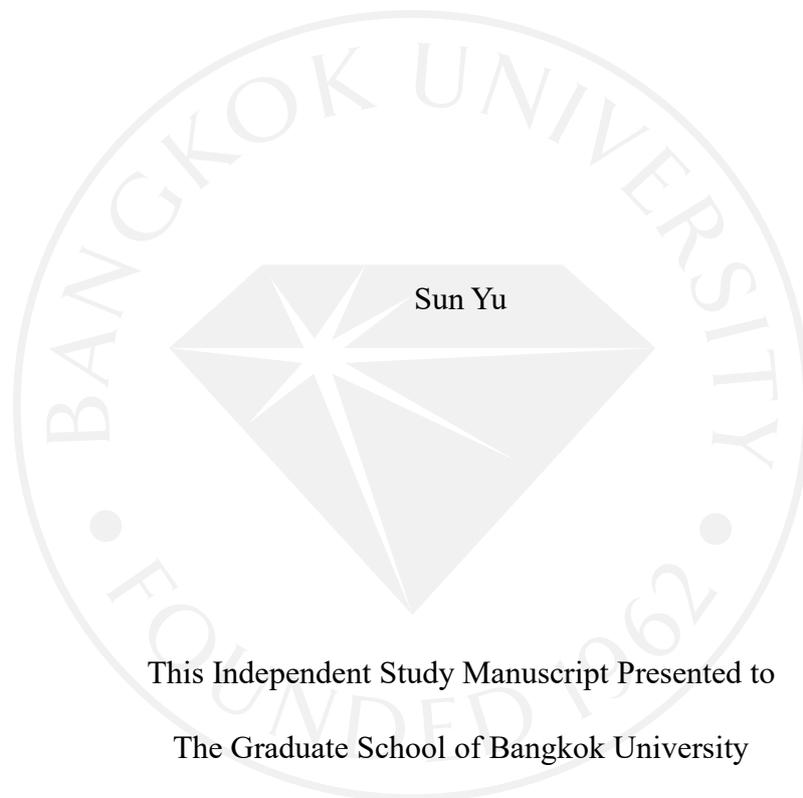


ANALYSIS OF ADVERTISING APPEALS AND EXECUTION STYLES OF
COSMETIC TELEVISION COMMERCIALS AIRED IN CHINA: TAKE
EXAMPLES OF 12 COSMETIC BRANDS



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the Graduate School
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Title: ANALYSIS OF ADVERTISING APPEALS AND EXECUTION STYLES OF
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Author: Yu Sun

Independent Study Committee:

Advisor



(Dr. Vimviriya Limkangvanmongkol)

Field Specialist



(Asst. Prof. Dr. Patama Satawedin)



(Suchada Chareanpunsirikul, D.B.A.)

Dean of the Graduate School

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Analysis of advertising appeals and execution styles of cosmetic television commercials aired in China: Take examples of 12 cosmetic brands (70 pp.)

Advisor: Vimviriya Limkangvanmongol, Ph.D.

ABSTRACT

This research aims to examine the core advertising appeals and execution styles used in cosmetic television commercials aired in China during 2009 and 2019. Using the theoretical framework of advertising appeals and execution styles explained by Belch and Belch (2007), a content analysis of 72 cosmetic television commercials from 12 brands which belonged to different cosmetic brand segments (high-end, middle-end, and low-end) was conducted. The findings suggest that emotional appeals and imagery execution styles are the most frequently used in commercials. The appeals and styles complement each other to yield emotional images. From the perspective of cosmetic brand segments, high-end and middle-end brands greatly capitalize on emotional appeal as well as imagery execution, while low-end brands typically utilize rational/informational appeals and straight sell style are mostly found in commercials by brands that belong to low-end segment. For international brands,

both imagery and demonstration execution styles are commonly used in commercials by either global standardized advertising strategy or localized strategy.

Keywords: Cosmetic Television Commercials, Advertising appeals, Execution Styles, China, Content Analysis



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CHAPTER 1

INTRODUCTION

The first chapter introduces the research background, rationale and problems, objectives of the study, scope of the study, research questions, significance of the study, and definition of terms.

1.1 Background of the Study

Since China's reform and opening-up policy, the political situation has been increasingly stable, while the socialist political system and economic management system have been continuously deepened. China has been increasingly open, democratized, legalized, and scientized (Chen, 2014). According to the National Bureau of Statistics (NBS, 2019), China's GDP in 1978 was 57.89 billion yuan. In 1988 it increased to 1,385.3 billion yuan, and in 2018, it reached 90030.9 billion yuan. National income and living standard have been significantly increasing (NBS, 2019).



Figure 1.1: Market Size of Chinese cosmetics industry

Source: *Analysis of the current situation of China's cosmetics market and the development trend of the industry in 2018*. (2018 August 1). Retrieved from <http://www.chyxx.com/industry/201808/664167.html>

In 2016, Figure 1.1 indicates that the market size of the Chinese cosmetics industry was at 333.86 billion yuan. The CAGR from 2011 to 2016 has reached 7.7%. It can be predicted that the market capacity will reach 433.7 billion yuan by 2021 (Chyxx, 2018).

According to China Food and Drug Administration (CFDA) (HKTDC, 2018), a total of 3,880 organizations were qualified to produce cosmetics in China at the end of June 2018 (HKTDC, 2018).

To clarify, cosmetics are substances or products used to enhance or alter the appearance of the face or fragrance and texture of the body. Numerous cosmetic products are designed for use as application to the face, hair, and body. They generally consist of mixtures of chemical compounds; some of which are derived from natural sources (such as, coconut oil), and some being synthetics or artificial (Günther et al., 2005).

According to the Goldscein Research (2018), China's cosmetics industry can be classified by product type, price or distribution channel, as shown in the following table 1.1.

Table 1.1: Classification of Chinese cosmetics industry

By Product Type	<ol style="list-style-type: none"> 1. Fragrances 2. Skin Care Products 3. Color Cosmetics 4. Hair Care Products 5. Hygiene Products
By Pricing	<ol style="list-style-type: none"> 1. Luxury 2. Middle-end 3. Low-end
By Distribution Channel	<ol style="list-style-type: none"> 1. Online 2. Offline

From the perspective of product type, according to the statistic from the website of China Industry Information (Chyxx, 2018), after summarizing the sales volume of both online and offline channels, skin-care products still take up the first place.

However, the growth rate of skin-care products is much less than make-up products (Zhang & Liu, 2018). From the perspective of products by price, domestic brands are mostly focused on the middle-end and low-end segments, while foreign-invested

enterprises and joint ventures dominated the high-end segment (HKTDC, 2018). From the perspective of distribution channel, according to the data from 2018 annual report of listed company (Chyxx, 2018), the growth rate of offline channels slowed down. The 2016 supermarket growth rate was -0.9%, while 2016 department store growth rate was -4.3%. However, the online distribution channel achieved the highest growth rate (2016 E-Commerce growth rate:40%) (Zhang & Liu, 2018).

1.1.2 Current Situation of Chinese Television Commercials Industry

TV commercials have been generally sluggish the past years due to the complex and volatile economic environment, as well as the entertainment and advertisement restriction policy published in 2011 (Liu & Sun, 2012).

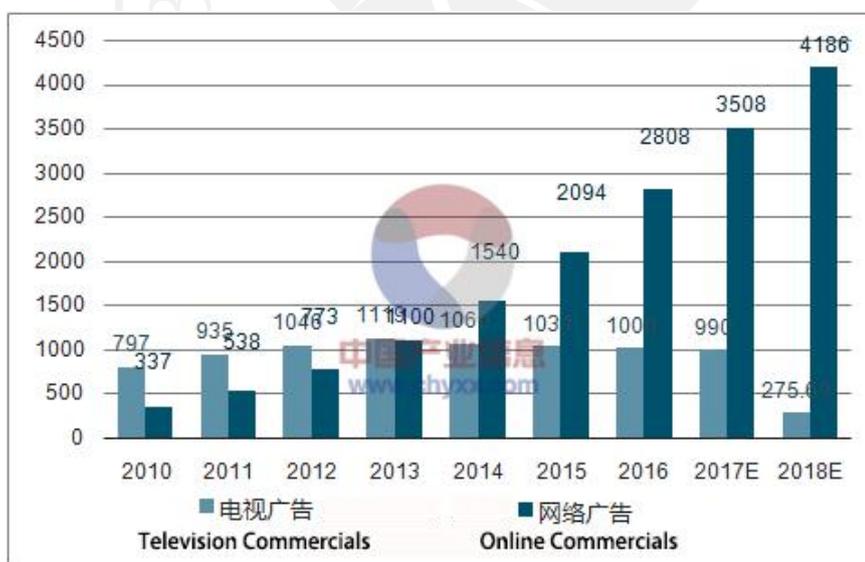


Figure 1.2: Annual Report of Commercial Revenue

Source: *Analysis of the current situation of China's cosmetics market and the*

development trend of the industry in 2018. (2018 August 1). Retrieved from

<http://www.chyxx.com/industry/201808/664167.html>

As figure 1.2 shows, television commercial revenue has been declining year by year since 2013. There are mainly three factors:

Firstly, it was affected by the overall macroeconomic environment. As we all know, the basis of TV commercials must be hinged on the development of the national economy. Due to the global economic downturn and the adjustment of the domestic economic structure in recent years, numerous domestic industries have performed poorly (Liu & Sun, 2018). This situation resulted in the retrenchment in commercial investment.

Secondly, it was affected by the relevant policies and regulations issued by National Radio and Television Administration (NRTA), in particular, the advertising-restriction policy which officially started from 2012 (Liu & Sun, 2018). This policy plans to cancel the commercials aired during the TV shows. This urges the TV stations to re-adjust, allocate commercial resources, and make new adjustments.

Thirdly, new media stirred into the situation. With the continuous development of communication technologies, new media grew fast, especially the online-video communication. According to statistics from relevant agencies (Chyxx, 2018), a large part of the reduction in TV commercials of Beijing and Shanghai has flowed to new media (Liu & Sun, 2018). Therefore, the impact of new media on TV commercials will become more evident prominent in the long term.

1.1.3 Cosmetic Television Commercials

Television commercial has been a popular media since the first television began to appear in living rooms (Ligo & John, 2016). Television enables advertisers to communicate by combining motion, sounds, words, color, personality and stage to convey ideas to audience. Television commercials usually play the role of not only introducing a product but also convincing audience to purchase the product. In short, the impact of commercials is more on television than the print media or radio (Ligo & John, 2016).

Through the study of the emotions in cosmetic commercials, researchers revealed that the feelings such as self-esteem, sense of belonging and self-actualization are driving the cosmetic consumption (SueLin, 2010).

Jait-E-man (2005) has cited that female images are usually presented through all kinds of media, including television commercials (“Fresh-faced and 16,” 2005). Well et al. (1998) added that cosmetic television commercials normally portray woman, intended to a female role model, who is preoccupied with beauty (Well et al., 1998). Despite useful insights from extant literature, very few explore message strategies in cosmetic commercials, especially those that were aired in China. The gap will be filled by the insights of this research.

1.1.4 Consumer Insights of Cosmetic Television Commercial

Due to the high income and advanced consumption concepts, modern-city women have shown strong consumption power and potential (Gao, 2012). Therefore,

studying the consumption psychology of modern women is vital in determining the production and sales of the cosmetics industry. For cosmetic advertisers, understanding the consuming psychology and behavior of modern female consumers will help to guide the consumption better. The study observed that there are some common psychology features of modern women as follows:

1) Consumption psychology of beauty pursuing

Women all over the world prioritize beauty and aesthetics, which is fully reflected in the consumption process. Women's beauty-pursuing psychology are primarily reflected in two purchasing performances. Firstly, the first consideration of women consumption is to estimate whether this product can maintain their original beauty and add some new. Secondly, they always focus on the appearance of the commodity (Wang, 2004).

2) Consumption tends to be emotional

Men are said to live in a rational world, while women live in a perceptual world. This emotional state of mind sometimes produces an inexplicable consumer psychology, making some crazy behaviors, such as overshopping (Yang, 2002).

3) Consumption psychology of comparison

Women usually like to make horizontal comparisons with people at the same level. They desire to own products that others do not have or products that are better than what others own (Wu, 2004). The mentality of “want” and “comparison with others” are endless.

4) Pursuing added value of products

Due to the increase of income and consuming autonomy, women in the new era are no longer limited to pursue the most basic and original function of products.

Rather, they acquire products that reflect their social status, economic status, and personality. In the process of consuming, they pursue the psychological and spiritual pleasure and comfort (He, 2007).

5) Pursuing sense of identity and belonging

Influenced by the hierarchy division of society, women tend to either consciously or subconsciously classify themselves to a certain social class. They are trying to use brands to show their taste or social status. They seek to get the identity of their social class, which will create a sense of belonging (He, 2004).

From the aforementioned psychology features of modern women, the exploration of selected cosmetic commercials aired in China will provide insights into the patterns of advertising appeals and execution styles that tend to enhance the representation of modern women.

1.2 Rationale and Problem Statement

China is the second largest cosmetic consuming country after the United States (Euromonitor, 2018). There are numerous cosmetic commercials launched in market each year. Commercials can reflect a brand's marketing strategy, which is critical to the positioning and promotion.

Each industry practices a unique advertising style, which may be greatly different from other industries. In recent years, extant research discussed various angles of Chinese advertising industry. For instance, Qu (2016) has researched about the aesthetic perspective of Chinese contemporary commercials from 1979-2015 (Qu, 2016). Scholar Xu (2013) has studied the narrative structure of television commercials (Xu, 2013). Guo, Yang and Zhang (2013) have compared the difference of creativity strategy between China and Western countries (Guo, Yang & Zhang, 2013). However, there are few studies focusing on the analysis of cosmetic advertising, in particular, the advertising appeals and execution styles. This study will expand Belch and Belch (2007) literature to understand the core advertising appeals and execution styles in cosmetic television commercials aired in China.

1.3 Objectives of Study

This research mainly aims to investigate creative strategy in television commercials in cosmetics industry aired in China, with focus on advertising appeals and execution styles. The specific objectives are:

- 1) To examine the core appeals used in cosmetic television commercials aired in China.
- 2) To explore the most frequently execution styles used in cosmetic television commercials aired in China.
- 3) To investigate whether television commercials by different segments (high-end, middle-end, low-end) tend to use different advertising appeals.

4) To investigate whether television commercials by different segments (high-end, middle-end, low-end) tend to use different execution styles.

5) To examine television commercials of international brands, specifically, the core execution styles that are most frequently used in commercials with global standardized strategy vs localized strategy.

1.4 Research Questions

RQ # 1: What advertising appeals are most frequently used in cosmetic television commercials aired in China?

RQ # 2: What execution styles are most frequently used in cosmetic television commercials aired in China?

RQ # 3: Do cosmetic brands from different segments (high-end, middle-end, and low-end) tend to use different advertising appeals?

RQ # 4: Do cosmetic brands from different segments (high-end, middle-end, and low-end) tend to use different execution styles ?

RQ # 5: Regarding television commercials from international brands, what execution styles are most frequently used in commercials with global standardized strategy vs localized strategy.

1.5 Scope of Study

This research focuses on television commercials in Chinese cosmetic industry. The aim is to study creative strategy used in cosmetic television commercials aired in China. This paper is limited to advertising appeals and execution styles of the selected

72 television commercials aired in China during 2009-2019. The commercials belonged to 12 brands: Chanel, Dior, SK-II, Lancôme, L'Oréal, Olay, Shiseido, Innisfree, Inoherb, Chando, Dabao, and Pechoin. For clarification, these brands belong to different segments of the cosmetics industry market, which are, high-end, middle-end and low-end brands (Qian, 2011).

1.6 Significance of the Study

The current study is of an exploratory nature. It mainly bores contribution to television commercial and cosmetic industries in China, in particular, the creative strategy used in television commercials.

While cosmetic consumption in China has been gradually increased for the past years (Qi, 2018), sales of cosmetic usually relies on marketing communication campaigns, which include television commercials. Since 2013, television advertising revenue has been declining due to the decrease in advertising investment, advertising-restriction policy during the TV shows, and current trends in favor of online media consumption afforded by advanced technologies (Liu & Sun, 2012). Amid the aforementioned situation of Chinese television commercial industry, the researcher aims to learn from the television commercials selected in the sample to explain the 10-year trend of creative strategy used in cosmetic television commercials. This research study is significant for two main reasons as followed:

Academically, this paper represents one of the few empirical investigations of the television commercial phenomenon in Chinese cosmetics industry, with the focus on extending literature of creative strategy in advertising.

Practically, the results and suggestions provide useful managerial implications for practitioners in cosmetics industry in China, and researchers who are interested in producing knowledge that could be applied to television commercial production and marketing communication.

1.7 Definition of Terms

The research involves the following important concepts:

1.7.1 Television Commercial

Television Commercial is the television program produced and paid for by an organization. It conveys information to the audience, which is aimed to market a product or service (Mahfooz, 2013).

1.7.2 Cosmetics Television Commercial

Cosmetic advertising is the promotion of cosmetics and beauty products by the cosmetics industry through television (Cao, 2016).

1.7.3 Advertising Appeals

The concept is defined as “the advertising planning, which aims to stimulate consumers to understand and search the information about brand or product on their own initiative” (Amir, 2000). Rational and emotional appeals are normally used to influence purchasing decisions.

1.7.4 Rational Appeals

It refers to the appeals that focus on consumers' functional demand such as price, convenience and health (Arens et al., 2011).

1.7.5 Emotional Appeals

It refers to the appeals that trying to build the relation between the brand and customers' psychological demand through stimulating customers' emotional response (Ouwersloot & Duncan, 2008).

1.7.6 Execution styles

This term is defined as “the way an advertising appeal is presented” (Belch & Belch, 2007). The way contains straight sell or factual, scientific or technical, demonstration, comparison, and other styles (Belch & Belch, 2007).

1.7.7 Bilibili

Bilibili is a user-content generated platform, which was created in June of 2009. It initially received attention with its unique bullet screen function (Zhang, 2018).

1.7.8 YouTube

YouTube is an international content community that was created in 2005, which allows members to upload, watch and comment the videos on the site. It is the third most-trafficked website all over the world, with over a billion unique visitors each month (Bradshaw & Garrahan, 2008).

CHAPTER 2

LITERATURE REVIEW

This chapter proposes to provide the theory of the past study on the segments of cosmetic brands, advertising appeals, advertising appeals in cosmetic television commercials, execution styles, execution styles in cosmetic television commercials and global standardized/localized advertising strategy of international brands.

2.1 Segments of Cosmetic Brands

In Chinese cosmetics industry, there are various approaches in the classification of cosmetic products. According to Goldscein Research (2018), by function, the products can be categorized as fragrance products, skin-care products, color cosmetics, hair-care products and hygiene products. By price, the cosmetic brands are normally classified into three segments: high-end brands, middle-end brands and low-end brands in this industry.

According to the data of China Food and Drug Administration (CFDA) (2018), domestic brands are mostly focused on middle-end and low-end segments, while foreign-invested enterprises and joint ventures dominate the high-end segment (HKTDC, 2018).

Chinese scholar Chen (2002) classified cosmetic brands in Chinese market in his study. The brands are divided into three segments by price: high-end, middle-end and low-end. High-end brands are normally more than 200 yuan, with representative

brands: Chanel, Dior, Estee Lauder, Lancôme, etc. Middle-end brands are the brands with average price ranged from 100 to 200 yuan, whose representative brands include: Olay, L'Oreal, Shisedo. Besides, low-end brands are commonly less than 100 yuan. Typical brands are Garnier, Six-gold, and Dabao (Chen, 2002).

In line with Scholar Chen (2002), Scholar Cao (2016) also classified cosmetic brands of Chinese cosmetics industry into three main segments, which are based on the average price of regular products: high-end, middle-end and low-end. In her research, high-end brands refer to the brands whose average regular product price is upper 500 yuan. Typical brands are Lamer, Estee Lauder, Lancôme, and Guerlain, for instance. Middle-end cosmetic brands refer to the brands with an average regular product price range between 30 to 500 yuan. Typical brands in this category are Laneige, Innisfree, Olay, L'Oréal, and DHC. As for low-end brands, their average price is normally below 30 yuan, with typical brands listed: Dabao, Inoherb, and Pechoin (Cao, 2016).

Ultimately, this research will finally use the framework proposed by scholar Yang (2011). According to the data collection from interviews with related employees from L'oréal Group, Estee Lauder Group and some other big name cosmetic in cosmetics industry, the researcher categorized brands as in table 2.1 (Yang, 2011).

Table 2.1: Classification Standard of Brands in Chinese cosmetics industry

Category	Price (yuan)	Representative Brands
----------	--------------	-----------------------

(Continued)

Table 2.1 (Continued): Classification Standard of Brands in Chinese cosmetics

industry		
High-end	>600	Lancôme, Estee Lauder, Clinique
Middle-end	200-600	L'Oreal, Maybelline
Low-end	<200	Dabao, Maxam

2.2 Global Standardized/localized Advertising Strategy of International Brands

As mentioned about, high-end segment of Chinese cosmetics industry is almost occupied by international brands (HKTDC, 2018). When these international enterprises engage in the advertising in China, they generally use two strategies: global standardized advertising strategy and localized advertising strategy (Li & Luo, 2013). However, since 1960s, the question of whether or not to globalize or localize the advertising has been an ongoing debate (Agrawal, 1995; Ryans et al., 2003). In short, supporters of global standardized strategy argue based on the shared consumer characteristics and economic savings (Levitt, 1983), while opponents assert the risk of global standardized strategies because of different local market situation and cultures (Taylor et al., 1994, 1996).

The world continues to be globalized (Holt et al., 2004). Friedman states that homogenisation of cultures is the characteristic of globalization. Global standardization is the advertising execution strategy that the advertising elements (e.g. advertising copy, visuals) keep the same across the countries (Taylor, 2005).

Numerous advertising researchers have long argued that advertising elements should be consistent with the values of local culture (Belk et al., 1985; Boddewyn et al., 1986; Buzzell 1968; Harris 1984; Hornick 1980). Actually, some of empirical investigations have supported the statement that advertisements reflecting local cultures are more persuasive than those that ignore them (Gregory & Munch 1997; Han & Shavitt 1994; Madden et al. 1986; Taylor et al. 1997).

Researcher Li and Luo (2013) classified global standardized and localized advertising strategy according to the Coca Cola case study, which is demonstrated in the following table 2.2 (Li & Luo, 2013).

Table 2.2: Classification Standard of Global Standardized and Localized Advertising

Strategy		
Category	Global Standardized Advertising Strategy	Localized Advertising Strategy
Advertising Theme	Typical American Style	Combined Chinese culture
Advertising Spokesman	International style	Chinese local star
Advertising Language	English	Chinese
Shooting Place	Original Country	China
Created From	Headquarter	Local Advertising Agency

2.3 Conceptual Framework

The heart of advertising lies in creative strategy. Creativity determines what an advertising message will communicate to the target audience (Belch & Belch, 2004). Once knowing the target audience and determining the topic theme, then advertising appeals and execution styles must be the primary action for operators (Chang, 2018). In this research, advertising appeals and execution styles are used as the based framework to analyze each cosmetic commercial.

2.3.1 Advertising Appeals

First of all, the definition given by Amir (2000) is that advertising appeal is the advertising planning, which aims to stimulate consumers to understand and search the information about brand or product on their own initiative. During this process, planners will employ various ideas and strategies to make great impressions upon consumers. They attempt to change the consumers' original perceptions and emotions about the brands and products, and ultimately causing the purchasing behavior (Amir, 2000).

Fan (1999), a Taiwanese scholar, considered that advertising appeal refers to the stimulating information sent from advertisement to consumers, which induces consumers to pay attention to their products or services. It inspires consumers' hidden demand through advertising appeals, and translates the hidden demand into the final purchase behavior (Fan, 1999).

Scholar Belch and Belch (2007) simply summarizes the advertising appeals into a method of advertising execution, which uses a variety of possible ways to capture consumer attention (Belch & Belch, 2007).

2.3.1.1 Rational Appeals

Arens et al. (2011) have ever given the definition of rational or information appeals, which refer to the appeals that focus on consumers' functional demand such as price, convenience and health (Arens et al., 2011).

Resnik and Stern (1977) have explained about rational appeals. They divided product characteristics into 14 different elements. If one or more of them are involved in the advertisement, it can be regarded as a rational appeal advertisement. The 14 elements involve: 1. price 2. quality 3. performance 4. composition 5. time and place of purchasing 6. special sales 7. tasting 8. nutrition 9. packaging 10. guarantee to users 11. safety features 12. Independent research (ie research conducted by independent research institutions) 13. company research (ie research conducted by advertisers) 14. new product concept (Resnik & Stern, 1977).

According to Belch and Belch's (2007) opinion, he considers that rational or information appeals focus on consumers' pragmatic or utilitarian demand for product and emphasize the features or the benefit for owning the product. The authors also identified many motives that can be used as the basis of rational appeals, such as convenience, economy, health, quality, dependability and performance (Belch & Belch, 2007).

Belch and Belch (2007) explained several types of rational advertising. They are competitive advantage appeal, feature appeal, news appeal, product/service popularity appeal, and favorable price appeal.

Competitive advantage appeals are the appeals which usually use direct or indirect comparison with another brand (Belch & Belch, 2007). This type of advertising has been forbidden in China.

Feature appeals will concentrate on the primary features of the product or service. The advertising will be greatly informatively. For example, high-involvement and technical-related products always tend to use this type of rational appeals (Belch & Belch, 2007).

News appeals usually use news or announcement to inform customers of important improvement or announce for new product or service (Belch & Belch, 2007; Koekemoer, 2004).

Besides, product/service popularity appeals will emphasize the number of the customers, the number of experts recommend it. It will show its leadership position in this industry (Belch & Belch, 2007).

Favorable price appeals will announce the promotion, special offer or the low price in the ad. It's often be used in any type of industry, especially fast-food industry (Belch & Belch, 2007).

2.3.1.2 Emotional Appeals

First of all, emotional appeals are the appeals that trying to build the relation between the brand and customers' psychological demand through stimulating customers' emotional response (Ouwersloot & Duncan, 2008). Different scholars may have different approaches to classify emotional appeals. The scholars Ouwersloot and Duncan (2008) consider the variations in emotional appeals are showing as positive or negative feelings (Ouwersloot & Duncan, 2008).

As for the scholar Belch and Belch (2007), whose theoretical framework will be used in this research, he divided the feelings that can serve as the basis of emotional appeals into two groups: personal states or feelings and social-based feelings. Safety, fear, love, affection, happiness, joy, nostalgia ... total 19 feelings are in the segmentation of personal states or feelings. Recognition, status, respect, involvement, embarrassment, affiliation, rejection, acceptance and approval belong to the social-based feelings (Belch & Belch, 2007).

Belch (2007) also lists two reasons for using emotional appeals. Firstly, marketers hope that the positive feelings they trigger will transfer to the brand. Research reports that positive feelings created by ads will have favorable impact on audience's measurement about the brand. Another significant reason for using emotional appeals is that it will impact customers' interpretation of usage experience (Belch & Belch, 2007).

Belch and Belch (2007) thoroughly explained both rational and emotional appeals in his academic book, which is authoritative. Hence, for the consistency of this research, Belch and Belch's (2007) framework will be used to classify rational and emotional appeals.

2.3.2 Advertising Appeals in Cosmetic Television Commercials

A revised study of Chan (2005) concerning information content of television commercials in China indicated that Chinese advertisements were becoming less informative (Chan & Chan, 2005).

In 1999, Dong, Day and Cao (1999) published the result of one research that the utilitarian employing in Chinese advertisements has reduced over time and at the same time the utilization of Western cultural values has increased, such as hedonism (Dong, Day & Cao, 1999).

Chinese scholar Gao (2012) has stated her opinion that different cosmetic advertisements normally according to their own product traits and psychological needs of their target audience to determine which appeals to choose. Some advertisements are inclined to emotional appeals, some are inclined to rational appeals, but the most prefer the two appeals combined (Gao, 2012).

Gao (2012) also illustrated that advertisers of different cosmetic segments will be different in choosing appeals. Generally, international high-end brands mainly tend to use emotional appeals, while most domestic brands tend to use rational appeals (Gao, 2012).

2.3.3 Execution Styles

Once the specific advertising appeal that will be used as the basis for the advertising has been decided, the planner should begin the execution. Execution is the way an advertising appeal is presented. It is important for an ad to have a meaningful appeal to communicate to consumers, the manner in which the ad is executed is also important (Belch & Belch, 2007). Recent scholars in communication field have classified specific execution styles for advertising, which is shown in the following table 2.3.

Table 2.3: Execution Styles Classified by Four Scholars

Belch and Belch (2007)	O'Guinn et al. (2009)	Ouwersloot and Duncan (2008)	Wells et al. (2006)
-Straight sell or factual	-Slogans and jingles	-News	-Straightforward
-Scientific or technical	-Reason-why	-announcement	-Demonstration
-Demonstration	-Hard-sell	-Testimonial	-Comparison
-Comparison	-Comparison	-Authoritative	-Problem solution
-Testimonial	-Testimonials	-Demonstration	-Humour
-Slice of life	-Demonstrations	-Slice of life	- Slice of life
-Animation	-Advertorials	-Inherent drama	-Spokesperson
	-Infomercials	-Fantasy	-Teasers
	- Feel-good	-Animation/cartoon	

(Continued)

Table 2.3 (Continued): Execution Styles Classified by Four Scholars

-Personality	advertisements		-Shockvertising
symbol	-Humour		
-Imagery	-Sexual appeal		
-Dramatization	-Fear-appeal		
-Humour	-Anxiety		
	-Transformational		
	-Slice-of-life		
	-Product placements		
	-Fantasy		
	-Image		

According to the table 2.3, Belch and Belch (2007, p. 275), O'Guinn et al. (2009, p. 341), Ouwersloot and Duncan (2008, p. 178) and Wells et al. (2006, p. 344) agree on several common execution styles, namely straightforward execution, testimonials, demonstrations, slice of life, dramatisations, fantasy, animation and comparisons. In this essay, Belch's classification has been chosen as the basis of our content analysis of commercials. Each of these execution styles will now be discussed.

2.3.3.1 Straight sell or factual

Straight-sell execution provides basic information about the brand without employing feelings or special tricks (Wells et al., 2006, p. 344). One of the most basic types of execution styles is the straight sell or factual message. This type of execution styles relies on a straightforward presentation of information concerning the product

or service. (Belch & Belch, 2007, p. 277) This type of execution is often used in conjunction with rational appeals, where the focus is on the product or service and its specific attributes or benefits.

2.3.3.2 Scientific or technical

In this execution strategy, advertisers often cite technical information, results of scientific or laboratory studies, or endorsements by agencies to support their advertising claims (Belch & Belch, 2007, p. 277).

2.3.3.3 Demonstration

Demonstration is designed to demonstrate the key advantages of the product by showing it in actual use. Demonstration execution can be such persuasive in convincing consumers of the utility or quality and the product and the benefits of owning the brand.

2.3.3.4 Comparison

The comparison execution offers a direct way of showing a brand's unique advantage over its competitors or positioning a new brand with industry leaders. In current Chinese cultural environment, it is rare for advertisers to use this type of execution. Especially attacking other brand is unethical in China (Belch & Belch, 2007, p. 276).

2.3.3.5 Testimonial

In testimonial ads, a person will praise the product on the basis of his personal experience with it (Belch & Belch, 2007, p. 277). It is effective when the person in the

testimonial ads is credible. Typical-persons and celebrities are often to be used in this type of execution. They are considered trustful because they have experience of the product and easy to communicate (Blakeman, 2007, p. 194). And many advertisers make use of celebrity endorsers. Using celebrities or experts in testimonial execution can also be called as authoritative execution. The result of using celebrities is relatively ideal for influencing consumers.

2.3.3.6 Slice of life

It is a widely used advertising execution, which uses problem/solution approach. It presents an everyday situation, a person faced with a consumption problem that occurs in daily life (Belch & Belch, 2007, p. 277). The problem is then solved by using the product. Arens et al. (2011, p. 403) suggested that the key to success of slice-of-life execution is simplicity. The advertisement should concentrate on the key benefit which is shown in a realistic and memorable way.

2.3.3.7 Animation

Animation refers to an execution that utilizes various animated characters in the advertisement, which is much more popular in recent years. Cartoons, puppets, illustrations or similar fictional creations are included in techniques (Arens et al., 2011, p. 403). This execution is primarily used in advertisements whose target audience is children. Many of the characters used in animated advertisements become consistent with the brand and retain its popularity, such as the Green Giant (Altstiel & Grow, 2006, p. 138).

2.3.3.8 Personality symbol

Personality symbol refers to the execution that creating a central character or personality symbol that can deliver the advertising message and with which the brand can be identified. That character can be a typical person, animated characters or animals (Belch & Belch, 2007, p. 277).

2.3.3.9 Imagery

There are some ads that contain little or no information about the brand. It consists of primary visual elements like pictures, illustrations and symbols rather than product information. An image execution may be based on the usage imagery by showing how the product is used or performing the situation in which it is used. The purpose is to make audience associate with the brand with the symbols or characters shown in the ad (Belch & Belch, 2007, p. 281).

2.3.3.10 Dramatization

This execution focuses on telling a short story with the product serve as the main focus (Belch & Belch, 2007, p. 281). Dramatization is somewhat similar to slice-of-life execution because it also often utilizes the problem/solution approach. But dramatization is more excited and suspenseful. The goal is to draw the audience into the story and feel as the character. Normally, television commercials are more suited for dramatization execution.

2.3.3.11 Humour

Advertisers use humour execution to attract consumers' attention. They put consumers in a positive mood, and then increase their relation with the ads. Humor is well suitable for television commercials. However, not every product is suitable for this execution. It depends on the type of product and audience characteristics. For example, humor has been more effective with low-involvement, feeling products than high-involvement, thinking products (Belch & Belch, 2007, p. 186).

2.3.4 Execution Styles in Cosmetic Television Commercial

According to Gao (2012), employing female image in cosmetic commercials is such a common phenomenon in contemporary. From the statistics collected, it can be seen that the images displayed by women in cosmetic advertisements are roughly these four types: sexy, professional, unique and pure (Gao, 2012). The female image in cosmetic advertisement is not only conveyed as the information, but also provides audience with the pattern and concept about beauty potentially.

John Berger states that advertising does not work on reality but on fantasy.

Researcher Zhang (2008) comes to the conclusion in her research that most cosmetic advertisements attempt to convince the target audience through the depiction of value appeals, lifestyle and character image (Zhang, 2008).

CHAPTER 3

METHODOLOGY

This chapter describes research methodology, including research design, population and sample selection, data collection, research procedure, and method of data analysis. The researcher explains the coding system and discusses validity and reliability. This chapter sections are as follows:

- 3.1 Research Design
- 3.2 Population and Sample Selection
- 3.3 Research Procedure
- 3.4 Research Instrument and Data Analysis
- 3.5 Validity
- 3.6 Reliability

3.1 Research Design

The study is of an exploratory nature. The purpose of this study is to analyze execution styles and advertising appeals in cosmetic television commercials aired in China. This research is based on Belch and Belch's (2007) theoretical framework to distinguish informational/rational appeals and emotional appeals of each cosmetic commercial. In addition, eleven execution styles proposed by Belch and Belch (2007) serve as the classification criterion of this research.

This study applies a quantitative research approach to collect the data information. Through a content analysis of 72 television commercials, the study describes media content to identify the main content characteristics based on execution styles and advertising appeals used by advertisers. As Krippendorff (1989) argues, “[content analysis] seeks to analyze data within a specific context in view of the meanings someone - a group or a culture - attributes to them” (p. 403). It provides “aggregate accounts of inferences from large bodies of data that reveal trends [and] patterns” (Krippendorff, 1989, p. 404). The method, therefore, fits with the purpose of the study which is to shed some light on the general nature of cosmetic television commercials aired in China.

3.2 Population and Sample Selection

A total of 72 cosmetic television commercials aired in China during a period of ten years (2009 - 2019) are used in the analysis. During this timeframe, China started the reform and open-door policy in 1979, the political situation and economic management system have been gradually stable year by year. A higher number of foreign cosmetic enterprises entered into Chinese market, especially in the past 20 years. Thus, it has greatly introduced an impact to the local cosmetic market structure and television commercials industry (Chen, 2014). Coupled with influence by new media, the selected cosmetic television commercials aired in China during the timeframe is worth exploring, with respect to message strategies.

As some of the research questions aim to explore execution styles and advertising appeals used in cosmetic television commercials for different brand segments, the sample was purposively selected based on representativeness of cosmetic brand segments (high-end, middle-end, and low-end) (Yang, 2011). Four brands were selected for each segment, therefore, the sample belonged to 12 brands: Chanel, Dior, SK-II, Lancôme, L'Oréal, Olay, Shiseido, Innisfree, Inoherb, Chando, Dabao, and Pechoin. In the first segment, the brands, Chanel, Dior, SK-II and Lancôme are considered as high-end brands (Yang, 2011). In the second segment, the brands L'Oréal, Olay, Shiseido and Innisfree belong to middle-end brands (Yang, 2011). In the third segment, the brands Inoherb, Chando, Dabao, and Pechoin are considered as low-end brands (Yang, 2011). Six television commercials were selected for each brand randomly.

In addition, commercials of international brands aired in China (Chanel, Dior, SK-II, Lancôme, L'Oréal, Olay, Shiseido, Innisfree) are categorized as two groups by strategy they employed: global standardized strategy (Figure 3.1) and localized strategy (Figure 3.2). For the television commercials using global standardized strategy, they commonly broadcast all over the world. Only the language will be replaced with Chinese voice-over when aired in China. In contrast, commercials with localized strategy rely on local shooting team and local celebrities. The commercials broadcast only in China.



Figure 3.1: An example of commercials by international brands considered global standardized strategy



Figure 3.2: An example of commercials by international brands considered localized strategy

To gather cosmetic television commercials aired in China for the past ten years, the researcher needed software tools to search for as many commercials as possible. The samples were obtained via downloading of commercials of 12 different cosmetic brands from the two following online video-sharing websites, namely: Bilibili and YouTube.

Bilibili is a user-content generated platform, which was created in June of 2009. It initially received attention with its unique bullet screen function (Zhang, 2018). It

means users can share their comments for any image of the video, which will float above the screen in real-time. So far, active users of Bilibili are more than 150 million. The aggregate times of daily video playing exceed 100 million. Total volume of original works is about 10 million (Zhang, 2018) In this place registered users upload videos(mostly related to Japanese animation, Korean dramas and other ACG: Animation, Comic, Game) contents on their own channel for public discussion (Yin, 2017). Actually, users can upload any videos of they want. So far, Bilibili has covered the field of animation, documentary, live broadcast, music, dancing, game, science, fashion, advertising, movies and so on. Most of ads uploaded to Bilibili are from all over the world which are considered to be worth of sharing. That is the reason why to select Bilibili for recruiting the sample.

This research also relied on YouTube as another platform to download the commercials which could not be found on Bilibili. YouTube is an international content community that was created in 2005, which allows members to upload, watch and give comment to the videos on the site. It is the third most-trafficked website all over the world, with over a billion unique visitors each month (Bradshaw & Garrahan, 2008). The platform allowed the researcher to add more commercials to the sample.

3.3 Research Procedure

In the initial phase, the sample was recruited through downloading commercials of twelve cosmetic brands from two following online video sharing websites, which are bilibili and YouTube. The information collected in this phase informed the design

of the codebook and codesheet, which were pilot tested on a small sample of television commercials (n = 15) by two coders who had been properly trained to check for accuracy and intercoder reliability of the coding instrument. Following Davis (1997) guidelines, coders began with an explanation of the coding categories. Each coder was then instructed to record the television commercial's name, URL, and the year that each commercial was first aired on the television. The coders further recorded the brand name promoted in the commercial and the advertised brand's country of origin, as well as the television commercial's source. The coders also recorded the presence of each execution style, and each type of advertising appeal.

Regarding execution styles, the coding book and sheet borrowed the framework by Belch and Belch (2007) which consisted of 11 styles: straight sell or factual message, scientific/technical evidence, demonstration, comparison, testimonial, slice of Life, animation, personality symbol, imagery, dramatization and humor. Regarding advertising appeals, the coding book and sheet borrowed the framework by Belch and Belch (2007) which consisted of informational/rational appeal and emotional appeal. The codebook indicated if any commercial has more than one execution style and more than one appeal, the coders were required to record every style and appeal used in the particular commercial. Each of the commercials was coded for the following variables (table 3.1):

Table 3.1: Variables of each commercial need to be coded

No.	Coding Item	Explanation
1	Name of TVc	The name of the ad
2	Country Origin	Which country does the brand originate from?
3	Product name	Brand product promoted by this TVc
4	Link	Click the link to watch the commercial
5	Year	When did this commercial publish?
6	TVc Strategy	For international brands, which strategy is used? Global standardized strategy or localized strategy?
7	Execution Style	Each commercial is coded as one or several execution styles which are used in the commercial by advertisers. They are straight sell or factual message, scientific/technical evidence, demonstration, comparison, testimonial, slice of Life, animation, personality symbol, imagery, dramatization and humor. The definition of each style is discussed in Chapter 2.
8	Advertising appeal	Each commercial is coded as one or two appeals which are used in the commercial: informational/rational appeal and emotional appeal.

(Continued)

Table 3.1 (Continued): Variables of each commercial need to be coded

		The definition of each appeal is discussed in Chapter 2.
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3.4 Research Instrument and Data Analysis

Based on the aforementioned coding guidelines, the researcher recorded elements in Microsoft Excel, and then did content analysis with the calculation through Microsoft Excel.

First, to gather different commercials and record the frequency of general information in each commercial; Percentage was also calculated to describe the distribution of the data;

Second, to categorize execution styles and be able to analyze core styles of the selected commercials;

Third, to categorize appeals and be able to analyze core appeals of the selected commercials;

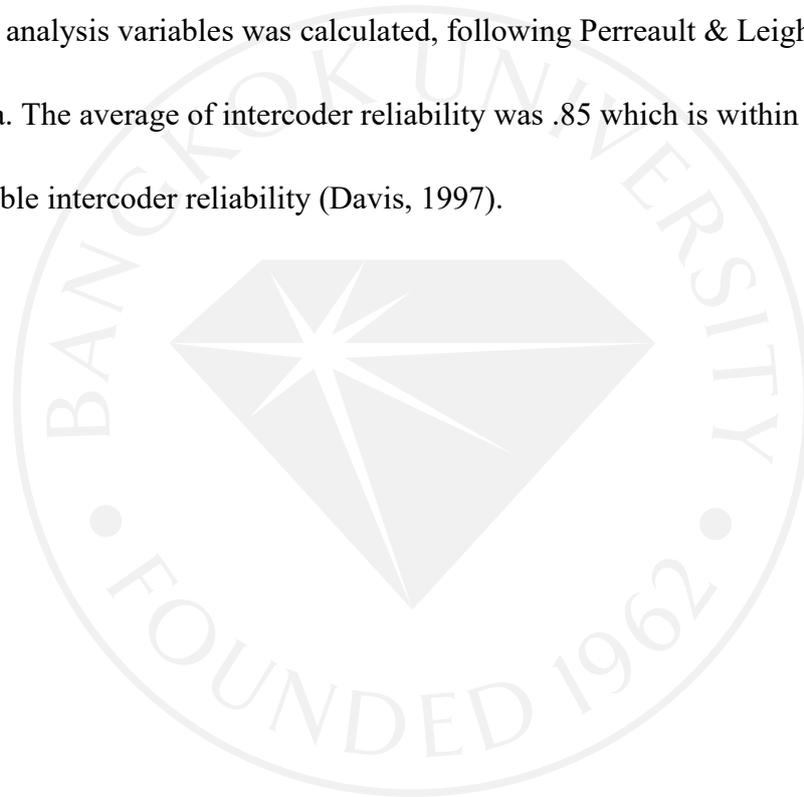
Finally, to compare the results from different cosmetic commercials as meaningful as possible.

3.5 Validity

The content analysis of this research is based on the conceptual framework reviewed and analyzed in Chapter 2. The data analysis is strictly guided by the literature theory in this research. Accordingly, validity of this research can be assured to some context.

3.6 Reliability

Two coders who are students of the MA Global Communication program at Bangkok University had been properly trained to code samples. The coders worked together since the initial phase of this research when the design of codebook and codesheet were pilot tested on a small sample of commercials. Reliability for all content analysis variables was calculated, following Perreault & Leigh's (1989) formula. The average of intercoder reliability was .85 which is within the range of acceptable intercoder reliability (Davis, 1997).



CHAPTER 4

FINDINGS

The current study is of an exploratory nature. This chapter aims to report the results of the content analysis of 72 television commercials by 12 cosmetics brands aired in China during 2009 - 2019. The findings will be presented according to the proposed research questions which mainly rely on Belch and Belch's (2007) framework of advertising appeals and execution styles.

4.1 General Information of Sample

A total of 72 television commercials were selected as sample of this study. Table 4.1 summarized general information of sample, in terms of distinctive brand, segments of cosmetic brands, and advertising strategies for international brands.

Table 4.1: Summary of the Selected Cosmetic Television Commercials

No	Brand Name	Segments of Cosmetic Brands	No. of Commercials by global standardized advertising strategy	No. of Commercials by localized advertising strategy	No. of Commercials (n = 72)
1	Chanel	High-end	5	1	6
2	Dior	High-end	6	0	6

(Continued)

Table 4.1 (Continued): Summary of the Selected Cosmetic Television Commercials

3	SK-II	High-end	2	4	6
4	Lancôme	High-end	5	1	6
5	L'Oréal	Middle-end	1	5	6
6	Olay	Middle-end	3	3	6
7	Shiseido	Middle-end	3	3	6
8	Innisfree	Middle-end	3	3	6
9	Inoherb	Low-end	0	6	6
10	Chando	Low-end	0	6	6
11	Dabao	Low-end	0	6	6
12	Pechoin	Low-end	0	6	6

4.2 Findings

4.2.1 RQ#1: What advertising appeals are most frequently used in cosmetic television commercials aired in China?

Table 4.2: Advertising appeals used in cosmetic television commercials aired in China

(n = 72)

Advertising Appeals	Frequency	Percentage
Informational/Rational Appeals	31	43.1%
Emotional Appeals	49	68.1%

The results in Table 4.2 indicated that the primary advertising appeals utilized in cosmetic television commercials aired in China were emotional appeals (68.1%). However, samples that employed informational/rational appeals accounted for 43.1% of the total number of advertising appeals.

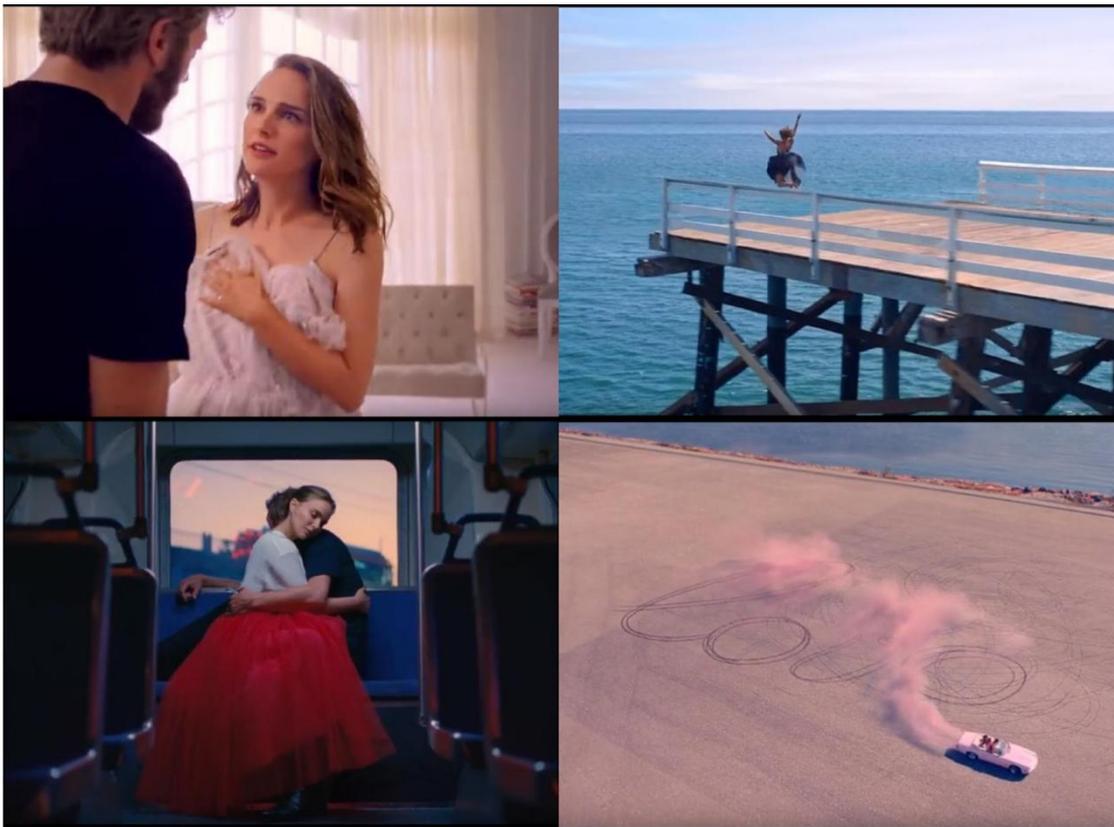


Figure 4.1: Use of emotional appeals in Dior television commercial: Miss Dior

Source: *Natalie Portman/Miss Dior - New Commercial with.* (2017). Retrieved from <https://www.bilibili.com/video/av16395258/?p=14>

Figure 4.1 displayed four screenshots from Dior commercial, Miss Dior, which is the typical example of commercials that used emotional appeals. The commercial message [‘And you? What would you do for love?’] spoken by the character at the end of the commercial reveals selflessness, courage, and madness in the face of love.

Love, affection, happiness and pride which served as personal feelings were served for the emotional appeals.



Figure 4.2: Use of rational appeals in Dabao television commercial: Dabao Hydrating Moisture Series

Source: *Dabao Hydrating Moisture Series Advertising*. (2014). Retrieved from <http://video.bilibili.com/ur154794853/33246517>

Figure 4.2 displayed four screenshots from the Dabao Hydrating Moisture Series Commercial. The commercial straightforwardly presented the rich ingredients contained in the products: the essence refined from seaweed, aloe and cucumber. It used a sub-type of rational appeal: feature appeal, which focused on presenting primary features of the product in commercials.

As the coding book allowed coders to record more than one appeal if they appeared in the data, 11% (n = 72) of the commercials used both rational and emotional appeals combined.

4.2.2 RQ#2: What execution styles are most frequently used in cosmetic television commercials aired in China?

Table 4.3: Execution styles used in cosmetic television commercials aired in China

(n = 72)

Execution style	Frequency	Percentage
Straight sell or factual message	17	23.6%
Scientific/Technical Evidence	6	8.3%
Demonstration	22	30.6%
Comparison	0	0
Testimonial	0	0
Slice of Life	7	9.7%
Animation	0	0
Personality Symbol	0	0
Imagery	41	56.9%
Dramatization	4	5.6%

(Continued)

Table 4.3 (Continued): Execution styles used in cosmetic television commercials aired in China (n = 72)

Humor	1	1.4%
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Table 4.3 indicated that imagery was by far the most commonly employed advertising execution style in cosmetic television commercials aired in China, accounting for 56.9% of the total sample (n = 72).



Figure 4.3: Use of imagery execution style in Dior television commercial: Poison Girl

Source: *Camille Rowe/Dior Poison Girl - The new fragrance*. (2016). Retrieved from

<https://www.bilibili.com/video/av16395258/?p=18>

In order to explain imagery, figure 4.3 demonstrated four screenshots of Dior commercial: Poison Girl. It expressed the wild, rebellious and untrammled of young

females. The advertising message ‘I am poison’ referred to either the female or Dior perfume. The commercial aimed to personalize the Poison perfume as the women with characteristic like rebelliousness, wildness, and freedom.

As shown in Table 4.3, demonstration was the second most commonly used advertising execution style (30.6%, n =72).



Figure 4.4: Use of demonstration execution style in Innisfree Television Commercial:

Fairy Repair Cream

Source: *Fairy Repair Cream with Chen Duling*. (2017). Retrieved from

<https://www.bilibili.com/video/av14318481?from=search&seid=45899125973>

72359370

To explain demonstration, figure 4.4 displayed four screenshots from the Innisfree commercial. They demonstrated how to use the fairy repair cream effectively by showing the technique by the model. Thus, the effective use of the product helped remove skin problems just as the beauty camera demonstrated.

In addition to the first two execution styles, the sample used the following styles: straight sell or factual message (23.6%, n =72), slice of Life (9.7%, n =72), scientific evidence. (8.3%, n =72), dramatization (5.6%, n =72) and the use of humor (1.4%, n = 72). Interestingly, the sample in this research did not use the following styles: comparison, testimonial, animation, and personality symbol.

As the coding book allowed coders to record more than one execution styles if they appeared in the data, 34% (n = 72) of the commercials used more than one execution styles.

4.2.3 RQ#3: Do cosmetic brands from different segments (high-end, middle-end, and low-end) tend to use different advertising appeals?

Table 4.4: Advertising appeals used in each segment of cosmetic television

commercials aired in China (n = 72)

Advertising Appeals	Frequency (high-end)	Percentage (high-end)	Frequency (middle-end)	Percentage (middle-end)	Frequency (low-end)	Percentage (low-end)

(Continued)

Table 4.4 (Continued): Advertising appeals used in each segment of cosmetic television commercials aired in China (n = 72)

Rational Appeals	6	25.0%	11	45.8%	14	58.3%
Emotional Appeals	19	79.2%	19	79.2%	11	45.8%

Table 4.4 showed that cosmetic brands from different cosmetic segments actually tend to employ different advertising appeals.

For high-end and middle-end brands, the percentage of emotional appeals found in commercials reached up to 79.2% (n = 72) of each segment, which greatly exceeded the utilization of rational appeals (high-end 25%, n = 72; middle-end 45.8%, n = 72).

For low-end brands however, 58.3% (n = 72) of the commercials opted to use rational appeals, while 45.8% (n = 72) selected emotional appeals.

As the coding book allowed coders to record more than one appeal if they appeared in the data, less than 34% (n = 72) of the commercials from every cosmetic segment used both rational and emotional appeals combined.

4.2.4 RQ#4: Do brands from different segments tend to use different execution styles?

Chinese cosmetics industry was divided into three main segments, namely: high-end, middle-end, and low-end. Each segment has 24 samples. The results of

table 4.5 indicated that the most frequently used execution style in high-end segment was imagery (70.8%, n = 72). It occupied over half of the total sample, which greatly surpassed others.

Table 4.5: Execution styles used in each segment of cosmetic television commercials aired in China (n = 72)

Execution styles	Frequency (high-end)	Percentage (high-end)	Frequency (middle-end)	Percentage (middle-end)	Frequency (low-end)	Percentage (low-end)
Straight sell or factual message	2	8.3%	3	12.5%	12	50.0%
Scientific/ Technical Evidence	0	0	3	12.5%	3	12.5%
Demonstration	5	20.8%	11	45.8%	6	25.0%
Comparison	0	0	0	0	0	0
Testimonial	0	0	0	0	0	0
Slice of Life	2	8.3%	4	16.7%	1	4.2%
Animation	0	0	0	0	0	0

(Continued)

Table 4.5 (Continued): Execution styles used in each segment of cosmetic television commercials aired in China (n = 72)

Personality	0	0	0	0	0	0
Symbol						
Imagery	17	70.8%	13	54.2%	11	45.8%
Dramatization	2	8.3%	2	8.3%	0	0
n						
Humor	0	0	1	4.2%	0	0

Imagery (54.2%, n = 72) and demonstration (45.8%, n = 72) were two primary execution styles used in commercials of middle-end segments. However, the results were very different in low-end segments. Straight sell or factual message (50.0%, n = 72) was actually the most commonly utilized execution style, followed by imagery (45.8%, n = 72).



Figure 4.5: Use of straight sell execution style in Chando Television Commercial:

Snowfield Essence Series

Source: *Chando Snowfield Essence Series with Xu Ruoxuan*. (2010). Retrieved from

https://www.youtube.com/watch?v=Kci4Hjh_WkI

To explain the execution style of straight sell or factual message, figure 4.5 displayed one Chando television commercial for snowfield essence products. The commercial straightforwardly presented basic information regarding the product: containing essence refined from snowfield plants and the ice water from 5000 meters snowfield. The specific benefits were directly presented on television without employing any feelings or special tricks.

4.2.5 RQ#5: Regarding television commercials from international brands, what execution styles are most frequently used in commercials with global standardized strategy vs localized strategy

Table 4.6: Execution styles used in global standardized strategy vs localized strategy

(n = 48)

Execution styles	Frequency (global standardized strategy)	Percentage (global standardized strategy)	Frequency (localized strategy)	Percentage (localized strategy)

(Continued)

Table 4.6 (Continued): Execution styles used in global standardized strategy vs
localized strategy (n = 48)

Straight sell or factual message	1	3.6%	4	20%
Scientific/Technical Evidence	1	3.6%	2	10%
Demonstration	6	21.4%	10	50%
Comparison	0	0	0	0
Testimonial	0	0	0	0
Slice of Life	3	10.7%	3	15%
Animation	0	0	0	0
Personality Symbol	0	0	0	0
Imagery	20	71.4%	10	50%
Dramatization	3	10.7%	1	5%
Humor	0	0	1	5%

Table 4.6 indicated that for television commercials from international brands with global standardized strategy, imagery (71.4%, n = 48) was the execution style which was most frequently used. Then demonstration (21.4%, n = 48) followed.

By contrast, Demonstration (50%, n = 48) and imagery (50%, n = 48) were the most popular execution styles for localized strategy, followed by straight sell or factual message (20%, n = 48).

In short, imagery and demonstration were the execution styles found in commercials that relied on both global standardized strategy and localized strategy. However, imagery appeared more frequently in commercials that followed global standardized strategy rather than commercials using localized strategy.



CHAPTER 5

DISCUSSION

This chapter provides discussion of findings in relating to proposed research questions, literature review, and methodology. It also provides managerial implications and suggestions for the future. The chapter sections are as follow:

5.1 Summary of Findings

5.2 Discussions

5.3 Limitations

5.4 Recommendation for Further Application

5.5 Recommendation for Further Research

5.1 Summary of Findings

This study investigated the core advertising appeals and execution styles in television commercials of Chinese cosmetics industry. The total of 72 cosmetic television commercials aired in China from 2009 to 2019 were recruited. The study relied on the framework of content analysis to analyze message strategy of each advertisement. We will discuss five interesting findings as followed:

5.1.1 Advertising appeals

Of the 72 TVCs selected for this study, 31 TVCs contained informational/rational appeals, and 49 TVCs contained emotional appeals. Obviously,

the use of emotional appeals was more frequently observed in Chinese cosmetics industry commercials than rational appeals.

To clarify, from the perspective of whole Chinese cosmetics industry, advertisers preferred to stimulate customers' emotional response in commercials to create the bridge between brands and customers.

5.1.2 Execution styles

Among the total 72 TVCs, 41 TVCs contained the usage of imagery, which occupied 56.9% of the total sample. Thus, imagery is the execution style which was most frequently used in cosmetic television commercials aired in China. In this type of commercials, visual elements like pictures, illustrations and symbols rather than product information will be shown, in order to make audience associate with the brand with the symbols.

5.1.3 Segments of cosmetic brand and advertising appeals in commercials

From the perspective of brand segments in the cosmetics industry, each segment has its own set of preferences. Through the data collection from interviews with relevant staff of several cosmetic giants like L'Oréal and Estée Lauder, Chinese cosmetics industry was divided into three segments: high-end, middle-end, and low-end. For commercials by high-end and middle-end brands, emotional appeals were more frequently used than informational/rational appeals. For instance, as for

high-end brands like Chanel, the advertisers often used celebrity endorsers who have the personality and style consistent with the product advertised. In Chanel's Chance Eau Vive TV commercial, joy and excitement emotions were carried out in the bowling game scene among young, feminine and tasteful models. For middle-end brands like L'Oréal, their luxe leather lipsticks TV commercial portrayed different lipstick colors by a model in different dresses portraying different characteristics: fierce, sexy, rebel, cool, and wild, summarizing the key messages with the hashtag #IamWorthIt. For low-end brands, informational/rational appeals were more preferred than emotional appeals. For some low-end brands like Inoherb and Dabao, advertisers were more likely to demonstrate the features and benefits of the products in the advertisement.

5.1.4 Segments of cosmetic brand and execution styles in commercials

From the perspective of the brand segments of cosmetics industry, for high-end and middle-end brands, imagery was the most prioritized execution styles, which was explained in Belch and Belch's (2007) framework that imagery allows audience associate with the brand with the symbols or characters shown in the commercials. In addition, demonstration was another most frequently employed execution style. This result is in line with Belch and Belch (2007) who mentioned that demonstration has persuasive power as it convinces consumers by describing the utility of the products. In contrast, for low-end brands, straight sell or factual message was the commonest

execution style. It provided basic information about the brand without employing feelings or special tricks. In addition, imagery was the second most utilized execution style for low-end brands. Therefore, imagery was observed in television commercials of every cosmetic brand segment.

5.1.5 Global standardized and localized advertising strategies in commercials from international brands

Television commercials of international brands were commonly divided into two groups by the strategy they used: global standardized strategy and localized strategy. For commercials by global standardized strategy, imagery and demonstration were the most frequently used execution styles. However, the frequency of imagery was much more than demonstration. The commercials portrayed brand personality through the use of celebrity endorsers or models from their country of origin and they all tell the stories in English. For example, the brand SK-II which is originally from Japan used a Japanese ballerina to represent the campaign #changedestiny in SK-II's DNA television commercials.

In contrast, for commercials by localized strategy, demonstration and imagery were the most popular execution styles used by advertisers. The commercials relied on Chinese local stars, like Tang Wei, Zhu Yilong and Cai Xukun who narrated the story in Chinese. For example, the brand SK-II uses Chinese model Tang Wei to demonstrated how to use SKII Stempower. She carried the message that persuades the

audience to forget how old one is, as the Stempower has core anti-aging benefits to tighten and moisturize facial skin.

5.2 Discussions

The results of a content analysis of 72 cosmetic TVCs from 12 brands aired in China during 2009 - 2019 bore numerous points for discussion.

First of all, in Chinese cosmetic advertising industry, emotional appeals were most commonly used, which were complemented by the use of imagery execution style. Ouwersloot and Duncan (2008) identified emotional appeals as the appeals that aim to build the relations between the brand and customers' psychological demand by triggering audience's emotional response.

Essentially, cosmetics are aesthetic commodity. Thus, advertisers' role is to persuade audiences using messages that resonate with the audiences through evoking their fantasy about beauty (Gao, 2012). To create an effective commercial, visual elements like pictures, illustrations and symbols that appeared in the commercial enhances the imagery styles through portrayals of emotional states, such as love, affection, happiness, excitement and pride. The emotions which are triggered by commercials will eventually transfer to the brand (Gao, 2012). Clearly, the majority of advertisers for beauty products prefer to use the combination of emotional appeals and imagery execution style together.

Secondly, for commercials by brand that belonged to the low-end segment, advertisers were more inclined to use rational appeals, which were complemented by the straight sell or factual execution strategy. Advertisers are frequently reluctant to take risks for low-priced cosmetic products. They are not willing to employ feelings or special tricks in ads like high-end ads (Yang, 2011). They would rather straightforwardly present the basic information concerning the product in ads, which is a more upfront marketing approach for low-end products. Presenting products' features and advantages of a product is a means to persuade consumers.

5.3 Limitations

With the use of content analysis method to analyze selected 72 cosmetic TVCs from 2009 to 2019, there are some limitations as followed:

Firstly, the sample used in this research is a convenience sample rather than a random sample. The commercials selected for this research are available on the two platforms: Bilibili and YouTube. Secondly, the research is highly descriptive. It does not allow for a high-level analysis. Thirdly, this study is based on the framework by Belch and Belch (2007) who identified 2 advertising appeals, which are rational and emotional appeals. Only the two appeals, not subcategories of each appeal (eg., rational appeals may include price and feature of product appeals while emotional appeals may include personal states or feelings and social-based feelings), appear in the coding sheet.

5.4 Recommendations for Further Application

Cosmetic brands are required to have a clear position of which segments they belong to, in terms of their average price of regular products (high-end, middle-end or low-end segment). Results from this study serve as guidelines for brands to evaluate their creative outputs in order to choose advertising execution styles and appeals that are consistent with brands' positioning and advertising objectives.

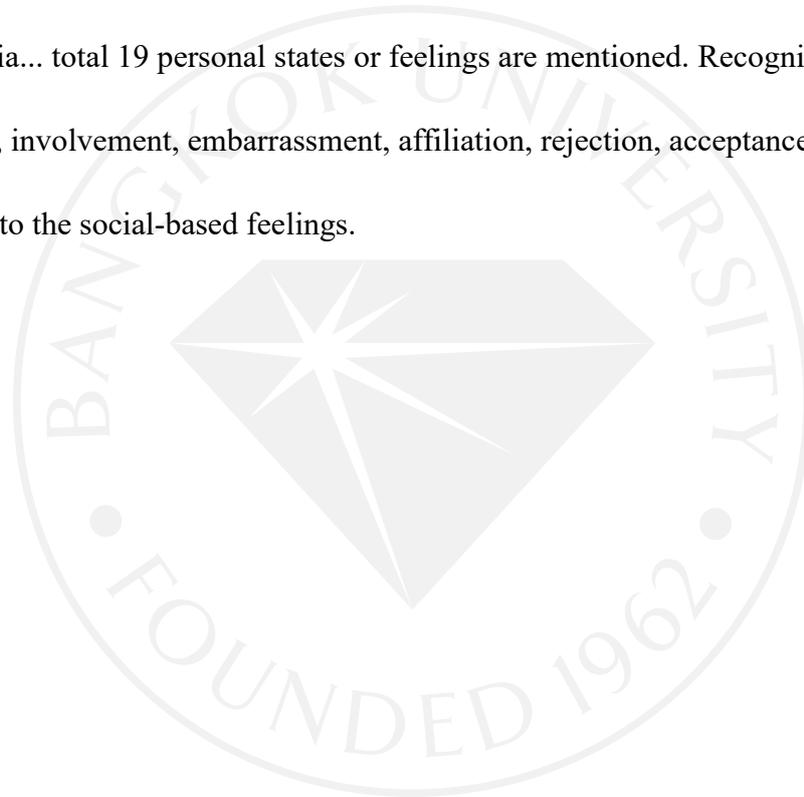
Although the study is of an exploratory nature that bores contribution to commercials only aired in television, the results could practically provide useful strategies for commercials published on social media platforms. As most of the television commercials analyzed were recruited from two social media platforms, the situation lends itself to explain that one advertising campaign is publicly available through different media choices. Especially for cosmetic products by international brands, proper use of global standardized and localized advertising strategies in commercials serves as a core factor for brands to effectively engage consumers from different countries.

5.5 Recommendation for Further Research

While this study provides useful results from analyzing Chinese cosmetic television commercials, further research may involve cross-cultural communication research to compare and contrast elements from cultural differences that would affect creative strategies used to advertise cosmetic products in different positions and

segments.

Moreover, further research can potentially include subcategories of advertising appeals in their research. For instance, Belch and Belch (2007) divided the feelings that can serve as the basis of emotional appeals into two groups: personal states or feelings and social-based feelings. Safety, fear, love, affection, happiness, joy, nostalgia... total 19 personal states or feelings are mentioned. Recognition, status, respect, involvement, embarrassment, affiliation, rejection, acceptance and approval belong to the social-based feelings.



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APPENDIX



APPENDIX

Brand	No.	Name of TVc	Country Origin	Product name	Link	Year
CHANEL	1	中国广告: 鞠婧祎, 陈都灵张雪迎和吴倩代言香奈儿5号, 少女的万有引力	France	Fragrance - Chane	https://www.bilibili.com/video/av15498001?from=search&seid=14195807126356584638	2017
	2	芭芭拉·帕尔文/ Love CHANEL-CHANEL Rouge Allure	France	lipstick	https://www.bilibili.com/video/av16067133?spm_id_from=333.788.b_765f64657363.1	2015
	3	奥黛丽·塔图拍摄香奈儿5号香水广告	France	Fragrance	https://www.bilibili.com/video/av13301281?from=search&seid=4552452440666861742	2010
	4	P1CHANCE EAU VIVE- The Film - CHANEL	France	Fragrance-Chance	https://www.bilibili.com/video/av15949401/?p=1	2015
	5	P10莉莉-罗丝-德普/N°5 L' EAU- the film - CHANEL	France	Fragrance - Chane	https://www.bilibili.com/video/av15949401/?p=10	2016
	6	P11克里斯汀·斯图尔特/THE FRAGRANCE GABRIELLE CHANEL - THE FILM	France	Fragrance-Gabrielle	https://www.bilibili.com/video/av15949401/?p=11	2017
DIOR	7	Natalie Portman/Miss Dior - New Commercial with	France	Fragrance	https://www.bilibili.com/video/av16395258/?p=14	2017
	8	查理兹·塞隆 Dior Jadore	France	Fragrance	https://www.bilibili.com/video/av34871128?from=search&seid=1270284723821402875	2018
	9	Natalie Portman/MISS DIOR - The new Eau de Parfum	France	Miss Dior	https://www.bilibili.com/video/av16395258/?p=8	2017
	10	P16Charlize Theron/Dior J'adore - Touche de Parfum - Application secrets	France	Fragrance-Jadore	https://www.bilibili.com/video/av16395258/?p=16	2015
	11	Camille Rowe/Dior Poison Girl - The new fragrance (Official)	France	Dior Poison	https://www.bilibili.com/video/av16395258/?p=18	2016
	12	Eva Green/DIOR MIDNIGHT POISON HQ - EVA GREEN		Midnight Poison	https://www.bilibili.com/video/av16395258/?p=21	2009
SKII	13	汤唯 - 绽放明亮大眼 SK-II R.N.A.超肌能紧致大眼霜	Japan	eye cream	https://www.bilibili.com/video/av6208472?spm_id_from=333.788.videocard.3	2016
	14	汤唯SK-II神仙水广告	Japan	Facial Treatment	https://www.bilibili.com/video/av17452006?spm_id_from=333.788.videocard.0	2018
	15	SK-II 神仙水广告/ SK-II fairy water advertising	Japan	SK-II fairy water	https://www.youtube.com/watch?v=4ElgUfqhq2o	2018
	16	汤唯SK-II STEMPower 肌源修护精华霜广告 2013中国版 Tang Wei	Japan	Repair Essemce	https://www.youtube.com/watch?v=OqXNg-78FEE	2013
	17	#BareSkinProject: 有村架纯的无底妆裸肌上镜挑战 SK-II 青春露	Japan	Facial treatment	https://www.youtube.com/watch?v=OxPaZCgjnG0	2018
	18	天生的DNA, 不能决定你的命运! ★ #changedestiny	Japan	Facial treatment	https://www.youtube.com/watch?v=ise7GV97hzA	2015
LANCÔME	19	兰蔻菁纯非凡哑光唇膏	France	Lipstick	https://www.bilibili.com/video/av34088593?spm_id_from=333.788.videocard.4	2018
	20	蘭蔻 超進化肌因賦活露 全新廣告	France	Lancome Genifique	https://www.youtube.com/watch?v=SGTSxUCZLb0	2015
	21	蘭蔻【開始用肌因, 開啟你的#肌底光】	France	Lancome Genifique	https://www.youtube.com/watch?v=9ijQxWA5Euk&list=PLo6niOu-JGDOr0VlfzdYMF24ZcgQc_Q7S	2018
	22	Penelope Cruz - Lancôme La Nuit Trésor TV commercial.	France	Fragrance-La Nuit	https://www.youtube.com/watch?v=MPtwRNUM9h0	2017
	23	New La Vie Est Belle Expression with Julia Roberts Lancôme	France	Fragrance-La Nuit	https://www.youtube.com/watch?v=uRaN469UAmE	2018
	24	MIRACLE SECRET New feminine fragrance by Lancôme	France	Fragrance-MIRACLE	https://www.youtube.com/watch?v=li7b7CFoDuE	2017

Brand	No.	Name of TVc	Country Origin	Product name	Link	Year
LOREAL	25	火箭少女101欧莱雅	France	Facial Mask	https://www.bilibili.com/video/av34133668?from=search&seid=2071582698367387908	2018
	26	迪丽热巴欧莱雅	France	Ampoules	https://www.bilibili.com/video/av24175025?from=search&seid=2071582698367387908	2018
	27	Dilraba 迪丽热巴 - Loreal lipstick ads	France	lipstick	https://www.youtube.com/watch?v=kPKUwPqIcA	2018
	28	朱一龙欧莱雅复颜积雪草微精华露	France	Celluminat ion Lotion	https://www.bilibili.com/video/av41272085?from=search&seid=2071582698367387908	2018
	29	【蔡徐坤】巴黎欧莱雅广告	France	Genifique	https://www.bilibili.com/video/av24633700/?spm_id_from=333.788.videocard.1	2018
	30	L'Oréal Paris 2014 (NEW VIDEO)	France	Free	https://www.youtube.com/watch?v=R6v5uZwoUtg	2014
OLAY	31	OLAY无惧年龄广告MV 有梦想, 何时都不算晚	America	Free	https://www.bilibili.com/video/av34885773/?spm_id_from=333.788.videocard.0	2016
	32	峰速救援15秒 OLAY广告	America	Facial mask	https://www.youtube.com/watch?v=P_Ogo6bjvNs	2017
	33	玉兰油广告	America	Body Cream	https://www.youtube.com/watch?v=oZOazLw64Fw	2009
	34	PureWow x Olay present the Holiday Musical: Have you heard about...?	America	Free	https://www.youtube.com/watch?v=VWZgnDoQDzM	2018
	35	Jesinta Campbell's Very First Olay Total Effects Commercial	America	7 day Cream	https://www.youtube.com/watch?v=jWRZlxCKNKg	2016
	36	OLAY气泡霜广告	America	Bubble Cream	https://v.qq.com/x/page/t06561z9w2b.html	2018
SHISEIDO	37	彩妆新作万圣节广告 《The Party Bus》	Janpan	Make-up	https://www.bilibili.com/video/av34612813?from=search&seid=14590252167024109318	2018
	38	SNOW BEAUTY 2016微电影『逆降之雪』 资生堂	Janpan	BB	https://www.bilibili.com/video/av5253303?from=search&seid=15301979733769667727	2018
	39	High School Girl? メーク女子高生のヒミツ (The Secret of High School Girls)	Janpan	Make-up	https://www.youtube.com/watch?v=5n3Db6pMQ-8	2015
	40	SHISEIDO VITAL-PERFECTION 抗皱乳霜电视广告	Janpan	Anti-wrinkle	https://www.youtube.com/watch?v=uB3cjYuilfs	2016
	41	SHISEIDO ULTIMUNE EYE Power Infusing Eye Concentrate 电视广告	Janpan	ULTIMUNE EYE Power	https://www.youtube.com/watch?v=TENDgUbrTF0	2015
	42	劉嘉玲shiseido廣告	Janpan	Make-up	https://www.youtube.com/watch?v=0642R4EuwBs	2016
INNISFREE	43	陈都灵 悦诗风吟仙卡修霜	Korea	Fairy Remove	https://www.bilibili.com/video/av14318481?from=search&seid=4589912597372359370	2017
	44	费启鸣 温馨广告 唇膏&脉动 爆红暖心小哥哥 费启鸣! 1、Innisfree悦诗风吟樱花粉唇膏		Lipstick	https://www.youtube.com/watch?v=YWuO_yqooZ4	2018
	45	NINE PERCENT 2018.7.21 Super Volcanic,Superman! 陈立农 林彦俊 王子异	Korea	Facial Mask	https://www.youtube.com/watch?v=tTRYXFjeASc	2018
	46	潤娥 INNISFREE 绿茶籽精華液 廣告	Korea	Skin-care Essence	https://www.youtube.com/watch?v=vS2yJFihXCU	2015
	47	Innisfree Advertisement Summar Love	Korea	BB	https://www.youtube.com/watch?v=2VfJSrUjgLA	2016
	48	innisfree x 少女時代Yoon A 輕盈持久氣墊粉底 廣告	Korea	LONG WEAR	https://www.youtube.com/watch?v=9W9Z43pjS2c	2014

Brand	No.	Name of TVC	Country Origin	Product name	Link	Year
Inoherb	49	陈立农相宜本草小红瓶广告	China	Skin-care Cream	https://www.bilibili.com/video/av40710486?from=search&seid=7143710506109878841	2018
	50	阿兰 相宜本草超清广告	China	Sun Cream	https://www.bilibili.com/video/av5038827/?p=1	2016
	51	相宜本草刘诗诗	China	Repairing Cream	https://v.qq.com/x/page/x0179jooobl.html	2015
	52	2013【相宜本草】茶馬古道篇	China	Male oil-control	https://www.youtube.com/watch?v=seMURG-GnHo	2013
	53	相宜本草黑茶男士刘烨篇 TV commercial	China	Male oil-control	https://www.youtube.com/watch?v=KMWINTgWuYJ	2017
	54	相宜本草红景天防护乳	China	Sun Cream	https://www.youtube.com/watch?v=XuG_jxN9mQQ	2014
Chando	55	赵丽颖自然堂彩妆宣传短片	China	Make-up	https://www.youtube.com/watch?v=uqkmyn0fqDU	2017
	56	自然堂 “感谢不完美 成就十分的自己” 吴敏霞 Wu Minxia 代言广告	China	Free	https://www.youtube.com/watch?v=ulogQG24IZ8	2016
	57	徐若瑄-自然堂雪域精粹系列 廣告 CF (2010)	China	Snowfield Essence	https://www.youtube.com/watch?v=Kci4Hjh_WkI	2010
	58	羅志祥『自然堂』男士系列TVC	China	Male skin-care	https://www.youtube.com/watch?v=zqa0yCbWMQY	2012
	59	《自然堂》肌膚的催眠師TVC完整版	China	Skin-care Cream	https://www.youtube.com/watch?v=7Z3SLO_dLPk	2017
	60	自然堂雪潤皙白晶采霜广告	China	Cream	https://tv.sohu.com/v/cGwvNTg0Nzk4OC8xNDkxOTI5My5zaHRtbA==.html	2015
Dabao	61	P25张一山大宝男士护肤品2017年广告	China	Cream Serie	https://www.bilibili.com/video/av29213779/?p=25	2017
	62	P24大宝护肤品2016年广告	China	Skin-care Cream	https://www.bilibili.com/video/av29213779/?p=24	2016
	63	P23大宝SOD蜜2015年广告	China	Skin-care Cream	https://www.bilibili.com/video/av29213779/?p=23	2015
	64	P22大宝水凝保湿精华霜2014年广告	China	Mositure Cream	https://www.bilibili.com/video/av29213779/?p=22	2014
	65	P20大宝护肤品2014年广告全新包装全线新生篇	China	Skin-care Cream	https://www.bilibili.com/video/av29213779/?p=20	2014
	66	P19大宝水凝保湿精华霜2013年广告	China	Mositure Cream	http://video.baomihua.com/url54794853/33246517	2014
Pechoin	67	百雀羚广告	China	Free	https://www.youtube.com/watch?v=R5GxAD29wEY	2018
	68	百雀羚广告 草本篇	China	Mositure Cream	https://www.youtube.com/watch?v=qxHEjbXYmEA	2015
	69	周杰倫&李冰冰-2016年百雀羚廣告	China	Miracle Lotion	https://www.youtube.com/watch?v=aglgjYw7tvc	2016
	70	百雀羚贺岁广告	China	Free	https://www.bilibili.com/video/av19463371?from=search&seid=3250153064479837444	2018
	71	百雀羚广告	China	Free	https://www.bilibili.com/video/av24427016?from=search&seid=3250153064479837444	2018
	72	百雀羚三生花X ONER 绝美广告新鲜出炉	China	Refilled Lotion	https://www.bilibili.com/video/av31277962?from=search&seid=14669275960003214506	2018

BIODATA

Name: Sun Yu

Date of Birth: 10 May 1994

Nationality: China

Contact Number: (+66) 0985208715

E-mail: yu.sun@bumail.net

Education: 2018-2020 M.A. in Global Communication,
Bangkok University

2012-2016 B.A. in Logistics Management

Shanghai University of International Business
and Economics

Work Experience: 2017-2018 Distributor Management

Loreal China

Bangkok University

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Mr./ Mrs./ Ms Sun Yu now living at Lumpini Ville Sukhumvit 77
Soi 2 Street ~~Sun~~ Khuang Suan Luang
Sub-district Suan Luang District Onnut
Province Bangkok Postal Code 10250 being a Bangkok
University student, student ID 7610301298

Degree level Bachelor Master Doctorate

Program MCA Department - School Graduate School

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