO6n ,	2019
39	http://xhslink.com/68TO6n ,	2019
40	http://xhslink.com/WG9O6n ,	2019
41	http://xhslink.com/B5dP6n ,	2019
42	http://xhslink.com/B5dP6n ,	2019
43	http://xhslink.com/B5dP6n ,	2019
44	http://xhslink.com/T8nP6n ,	2019
45	http://xhslink.com/xGrP6n ,	2019
46	http://xhslink.com/pqsP6n ,	2019
47	http://xhslink.com/zLwP6n ,	2019
48	http://xhslink.com/cNAP6n ,	2019
49	http://xhslink.com/cJCP6n ,	2019
50	http://xhslink.com/UNEP6n ,	2019
51	http://xhslink.com/BXLP6n ,	2019
52	http://xhslink.com/0WNP6n ,	2019
53	http://xhslink.com/LwTP6n ,	2019

No	Link of Sources	Year
54	http://xhslink.com/wQVP6n,	2019
55	http://xhslink.com/UMWP6n,	2019
56	http://xhslink.com/AU1P6n,	2019
57	http://xhslink.com/tc4P6n,	2019
58	http://xhslink.com/tc4P6n,	2019
59	http://xhslink.com/Ju7P6n,	2019
60	http://xhslink.com/ik9P6n,	2019
61	http://xhslink.com/VDeQ6n,	2019
62	http://xhslink.com/qZfQ6n,	2019
63	http://xhslink.com/ZDhQ6n,	2019
64	http://xhslink.com/IBlQ6n,	2019
65	http://xhslink.com/0dnQ6n,	2019
66	http://xhslink.com/n2pQ6n,	2019
67	http://xhslink.com/EFrQ6n,	2019
68	http://xhslink.com/GlsQ6n,	2019
69	http://xhslink.com/FCvQ6n,	2019
70	http://xhslink.com/qyxQ6n,	2019
71	http://xhslink.com/qLAQ6n,	2019
72	http://xhslink.com/1PCQ6n,	2019
73	http://xhslink.com/WgEQ6n,	2019

No	Link of Sources	Year
74	http://xhslink.com/QRGQ6n,	2019
75	http://xhslink.com/DYIQ6n,	2019
76	http://xhslink.com/zkLQ6n,	2019
77	http://xhslink.com/WmOQ6n,	2019
78	http://xhslink.com/CX0Q6n,	2019
79	http://xhslink.com/Dy3Q6n,	2019
80	http://xhslink.com/TK5Q6n,	2019
81	http://xhslink.com/Xc8Q6n,	2019
82	http://xhslink.com/UudR6n,	2019
83	http://xhslink.com/EreR6n,	2019
84	http://xhslink.com/YNiR6n,	2019
85	http://xhslink.com/z8uR6n,	2019
86	http://xhslink.com/knwR6n,	2019
87	http://xhslink.com/tmER6n	2019
88	http://xhslink.com/gnMR6n	2020
89	http://xhslink.com/LJSR6n,	2020
90	http://xhslink.com/IAWR6n,	2020
91	http://xhslink.com/xk1R6n,	2020
92	http://xhslink.com/Nt6R6n,	2020
93	http://xhslink.com/qxaS6n,	2020

No	Link of Sources	Year
94	http://xhslink.com/eYdS6n,	2020
95	http://xhslink.com/znmS6n,	2020
96	http://xhslink.com/vUrS6n,	2020
97	http://xhslink.com/KAzS6n,	2020
98	http://xhslink.com/AsCS6n,	2020
99	http://xhslink.com/yIFS6n,	2020
100	http://xhslink.com/3eLS6n,	2020



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