

Multinationals' marketing techniques aimed for children in France and in the United States

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Multinationals' marketing techniques aimed for children in France and in the United States

Sous la direction de M^{me} Herbillon

Travail de fin d'études présenté par Claire Rongvaux
en vue de l'obtention du diplôme de Master en communication multilingue,
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Introduction

Our world is full of brands. You wake up in a bed that was bought at Ikea, drink Nespresso coffee and go to work with your car, which you had difficulties choosing due to the many brands that are sold nowadays. Because of this high number of brands, advertising has become omnipresent in our lives. A study from 2014 showed that an average American was exposed to 362 ads a day and was encountering more than 5,000 brands on a daily basis.¹ Those numbers have probably increased since then. The phenomenon is explained by different changes that have happened since the Industrial Revolution of the nineteenth century. New technologies have enabled people to communicate and travel faster. National boundaries were opened, and the market was gradually globalized. The first brands were created in the middle of the twentieth century. Marketing techniques have evolved considerably in the last 70 years. This change led to the creation of thousands of brands that coexist in a competitive market defined as “capitalistic”. Some of these brands have grown and become global. Jan-Benedict Steenkamp defines a global brand as a

brand that uses the same name and logo, is recognized, available, and accepted in multiple regions of the world, shares the same principles, values, strategic positioning, and marketing throughout the world, and [whose] management is internationally coordinated, although the marketing mix can vary.²

A global brand is the brand of a multinational enterprise, which is the characteristic we need to be able to analyse a brand’s marketing strategies in different languages and cultures.

Issue

As indicated above, a global brand is a brands of goods and services sold in different countries that can be located on different continents. It means that the communication tools of multinationals are to be declined in different languages: they should be translated according to the countries the brand is present in. Cécile Frot-Coutaz, head of Europe, Middle East, and Africa at YouTube, declared in an interview that brands from different countries do not have the same point of view, and that videos that may be acceptable in the United States are not

¹ Sheree Johnson, “New Research Sheds Light on Daily Ad Exposures,” *SJ Insights* (29 September 2014), <https://sjinsights.net/2014/09/29/new-research-sheds-light-on-daily-ad-exposures/> (accessed 18 April 2019).

² Jan-Benedict Steenkamp, *Global Brand Strategy: World-Wise Marketing in the Age of Branding* (London: Palgrave Macmillan, 2018): 3.

always well received by French brands and viewers.³ Do the brands adapt their communication to the countries in question? Do they simply translate from the language their advertisement was firstly written in, or do they adjust it to the community they are willing to reach and its culture?

This issue will be addressed through the comparison of two languages: French and English. Both languages are well spread on our planet due to colonisation by the French and British Empires that happened from the sixteenth century onwards. It is one of the traces that colonisation has left after its official ending. French is mainly spoken in Europe (France, Belgium, Switzerland, Luxemburg), but also in Canada and in many African countries. English is the “lingua franca” of our generation: It is the most spoken language in the world and most people that have another mother tongue have English as a second language. It is even referred to as *World English*.⁴ People that do not speak the same language usually use English to communicate. English is an official language in Europe (Ireland, Malta), the United States, New Zealand, Australia, Canada, some of the Caribbean Islands, but also in Asian (notably India) and African countries.

We have decided to focus on the two most powerful of these countries which have respectively French and English as their main spoken language: France and the United States of America. The other countries that are French and English-speaking also have other languages as their official languages, which would have made it more problematic to compare cultural and linguistic discrepancies between brand marketing in these countries. Moreover, France and the USA are situated on different continents and are more likely to generate cultural differences in their advertisement. Geert Hofstede also revealed that France and the United States diverge deeply among other developed Western countries. He questioned the workers of a multinational corporation and analysed four “dimensions of national culture”:⁵ power distance, uncertainty avoidance, individualism, and masculinity. Hofstede realised for instance that France scores high on his Power Distance Index,⁶ which means that the French society accepts a fair degree

³ [EnjoyPhoenix]. “Les dessous de YouTube (démonétisation, algorithmes, tendances...)” *YouTube* (29 June 2019), <https://www.youtube.com/watch?v=M3QwH6h9ITc> (accessed 16 July 2019).

⁴ Liselotte Brems, “Syllabus to *Histoire de la langue anglaise* (GERM0068-1).” Lecture. Université de Liège, Liège. Academic year 2015-2016: 64.

⁵ Geert Hofstede, *Culture’s Consequences: International Differences in Work-Related Values* (Beverly Hills: Sage Publications, 1980): 92.

⁶ Hofstede, *Culture’s Consequences: International Differences in Work-Related Values*, 148.

of inequality. On the contrary, the United States rather sees everybody as unique, which implies that people are unequal.

Choice of target group

The comparison of brands' communication in French and English had to be reduced to one target group to be relevant. Children have more decisional power than before regarding shopping choices since there are more products on the market that are dedicated to them. The growth of purchasing power in the Western World has allowed children to become a target group in its own right. Children represent a very lucrative market that can control different target groups: they have needs and wants, but can also influence their parents' decisions, and they often keep buying the products of the brands they are accustomed to when becoming teenagers. Brands that sell products which will be used by children speak directly to their potential consumers, who have an influence on the buyers, i.e. their parents.

The communication tools are adapted to the people the brands want to seduce. Advertisement directed to children is different from that which has as a goal to reach adult people. Nelly Feuerhahn identified four principal elements that show the adaptation of brand communication to children: It resembles children's TV shows; the context and characters show a secure world; the products are good and the commercials show the child how to use them; the message is repeated, which reassures the child.⁷ Do these characteristics occur both in French- and English-speaking countries? Or do brands have to change their advertising behaviour according to the culture of the children they aim to sell their products to?

Another aspect that must be discussed is the legal side of this issue. Are there different laws regarding advertisement on children according to the countries the multinationals are working in?

Choice of brands

Three brands will be analysed in this dissertation. They have been chosen according to the target group they aim to reach, but also according to their fame. The three of them are well-known in

⁷ Nelly Feuerhahn, *L'enfant, objet publicitaire*. Doctoral thesis. (Paris: Centre d'Ethnologie sociale, Université de la Sorbonne, 1978). quoted in Joël Bree, "Les enfants et la consommation : Un tour d'horizon des recherches," in *Recherche Et Applications En Marketing* 5.1 (1990): 58.

Western countries, thus relevant for the analysis of marketing adaptation according to the country their products and services are sold in.

The first brand that was selected is Haribo, a German confectionery brand. The second, Barbie, is a toy brand that is particularly known by girls around the world. The third and last one is Disney, which has several amusement parks that are visited by millions of people every year. We will focus on Disneyland Paris, France, and compare it with its American counterparts, Disneyworld in Los Angeles, California, and Walt Disney World in Florida.

These three brands operate in different economic sectors: food, toy and entertainment industries. The choice of working with three different sectors was made on purpose to be able to analyse marketing addressing children with a global view.

Structure

This study is divided into two main parts. We will first engage with the theory that has already been presented in literature, which will build a theoretical frame for this research. In this section, we will sum up the bases of marketing, explore the legality of advertisement on children and its variation in several French- and English-speaking countries. We will then focus on the cultural differences between France and the USA regarding various aspects, and see if they reflect on the advertising sector. In the field of marketing, language has its importance. We will make a comparison of the English and French languages on various levels and analyse how language, but also nonverbal cues, can work together and achieve effective intercultural marketing communication.

The second part will be a more practical one. We will analyse the three brands cited above and see if they tend to change their communication according to the countries they are targeting or if they simply translate what has already been created from the “mother tongue” of the brand into other languages. We will analyse the brands’ marketing strategies and their brand culture, but also their content: their name and slogan, and some of their commercials. This research is at the crossroads of marketing and linguistics, and its results will help us figure out if multinational brands make the effort of adapting the content of their marketing tools to the nationality and culture of the children they are targeting.

Theoretical framework

1. An introduction to marketing

1.1 Basics of marketing

Marketing aims at advertising a product and make it valuable to the target group.⁸ There are different marketing sectors: FMCG (fast-moving consumer goods) marketing, marketing of services, industrial marketing that can be B2C (Business to Consumer) or B2B (Business to Business), social marketing, political marketing, tourism marketing, etc.⁹ Philippe Kotler and Gary Armstrong classified products in *Principles of Marketing*, separating “consumer products” from “industrial products.”¹⁰

As already mentioned, we have chosen to analyse three brands that work in different sectors and with different kinds of products to achieve results that are as relevant as possible. Haribo candies are consumer products which can be identified as “fast-moving consumer goods,” or as “convenience products” for Kotler and Armstrong. Convenience products are “usually [bought] frequently, immediately, and with minimal comparison and buying effort.”¹¹ Barbie dolls are part of B2C marketing. Kotler and Armstrong classify toys as “shopping products,” which are products that “the consumer [...] usually compares on such attributes as suitability, quality, prices, and style” in the process of selecting and purchasing.¹² Disney’s amusement parks also sell products, such as Disney dolls or clothes, but the parks mostly sell services, which are “activities or benefits offered for sale that are essentially intangible and do not result in the ownership of anything.”¹³ This chapter contains some basics of marketing that will be useful in the analysis of the three brands’ marketing strategies which we will develop, comparing the actions taken in both countries.

⁸ Cécile Delcourt, “Bases de marketing.” Lecture. Université de Liège, Liège. Academic year 2017-2018.

⁹ Delcourt, “Bases de marketing.”

¹⁰ Philippe Kotler, & Gary Armstrong, *Principles of Marketing* (Boston: Pearson Education Limited, 2012): 250-252.

¹¹ Kotler, & Armstrong, *Principles of Marketing*, 250.

¹² *Principles of Marketing*, 250.

¹³ *Principles of Marketing*, 30.

1.1.1 Marketing approach

The marketing approach is the basis of marketing. Each brand follows this approach when working on its marketing strategy. Strategic marketing deals with the analyses that must be made before starting to make decisions, and operational marketing refers to the actions that are taken after the decisions have been made. A marketing approach thus consists in three parts: making analyses, making decisions, and taking actions.¹⁴

Brands must analyse the external and internal factors before acting. The external analysis, also called analysis of attraction, regards the market and the consumers – the brand must know if there could be potential consumers for their product or service. It must also analyse the number of competitors and be sure that the market is not saturated. A last external factor is the macro-environment, which represents the socio-cultural factors that can have an impact on the sector, such as the promotion of a healthy way of living. Macro-environment can be studied through an analysis called “SLEPT” (analysing social, cultural, legal, economic, political and technological factors). These external factors can trigger opportunities or threats, depending on their condition. The internal analysis helps figure out the strengths and weaknesses of the brand compared with its competitors’. It is also known as analysis of competitiveness. It covers the brand’s image, budget, etc. The external and internal analyses combined represent the so-called “SWOT analysis”, which covers the strengths, weaknesses, opportunities and threats that a brand may face.

After analysing its environment and contents, a brand must make several decisions. A first decision to handle concerns market segmentation regarding the product or service they are selling. There can be different segments of customers that have homogeneous needs, attitudes, and expectations for every different product or service. The brand must then target one of those segments and concentrate their efforts on that particular target group. For example, the brands that were selected in this dissertation are targeting children. Another important decision to make is the positioning of the brand, its personality. The last decisive choice falls within what is called “marketing mix”. Marketing mix is the group of tools that an enterprise uses to reach its aim. Brands that sell fast-moving consumer goods usually build a plan made of the “4Ps” (product, price, place, promotion),¹⁵ while brands selling service must take care of the “7Ps” (4Ps, people,

¹⁴ Delcourt, “Bases de marketing.”

¹⁵ Sean Brierley, *The advertising handbook* (London: Routledge, 1995): 41-45.

physical evidence, process). We will analyse the decisions made by Haribo, Barbie and Disney, and see if their marketing mix is similar in France and in the United States.

The last step for a brand to have a successful marketing approach is to take action in putting its marketing mix in place through distribution and communication channels.

A marketing approach can be summarized in a table:

Marketing approach	Strategic marketing	1. Analyses	SWOT analysis
		External (analysis of attraction) <ul style="list-style-type: none"> - Market (demand) - Sector (supply) and competitors - Macro-environment (SLEPT analysis) 	Opportunities or Threats
		Internal (analysis of competitiveness)	Strengths or Weaknesses
	Operational marketing	2. Decisions Segmentation Targeting Position Marketing mix choice	
3. Actions Establishment of marketing mix through <ul style="list-style-type: none"> - Distribution channels - Communication lines 			

1.1.2 Integrated marketing communication

The interest in integrated marketing communication (IMC) has grown over the past years. Companies must adapt their advertising and promotion to new changes – “the fragmentation of mass markets, the rapid growth of the Internet and other new digital media, the emergence of global markets, economic uncertainties, and changing lifestyles and media consumption habits of consumers.”¹⁶ IMC refers to the coordination and integration of all marketing communication tools, resources and means existing within a company into a coherent and well-articulated programme supposed to help maximise the impact on consumers at minimal cost.¹⁷ Global brands that have subsidiaries in different countries and on different continents must pay attention to the compatibility of their different marketing tools and the way they develop them

¹⁶George E. Belch, & Michael A. Belch, *Advertising and Promotion: An Integrated Marketing Perspective* (New York: McGraw Hill, 2015): 5.
¹⁷ Belch & Belch, *Advertising and Promotion: An Integrated Marketing Perspective*, 10.

from one country to another. If a brand wants to become global, its brand identity must stay similar in all countries, with adaptations to the people's culture when needed. Brand identity is "a combination of many factors, including the name, logo, symbols, design, packaging, and performance of a product or service as well as the image or type of associations that comes to mind when consumers think about a brand."¹⁸ This research will analyse in what ways the three selected brands adapted their IMC to their French and American consumers.

1.1.3 Country-of-origin research

Dana Alden, Jan-Benedict Steenkamp and Rajeev Batra outlined three strategies for global positioning.¹⁹ The first one consists in standardization: Brands may use a single global language in different markets ("GCCP" – global consumer culture positioning). English is generally used, as it is the recognized lingua franca. Companies use English for "strategic standardization purposes."²⁰ The second strategy is positioning based on the culture of the local consumer ("LCCP" – local consumer culture positioning). Firms adapt their communication to that of the target consumer. This strategy is the one that most of the brands use, and the strategy on which our research is based. The third and last way for brands to address their customers is the basis of country-of-origin, or COO, research: A brand may position itself as foreigner and use a foreign language to associate the country of origin of that language to its products ("FCCP" – foreign consumer culture positioning).

COO studies show that the relationship between the country of origin of a product and the product itself is important in the customers' perception of the product. Some products are considered to be more coherent with a particular country of origin, such as wine with France, beer with Belgium, clothes with Italy.

¹⁸ *Advertising and Promotion: An Integrated Marketing Perspective*, 13.

¹⁹ Dana L. Alden, Jan-Benedict E. M. Steenkamp, & Rajeev Batra, "Brand positioning through advertising in Asia, North America and Europe: The role of global consumer culture," in *Journal of Marketing*, 63.1 (1999): 75-87.

²⁰ Juan Miguel Alcántara-Pilar, Ivan Manuel Sánchez-Duarte, M^a Eugenia Rodríguez-López, & Álvaro J. Rojas-Lamorena, "The Effect of Sociolinguism on Advertising Slogans: Language as a Conveyor of Cultural Characteristics," in *The Role of Language and Symbols in Promotional Strategies and Marketing Schemes*. Ed. Manuela Epure, & Lorena Clara Mihăeş (United States: IGI Global, 2019): 130.

1.1.4 Commercials

One of the main parts of our analysis will consist in comparing French and American commercials, and see if and how they are linguistically and culturally adapted to the country they are broadcast in. Some features help commercials be effective:

Commercials should:

- Be memorable
- Resonate with consumers' values and social norms by delivering meaningful message
- Communicate how useful the products/services are to meet the consumers' needs and how they make consumers' life better
- Link the message with the brand's name, so that the ad should not be attributed to a competitor.²¹

A lot of factors determine how a commercial is directed. These factors are developed in the chapter about our analytical methodology.

Moreover, there are several technical imperatives that brands must take into account when directing a commercial, and that can impact the end result. First of all, the commercial is limited in time and space – it must be as convincing as possible in a shortest time and minimum space. The price that a brand can put into its advertising is also decisive.²² Other constraints are the brand and its image that should be concordant with the commercial; the target group; the link to the product and the goal of the advertisement, which is most of the time encouraging a purchase.²³

1.2 Marketing to children

The media are a communication channel that have grown consequently in the last decades thanks to the inventions of the Internet and the World Wide Web. We now face advertisement every time we switch the TV or radio on, but also when we go to the cinema, and when we use our smartphones to get onto social media. A survey has shown that 63% of the 11-year-old already own a smartphone in France.²⁴ They often get one when going to the French “collège”, which is the equivalent of secondary school in Belgium or in the United Kingdom,

²¹ Manuela Epure, & Lorena Clara Mihăeș, “Integrated Marketing Communication and the Ethics of Advertising,” in *The Role of Language and Symbols in Promotional Strategies and Marketing Schemes*. Ed. Manuela Epure, & Lorena Clara Mihăeș (United States: IGI Global, 2019): 8.

²² Karine Berthelot-Guiet, *Analyser les discours publicitaires* (Paris: Armand Colin, 2015): 49.

²³ Blanche Grunig, *Les mots de la publicité, l'architecture du slogan* (Paris: Presses du CNRS, 1990): 135.

²⁴ Véronique Yvernault, “A quel âge les enfants sont-ils équipés d'un smartphone ?,” *LSA Commerce & Consommation* (25 July 2018), <https://www.lsa-conso.fr/le-chiffre-du-jour-a-quel-age-les-enfants-sont-ils-equipés-d-un-smartphone,293246> (accessed 24 April 2019).

and which represents middle school in the United States. Eleven also seems to be the appropriate age to American parents for their children to have their first smartphone.²⁵

As already mentioned, children represent an interesting target group for brands as they reach different target groups at the same time. Moreover, they are vulnerable to advertisement:

Children are credulous. [...] All arguments have an impact. [...] Simply show them with sensible proofs why they should ask to buy your articles. The self-defence spirit being still dormant, no instinctive reaction will offset your demonstration. [...] The advert will be joyful. Your texts will be funny. Your clear, colourful images [...] will only stage happy and healthy characters [...]. Children are faithful to their heroes. [...] I am forced to declare that children are very interested. They like receiving things for free and one of the best arguments you could use is the promise of a gift.²⁶ (my translation)

Advertisers take advantage of this vulnerability, especially in the food industry: Over two thirds of the products advertised to children are food-related.²⁷ A British study confirmed that children are vulnerable and impressionable. It showed that overweight children have a lower esteem of themselves after being exposed to food advertisements and experience increasingly deep feelings of body dissatisfaction.²⁸ Advertising plays on emotions which can be harmful to a younger audience.

Jean Piaget was a Swiss biologist and psychologist who studied children's psychology. Children go through different periods during their childhood, which he classified according to the importance they attach to commercials.²⁹ During the first period (0 – 2 years old) called "sensorimotor", children can already see commercials and may remember the images they grasp on the screen. From 2 to 7 years old, children are in a pre-operative phase and start reasoning. However, according to Piaget, they only focus on one dimension of a problem when they meet one and cannot always solve it. They only see from one point of view. Researchers concluded that children under 7 do not have the capacity to grasp the meaning of an ad. Children from 7

²⁵ "A quarter of children under six have a smartphone, study finds," *Independent* (8 April 2018), <https://www.independent.co.uk/life-style/gadgets-and-tech/children-smartphone-ideal-age-social-media-snapchat-youtube-a8294701.html> (accessed 24 April 2019).

²⁶ Catherine Muller, & François Chemel, *Grandir avec la télé*. (France: Hachette, 2007): 173.

Original quote: "Les enfants sont crédules. [...] Tous les arguments portent. [...] Exposez-leur simplement avec des preuves raisonnées les raisons qu'ils ont de se faire acheter vos articles. L'esprit d'autodéfense étant encore en sommeil, nulle réaction instinctive ne contrebalancera votre démonstration. [...] La publicité sera joyeuse. Vos textes seront amusants. Vos images claires, de couleurs vives [...] ne représenteront que des êtres gais et bien portants [...]. L'enfant est fidèle à ses héros. [...] Je suis obligé de déclarer que l'enfant est très intéressé. Il aime recevoir quelque chose gratuitement et l'un des meilleurs arguments que vous puissiez utiliser est la promesse d'un cadeau."

²⁷ Epure & Mihăeș, "Integrated Marketing Communication and the Ethics of Advertising," 11.

²⁸ "Integrated Marketing Communication and the Ethics of Advertising," 11.

²⁹ Option consommateurs, "La publicité destinée aux enfants : Identifier la meilleure protection possible," *Option consommateurs* (April 2008), <https://www.option-consommateurs.org/wp-content/uploads/2017/08/pratiques-commerciales-publicite-enfants-avril-2008.pdf> (accessed 16 July 2019): 21-24.

to 11 years old already develop logic and can see from two different perspectives in concrete situations, but still have difficulties in understanding passive entertainment media. Abstract reasoning appears from the age of 12 onwards, which is also the period when children start grasping the meanings of commercials on TV.³⁰

Can the media be harmful to underage children's sound development? This question is difficult to answer, since surveys bring different analyses according to the approach they opt for: They can be either psychological, educational or communicational, they can focus on the children or on the media's side of the issue. It also varies from a person to another: A child can have the ability to have a critical mind on what it reads and sees, while another can be easy to influence. Researchers have listed damaging effects that commercials can have on children: They buy more, try to convince their parents and can become irritating (phenomenon called "nagging"), devalue their parents' authority, start having bad eating habits. Some may even become violent, suffer from a lack of creativity and develop sexual interest.³¹ There are laws to prevent advertisement from having too much impact on children's lives. These laws, which are different depending on the countries and cultures, will be developed in the following section. We will then see if the three brands which we focus on have taken notice of the regulation in force, and if that could be a reason for the brands to change their advertising tools from one country to another.

1.3 Advertising laws and regulations regarding children

The media, as every other domain, are regulated by laws and regulations, and the matter of addressing children in TV advertising has been discussed since the end of the twentieth century. These laws vary from one country to another. Quebec, Norway and Sweden have addressed this issue with strict rules.³² Some organisations try to unify them, even if most of the differences depend on cultural background. These organisations should also strike a balance between freedom of speech, the right to information and children's rights. According to the European Parliament, self- and co-regulation are gradually replacing State regulation, which can lead to a minimization of the harmful effects of the media on impressionable children, since the

³⁰ Option consommateurs, "La publicité destinée aux enfants : Identifier la meilleure protection possible," 21-24.

³¹ "La publicité destinée aux enfants : Identifier la meilleure protection possible," 24-33.

³² Option consommateurs, "La publicité destinée aux enfants : Identifier la meilleure protection possible," *Option consommateurs* (April 2008), <https://www.option-consommateurs.org/wp-content/uploads/2017/08/pratiques-commerciales-publicite-enfants-avril-2008.pdf> (accessed 16 July 2019): 10.

media's goal is to reach and convince new clients by any means.³³ 'Harmful content' is to be dissociated from 'illegal content': 'Harmful content' is legal, but "liable to harm minors by impairing their physical, mental or moral development."³⁴ The European Parliament considers that only "a combination of legal, technical and educational measures, including prevention" can rule the media and "adequately address the dangers faced by children online."³⁵ Co-regulation would be a better solution to regulate the media, since it involves both national authorities and stakeholders.³⁶

Different texts were written for that purpose. Internationally, the CIDE (*Convention internationale des droits de l'enfant*) is the best-known. It was adopted by the UNO in 1989 and has been ratified by 193 countries. Several articles deal with the protection of minors in the media environment. Some of them deal with children's use in the media, as for instance their participation to commercials as actors. We will only analyse the rules that concern children as viewers. For instance, article 17 CIDE provides that children shall have access to information emanating from different sources, may they be national or international. That information shall promote their social, spiritual and moral well-being, as well as their physical and mental health.³⁷ Article 18 adds that the parents of the child have the responsibility to bring them up and to ensure their development.³⁸ The parents are better placed to regulate what their children are watching and educate them to the media. Finally, article 19 states that the countries which have signed the CIDE shall take legislative, administrative, social and educative measures to protect children from any kind of violence, physical or mental brutalities, abandonment or negligence, child abuse or exploitation, including sex abuse.³⁹ These rules are common to almost all countries, which is the reason why there is a lack of precision in their formulation.

³³ Library of the European Parliament, "Protection of minors in the media environment. EU regulatory mechanisms," *European Parliament* (18 March 2013), [http://www.europarl.europa.eu/RegData/bibliotheque/briefing/2013/130462/LDM_BRI\(2013\)130462_REV1_EN.pdf](http://www.europarl.europa.eu/RegData/bibliotheque/briefing/2013/130462/LDM_BRI(2013)130462_REV1_EN.pdf) (accessed 15 July 2019).

³⁴ Official Journal of the European Communities, "Council Recommendation of 24 September 1998," *Eur-Lex* (10 October 1998), <https://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:1998:270:0048:0055:EN:PDF> (accessed 15 July 2019).

³⁵ Library of the European Parliament, "Protection of minors in the media environment. EU regulatory mechanisms."

³⁶ European Commission, "ERGA activity report on Protecting Children in Audiovisual Media Services – Current and Future Measures," *European Commission* (4 October 2017), <https://ec.europa.eu/digital-single-market/en/news/erga-activity-report-protecting-children-audiovisual-media-services-current-and-future-measures> (accessed 15 July 2019).

³⁷ General Assembly, "Convention on the Rights of the Child," *Unicef* (20 November 1989), <https://www.unicef.org/sites/default/files/2019-04/UN-Convention-Rights-Child-text.pdf> (accessed 15 July 2019): 6.

³⁸ General Assembly, "Convention on the Rights of the Child," 7.

³⁹ "Convention on the Rights of the Child," 7.

We will detail the French and English regulating instances and the regulations that they established to determine if they concur, or on the contrary if they diverge because of cultural or other national properties.

1.3.1 In France

Several instances regulate the media in the French-speaking world. There are councils in each country, for instance the JEP (jury d'éthique publicitaire) and the CSA (Conseil supérieur de l'audiovisuel de la communauté française de Belgique) in Belgium, the CRTC in Canada (Conseil de la radiodiffusion et des télécommunications canadiennes), the CSA (Conseil supérieur de l'audiovisuel) in France. Each of them has its own regulation when it comes to minors' protection, which is one of the major issues they are dealing with. We will focus on the French CSA and the different legislations it adopts, and the different institutions that count the CSA among their members.

REFRAM (the *Réseau francophone des régulateurs des médias*) is the institution that brings together all French-speaking communities regarding that matter. It was created in 2007 in Ouagadougou and 29 media regulating authorities have joined this network since then. REFRAM aims at linking its members and creating an exchange relationship between them. It organises seminars during which they discuss media regulation. They also draft what they call “tool boxes”, one of them being about minors' protection within the media world.⁴⁰ According to that document, most of REFRAM members are willing to protect the youth from physical, moral and mental injuries that could be brought about by the media. However, the minor's protection from the media seems to be difficult to put into place: it depends from different actors that have divergent interests, and the social and cultural environments change from one country to the other. REFRAM must tailor its decisions and laws to these restrictions. All countries do not have the same vision of what is or is not acceptable regarding media legislation. However, even if there is no clear evidence of the nuisance of certain types of advertisement on children, all countries agree to the “principle of precaution”, which is meant to protect the minors from any risk encountered owing to their vulnerability.⁴¹

⁴⁰ Réseau Francophone des Régulateurs des Médias, “Boîte à outils n°2 : la protection des mineurs par les régulateurs de médias,” *REFRAM* (February 2014), <http://www.refram.org/node/214> (accessed 22 April 2019).

⁴¹ Réseau Francophone des Régulateurs des Médias, “Boîte à outils n°2 : la protection des mineurs par les régulateurs de médias.”

A second institution that unites several media services is ERGA (the European Regulators' Group for Audiovisual Media Services), which was created in 2014 by the European Commission. It builds a European regulatory framework and "allow[s] for an exchange of experience and good practices."⁴² As written in the report of an ERGA workshop from 2017, the "weighting given to elements" of regulation differs in each country. Depending on the country they are broadcast in, "some elements are deemed more harmful/unsuitable than others."⁴³ It is the reason why there are so many institutions regulating the media, in France as well as in other countries.

Another regulating organisation in which the French CSA participates is the RIRM (réseau des instances de régulation méditerranéennes; Mediterranean network of regulatory authorities). It includes all countries situated around the Mediterranean. In 2009, this organisation adopted a regulation called the "Declaration of intent concerning the protection of young public and the fight against violence in the media," which takes measures to fight violent scenes in the media and protect children from them. The main measures taken are:

- The generalisation of signalisation during the broadcasting of programmes aimed at young publics;
- The systematic information of parents on the dangers of television for children under the age of three years old and notably TV channels aimed at them;
- The reinforcement of cooperation between regulatory authorities notably by the establishment of a common list of experts in the protection of children and by the creation of a training workshop for persons responsible for the protection of children and by the creation of a training workshop for persons responsible for the protection of minors in a member country of the Network;
- The launch of a Mediterranean Alliance for the media literacy in order to inform and sensitize (sic) parents, educators, teachers and children.⁴⁴

These regulations, which are vague and mostly common to the different regulating instances, are further developed in a charter of the French CSA itself, written in 2012 and named *Protection de l'enfant dans les médias*. This charter was signed by the important influencers regarding media regulation and children protection: the French Minister of Solidarities and Social Cohesion, the President of UNICEF France, two representatives of the media, and the President of the CSA. This charter first briefly recalls the CIDE and its goals. The commitment

⁴² European Commission, "European Regulators Group for Audiovisual Media Services (ERGA)," *European Commission* (21 November 2018), <https://ec.europa.eu/digital-single-market/en/audiovisual-regulators> (accessed 15 July 2019).

⁴³ European Commission, "ERGA activity report on Protecting Children in Audiovisual Media Services – Current and Future Measures," *European Commission* (4 October 2017), <https://ec.europa.eu/digital-single-market/en/news/erga-activity-report-protecting-children-audiovisual-media-services-current-and-future-measures> (accessed 15 July 2019).

⁴⁴ Mediterranean network of regulatory authorities, "Declaration of intent concerning the protection of young public and the fight against violence in the media," *RIRM* (October 2009), <http://www.rirm.org/wp-content/uploads/2018/02/Declaration-concerning-the-protection-of-young-publics-2009.pdf> (accessed 15 July 2019).

is then made to protect the children who act in any kind of media tool [with provision for instance on requiring parental consent (article 2), informing the parents and the child of the context and broadcasting conditions (article 3), protecting the child's identity (article 4) and letting children express themselves (article 6)].⁴⁵ Moreover, the CSA promises not to broadcast images of hypersexualised children, in an erotic staging or wearing clothes with a strong erotic connotation (article 7), and not to broadcast violent or sexist behaviour (article 8).⁴⁶

Finally, the CNC (Conseil national de la consommation) aims at maintaining the quality of the relationship between consumers and broadcasters. In a 2000 report, it listed recommendations about advertising aimed for children:

Unacceptable are adverts

1. [...] which are prejudicial to their psychological, ethical, spiritual, civic, or physical development;
2. whose commercial nature is not clearly recognizable and may create confusion in the mind of younger children;
3. endangering minors' health or security (dangerous violent behaviour);
4. which could infringe social values [...], authority, responsibility, judgment, parents' or educators' choices, or which approve illicit behaviours;
5. which create an undue incentive, inviting directly children to buy or encouraging them to persuade their parents to buy some products [...];
6. which take advantage of children's lack of experience or credulity and imply that the possession or use of a product would give them a physical, social, or psychological advantage over other children of their age;
7. staging situations of competition [...];
8. the organization of demonstrations or events which would hide advertising campaigns unrelated to the subject of the demonstration or event.⁴⁷ (my translation)

⁴⁵ Conseil Supérieur de l'Audiovisuel, "Charte Protection de l'enfant dans les médias," CSA (26 July 2012), <https://www.csa.fr/Arbitrer/Espace-juridique/Les-relations-du-CSA-avec-les-editeurs/Chartes/Charte-Protection-de-l-enfant-dans-les-medias-Fevrier-2012> (accessed 15 July 2019): 6.

⁴⁶ Conseil Supérieur de l'Audiovisuel, "Charte Protection de l'enfant dans les médias," 6.

⁴⁷ Conseil National de la Consommation, "Rapport sur la publicité et l'enfant," *economie.gouv.fr* (25 December 2000), https://www.economie.gouv.fr/files/files/directions_services/dgccrf/boccrf/00_13/a0130025.htm (accessed 16 July 2019).

Original quote:

Ne sont pas admissibles les publicités

1. [...] préjudiciables à leur développement psychologique, éthique, spirituel, civique ou physique ;
2. dont le caractère commercial n'est pas clairement reconnaissable et peut créer une confusion dans l'esprit des plus jeunes enfants ;
3. mettant en danger la santé ou la sécurité des mineurs (comportement dangereux violent) ;
4. pouvant porter atteinte aux valeurs sociales [...], à l'autorité, la responsabilité, le jugement, les choix des parents ou des éducateurs, ou qui cautionnent des comportements illicites ;
5. qui créent une incitation abusive en invitant directement les jeunes à acheter ou en les incitant à persuader leurs parents d'acheter certains produits [...];
6. qui, profitant du manque d'expérience ou de la crédulité des enfants, laissent entendre que la seule possession ou l'utilisation d'un produit leur donnerait un avantage physique, social ou psychologique sur les autres enfants de leur âge ;
7. mettant en scène des situations de compétition ou de concurrence [...];
8. l'organisation de manifestations ou d'événements qui dissimuleraient des opérations publicitaires totalement étrangères à l'objet de la manifestation ou de l'événement.

In December 2016, the French Senate passed a bill banning commercials aimed at children from 1 January, 2018, which eventually could not be completed owing to the too tight budget of French TV channels.⁴⁸

1.3.2 In the United States

In the United States' legislation was built through the *United States Constitution* of 17 September, 1787, and its Amendments in the following years. The first ten Amendments constitute the *Bill of Rights*, effective in 1791. The first Amendment forbids the US government from curtailing freedom of speech and freedom of the press:

Amendment I (1): Freedom of religion, speech, and the press; rights of assembly and petition
Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press, or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.⁴⁹

However, as was the case for French-speaking countries, there are regulations on public broadcasters, brought about by the Federal Communications Commission, an independent agency of the US government. Congress enacted the *Children's Television Act of 1990* on 18 October, 1990. Its aim was mainly to “increase the quantity of educational and informational broadcast television programming for children.”⁵⁰ It was not meant for protecting children from harmful images. It is rather on the side of brands, since it was written so as to allow them to aim their advertising at children. According to the Federal Communications Commission, a survey confirmed that children are influenced by what they see on television, and that TV too often encourages negative values. They concluded that television should “teach right from wrong,” and that it had “the capability to benefit society and assist in educating and informing children.”⁵¹ Congress also wrote that government action was needed to increase the amount of children's educational and informational programming. Moreover, according to section 202 of the *Children's Television Act of 1990*, Congress finds that:

(1) children in the United States are lagging behind those in other countries in fundamental intellectual skills, including reading, writing, mathematics, science, and geography;

⁴⁸ AFP, “France Télévisions: la publicité supprimée des programmes pour enfants,” *l'express.fr* (8 December 2016), https://www.lexpress.fr/actualite/societe/france-televisions-la-publicite-supprimee-des-programmes-pour-enfants_1858413.html (accessed 18 July 2019).

⁴⁹ Oak Hill Publishing, “U.S. Bill of Rights,” *Constitution Facts* (n.d.), <https://www.constitutionfacts.com/us-constitution-amendments/bill-of-rights/> (accessed 15 July 2019).

⁵⁰ Federal Communications Commission, “Children's Television Programming,” *Federal Communications Commission* (April 1995), https://transition.fcc.gov/Bureaus/Mass_Media/Factsheets/kidstv.txt (accessed 15 July 2019).

⁵¹ Federal Communications Commission, “Children's Television Programming.”

- (2) these fundamental skills are essential for the future governmental and industrial leadership of the United States;
- (3) the United States must act now to greatly improve the education of its children;
- (4) television is watched by children about three hours each day on average and can be effective in teaching children.⁵²

The following section promises grants to persons “proposing to create and produce educational television programming for children.”⁵³ A report was adopted on 10 July, 2019, which proposes to adapt the *Children’s Television Act* of 1990. The *Report and Order and Further Notice of Proposed Rulemaking* is meant to “modernize the children’s television programming rules and give broadcasters greater flexibility in serving the educational and informational needs of children.”⁵⁴ This report allows, among other things, broadcasters to expand the time frame for children’s programmes that previously was from 7:00 a.m. to 10:00 p.m. so that they can start broadcasting one hour earlier, at 6:00 a.m. Moreover, the duration of advertising in children’s programming is limited to “not more than 10.5 minutes per hours on weekends and not more than 12 minutes per hour on weekdays.”⁵⁵

There are also self-regulatory organisations in the United States. The CARU (Children’s Advertising Review Unit) promotes “truthful, precise and responsible” advertising methods, but can only count on the goodwill of advertisers.⁵⁶ The NAD (National Advertising Division) has a similar role.

Regulations in France and in the United States are thus divergent. Whilst there are restrictions in France and rules about what may and may not be broadcast to young viewers (‘harmful’ images are prohibited), the US only estimate that the media should propose educating content to the young people watching them, most of them watching television for over three hours per day.⁵⁷ The self-regulatory organisations only watch and warn, since they are part of the world of advertising. The Federal Communications Commission is influenced

⁵² Congress, “Children’s Television Act of 1990,” *Congress.gov* (23 January 1990), <https://www.congress.gov/bill/101st-congress/house-bill/1677/text> (accessed 15 July 2019).

⁵³ Congress, “Children’s Television Act of 1990.”

⁵⁴ Federal Communications Commission, “Report and order and further notice of proposed rulemaking,” *Federal Communications Commission* (12 July 2019), <https://docs.fcc.gov/public/attachments/FCC-19-67A1.pdf> (accessed 16 July 2019).

⁵⁵ U.S. Government Information, “47 U.S.C. 303a - Standards for children's television programming,” *GovInfo* (2015), <https://www.govinfo.gov/app/details/USCODE-2015-title47/USCODE-2015-title47-chap5-subchapIII-partI-sec303a/summary> (accessed 16 July 2019).

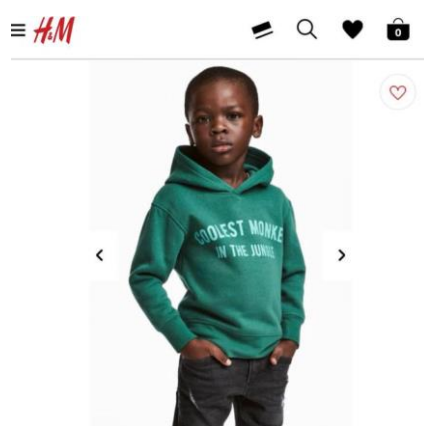
⁵⁶ Option consommateurs, “La publicité destinée aux enfants : Identifier la meilleure protection possible,” *Option consommateurs* (April 2008), <https://www.option-consommateurs.org/wp-content/uploads/2017/08/pratiques-commerciales-publicite-enfants-avril-2008.pdf> (accessed 16 July 2019): 80-81.

⁵⁷ Federal Communications Commission, “Children’s Television Programming.”

by the telecommunications sector and by the media directors who pull the strings.⁵⁸ It is also interrelated to the world of politics, as is noticeable during elections. This desire to bond together within their own socio-economic group is one of the reasons why the FCC did not introduce any restriction regarding media regulation aiming at children. However, several organisations, such as the CCFC (Campaign for a Commercial-Free Childhood), put pressure on the government to ban that kind of advertisement, which they link to childhood obesity and youth violence, but without success.⁵⁹

1.4 Controversial campaigns

Most of the time, advertisers still try to be careful when producing commercials and campaigns. These marketing tools are expensive, and an ad that would not be legal would have to be withdrawn. However, some brands are sometimes bordering on the illegal.



⁶⁰ A first example of a failed campaign including a child dates from 2018. H&M, the worldwide known clothing brand, staged a commercial with a black boy wearing a shirt with the print “coolest monkey in the jungle.” The audience and the media saw a racially motivated form of discrimination in the picture. This marketing failure made the news and the brand took the picture off its website with an apology.

Another commercial that was badly received was released by the fast-food retailer McDonald’s in 2017. In this commercial, a fatherless child asks his mother what his father was like. The bereaved boy does not have anything in common with his father, except for his love for the fast-food chain. The advert was criticized on social media and was finally pulled by the brand, which also apologized publicly for it.⁶¹

⁵⁸ Claire Joachim, “La Federal Communications Commission aux États Unis : analyse juridique de l’indépendance d’une agence de régulation,” in *Mémoire(s), identité(s), marginalité(s) dans le monde occidental contemporain* 11 (2014), <https://journals.openedition.org/mimmoc/1668> (accessed 15 July 2019).

⁵⁹ “Campaign for a Commercial-Free Childhood,” CCFC (n.d.), <https://commercialfreechildhood.org/about-ccfc> (accessed 16 July 2019).

⁶⁰ “‘Coolest monkey in the jungle’: H&M présente ses excuses pour une photo polémique,” *RTBF.be* (8 January 2018), https://www.rtb.be/info/societe/detail_coollest-monkey-in-the-jungle-h-m-presente-ses-excuses-pour-une-photo-polemique?id=9805553 (accessed 18 July 2019).

⁶¹ Emma Mulcahy, “7 of the most controversial ads of our time,” *The Drum* (8 April 2019), <https://www.thedrum.com/news/2019/04/08/7-the-most-controversial-ads-our-time> (accessed 18 July 2019).

2. Cultural differences between France and the USA

Every country has its own cultural peculiarities. As Geert Hofstede wrote,

The cultural component in all kinds of behaviour is difficult to grasp for people who remain embedded in the same cultural environment; it takes a prolonged stay abroad and mixing with nationals there to recognize the numerous and often subtle differences in the way they and we behave, because that is how our society had programmed us.⁶²

These cultural peculiarities are even more divergent when comparing countries from different continents, which is the case for France and the United States. These countries have contrasting histories and followed different paths. While France was already becoming a country during the Middle Ages and was an actor of colonisation from the sixteenth century onwards, the United States were invaded by the British in the beginning of the seventeenth century and declared their independence in 1776. A considerable proportion of US citizens are thus of European descent, but the country evolved rapidly from the eighteenth century onwards. They have rapidly become one of the most powerful countries in the world.⁶³ Many studies have covered the topic of cross-cultural discrepancies between those two countries and we will summarize their results, which will provide a first glimpse into these differences between France and the United States. Larger studies with more representative samples should be conducted to explore these differences further. In this chapter we will cover cultural issues in order to be able to link these cultural differences to the strategies that brands implement when adapting their marketing to either of both countries. The main topics which will be dealt with are the educational specificities of each country; food habits in both countries, which will be useful when studying the case of Haribo; the discrepancies in mentalities and in shopping behaviours; in hobbies; and finally in behaviours regarding the ecological issues in this era of climate change.

2.1 General education

The education systems in both countries are completely different, which may have an influence on the brands' ways of reaching children. In France, the education system is ruled by the Ministry of National Education and its National Education Code, published in 2000.⁶⁴

⁶² Hofstede, *Culture's Consequences: International Differences in Work-Related Values*, 28.

⁶³ Philip S. Golub, "Empire as a state of being," *Le Monde Diplomatique* (9 December 2010), <https://mondediplo.com/2010/12/09empire> (accessed 22 July 2019).

⁶⁴ "Code de l'éducation," *Legifrance* (2000), <https://www.legifrance.gouv.fr/affichCode.do?cidTexte=LEGITEXT000006071191> (accessed 18 July 2019).

Education is compulsory from 3 to 16 years and divided into parts: “l’école maternelle” from 3 to 6 years old, “l’école élémentaire” from 6 to 10 years old, “le collège” from 10 to 14 years old, and “le lycée” from 14 to 18. In the United States, it is decentralized and varies from one State to another. Decisions are all made by the different States: the curricula, the choice of books, etc. Government provides funding. This leads to differences between States and to a higher flexibility. However, it is compulsory for children aged 6 to 16, and also includes different stages: elementary school from 6 to 11, middle school from 11 to 14, and high school from 14 to 18. One difference is relevant to notice: While school is compulsory for children from 3 years old in France, American children can start school at 6 years old. French brands that would target children enrolled at school, as for instance brands selling mid-afternoon snacks or school material, can stage younger children than American brands, which would rather stage children that are at least 6 years old to fit the average school enrolment age.

2.2 Food habits

Both countries have disparate behaviours regarding food consumption. Many Americans see eating as dangerous and worry about what they eat, while the French attitude to food is more relaxed and pleasure-oriented.⁶⁵ The French are less afraid of the negative health consequences. Ironically, only 34% of Americans claim to be healthy eaters, while it is the case for 75.5% of the French.⁶⁶ Americans worry more about health but still consider themselves as bad eaters, which is paradoxical. It can be explained by the fact that French people tend to eat smaller-size portions and from a greater variety of food, while Americans prefer high quantity,⁶⁷ and eat less healthy meals.⁶⁸ In comparison to Americans, French people eat fewer calories, snacks, and longer meals.⁶⁹ Differences were also noted in parental feeding practices. US parents use more non-nutritive feeding practices, for instance as tool for blackmail, when raising their children than French parents, who are more restrictive. Americans are more likely to give food as a reward to their children, as well as to regulate their emotions, and often allow them to have

⁶⁵ Paul Rozin, Claude Fischler, Sumio Imada, Allison Sarubin, & Amy Wrzesniewski, “Attitudes to Food and the Role of Food in Life in the U.S.A., Japan, Flemish Belgium, and France: Possible Implications for the Diet-Health Debate,” in *Appetite* 33 (1999): 164.

⁶⁶ Rozin, Fischler, Imada, Sarubin, & Wrzesniewski, “Attitudes to Food and the Role of Food in Life in the U.S.A., Japan, Flemish Belgium, and France: Possible Implications for the Diet-Health Debate,” 174.

⁶⁷ “Attitudes to Food and the Role of Food in Life in the U.S.A., Japan, Flemish Belgium, and France: Possible Implications for the Diet-Health Debate,” 179.

⁶⁸ “Attitudes to Food and the Role of Food in Life in the U.S.A., Japan, Flemish Belgium, and France: Possible Implications for the Diet-Health Debate,” 170

⁶⁹ “Attitudes to Food and the Role of Food in Life in the U.S.A., Japan, Flemish Belgium, and France: Possible Implications for the Diet-Health Debate,” 176

control over their own food intake.⁷⁰ This information can be useful for advertisers. Food brands targeting American children must be aware that Americans link bad health to bad food habits, so as to highlight the healthy components of their product in their adverts. American commercials may also play with non-nutritive feeding practices such as blackmail, while it would not be appreciated by a French audience.

2.3 Mentalities

Another element that is often said to diverge between the French and American peoples is their mentalities. Many consider having experienced a culture shock when travelling in the other country. It may be considered as cliché, but the Americans are often depicted as welcoming and warm. On the other hand, the French are said to be cold and haughty. But there are also other facets of both communities that are less stereotypical. For instance, the culture of entrepreneurship is important to the economy of the United States and well seen by the Americans. The “American Dream” is a concept that often appears in movies and TV series. It means that one can start from scratch and become successful in the United States, as was the case of Bill Gates, Mark Zuckerberg or Oprah Winfrey. In France, entrepreneurs still face difficulties setting up their business and people are more sceptical about their success.⁷¹ Many studies compared the French and American ways of living and showed opposite behaviours:

France and the United States differ on a number of empirically derived orientations or domains, including implicit/explicit, space orientation, time orientation, achievement/ascription, high context/low context, uncertainty avoidance, hierarchy/equality, and universalism/particularism.⁷²

Polychronic national cultures, such as the French culture, tend to multitask and view time as synchronous.⁷³ This type of culture often involves what is called “high uncertainty avoidance”: the French are more emotional and more concerned with reducing stress.⁷⁴ On the contrary, monochronic national cultures such as the United States’ view time as a sequence and work in a simple, linear and efficient way. Low uncertainty avoidance is consistent with this

⁷⁰ Dara R. Musher-Eizenman, Blandine de Lauzon-Guillain, Shayla C. Holub, Emeline Leporc, & Marie Aline Charles, “Child and parent characteristics related to parental feeding practices. A cross-cultural examination in the US and France,” in *Appetite* 52 (2009): 92.

⁷¹ David Fayon, *Made in Silicon Valley. Du numérique en Amérique* (France: Pearson, 2017).

⁷² Jeffrey W. Overby, Sarah Fisher Gardial, & Robert B. Woodruff, “French Versus American Consumers’ Attachment of Value to a Product in a Common Consumption Context: A Cross-National Comparison,” in *Journal of the Academy of Science* 32.4 (2004): 442.

⁷³ Charles Hampden-Turner, & Fons Trompenaars, *The Seven Cultures of Capitalism: Value Systems for Creating Wealth in the United States, Britain, Japan, Germany, France, Sweden and the Netherlands*. (New York: Doubleday, 1993).

⁷⁴ Hofstede, *Culture’s Consequences: International Differences in Work-Related Values*, 165.

kind of culture and the Americans are less emotional, more pragmatic, and more direct.⁷⁵ France represents an ascription-oriented national culture, which means that personal relationships are important for the French people to maintain self-esteem. Conversely, people in the United States represent an achievement-oriented national culture: The Americans usually derive their identities from their occupation and personal success.⁷⁶ France is said to be a country with high-context culture: People communicate implicitly and put an emphasis on the social and temporal contexts of communication. They rather make decisions on the basis of intuition and relationships are highly influential.⁷⁷ On the other hand, the United States rather have a low-context culture, which emphasizes explicit, clear, logical and persuasive communication.⁷⁸ We will see if these divergent ways of thinking influence the brands' marketing techniques in both countries, and if they are reflected in the contents of their marketing tools.

2.4 Shopping behaviour

These cultural features have an influence on the shopping behaviours of the inhabitants of both countries. A study has shown that culture “serve[s] as a perceptual lens that colours consumers' meanings of attributes and consequences” regarding a product.⁷⁹ The results proved that American consumers “placed greater importance on functional consequences than did the French consumers, [...] [while] the French consumers placed greater importance on social consequences than did the American consumers.”⁸⁰ The researchers selected two groups of 30 participants from both countries and studied the meanings of their consumer value regarding a product that is seen differently by both communities: wine. They synthesized the results in a table:

⁷⁵ *Culture's Consequences: International Differences in Work-Related Values*, 165.

⁷⁶ Hampden-Turner, & Trompenaars, *The Seven Cultures of Capitalism: Value Systems for Creating Wealth in the United States, Britain, Japan, Germany, France, Sweden and the Netherlands*.

⁷⁷ Bruce R. Money, Mary C. Gilly, & John L. Graham, “Explorations of National Culture and Word-of-Mouth Referral Behavior in the Purchase of Industrial Services in the United States and Japan,” in *Journal of Marketing* 62 (October 1998): 77.

⁷⁸ Edward T. Hall, *Beyond Culture* (New-York: Anchor, 1977): 92, 105.

⁷⁹ Overby, Gardial, & Woodruff, “French Versus American Consumers' Attachment of Value to a Product in a Common Consumption Context: A Cross-National Comparison,” 439.

⁸⁰ “French Versus American Consumers' Attachment of Value to a Product in a Common Consumption Context: A Cross-National Comparison,” 447.

Similarities and Differences in Means-End Value Hierarchy Subdimension Meaning

<i>Dimension</i>	<i>American Unique Subdimensions</i>	<i>French Unique Subdimension</i>	<i>Shared, Same Subdimension Meanings</i>	<i>Shared, Different Subdimension Meanings</i>
End states		Benevolence (+) Stimulation (+)	Hedonism (+)	
Social consequences		Conviviality (+)	Follow tradition (+)	Please/impress others French (+) Americans (+/-)
Personal consequences	Satisfaction (+) Enhance evening (+)	Discovery (+) Cultured (+/-) Loosen senses (+)		Avoid risk French (-) Americans (+/-)
Functional consequences	Buy other things (+)	Match price meal (+) Health/comfort (+/-)	Save Money (+) Match occasion (+) Complement meal (+) Please palate (+)	
Abstract attributes			Quality (+) Flavor (+)	
Concrete attributes	Brand/vineyard (+) Grape (+)		Price (-)	Waiter recommendation French (+) Americans (+/-) Region/country of origin French (+/-) Americans (+) Color French (+/-) Americans (+)

NOTE: + = positively valenced; - = negatively valenced.

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The French and the Americans do not have the same experience of wine buying and consuming. In France people usually buy wine with the purpose of feeling dizzy, and because it is convivial and shows a sort of respect for their guests; while the Americans rather feel satisfied when they buy wine and want to create a positive impression of themselves on their guests. The French often rely on waiter recommendations, when the Americans want to prove their ability of choosing the right wine to themselves and to others. These results show a link between the cultural features listed above and the French and American customers' habits. These cultural discrepancies appear at a young age, as proved by a study on teenage shopping behaviour that compared French and American teenagers: American teens are independent and tend to express their personal desires and opinions while shopping more frequently than their French counterparts. The Americans feel a need for uniqueness, and the French a need for belonging. However, both groups are susceptible to peer influence and need their friends' approval.⁸² Brands should adapt their marketing techniques to these discrepancies as well, helping American people develop a feeling of uniqueness and selling a larger variety of products in America, leaving American customers a larger choice than in France, where people rather make the same choices as their friends and family.

⁸¹ "French Versus American Consumers' Attachment of Value to a Product in a Common Consumption Context: A Cross-National Comparison," 450.

⁸² Elodie Gentina, Raphaëlle Butori, Gregory M. Rose, & Aysen Bakir, "How national culture impacts teenage shopping behaviour: Comparing French and American consumers," in *Journal for Business Research* 67 (2014): 468-469.

2.5 Hobbies

Research that was conducted in the early 1980s in France and in the United States showed that there were also slight differences in the hobbies of the French and the American peoples. According to the comparison of the results of both studies, in 1980 the French read more books, and the American tended to go more often to the cinema and watch more TV. However, this tendency has gradually evolved, and the cinemas of both countries had similar audience figures in 2008,⁸³ which may be explained by what is called the ‘Americanization’ of Europe. The United States became a very influential country, whose culture and business impact other countries outside America, more specifically European countries. The financial crisis may also explain the loss of interest seen in the United States: It particularly hit the country in the beginning of the twenty-first century and accentuated its social inequalities. There is also a change in the participation in other cultural hobbies such as museum visits, or live entertainment such as dance performances or concerts: The American people do not attend those as much as they used to in the 1980s. On the other hand, French people are increasingly interested in these hobbies. The study was also interpreted on the basis of gender criteria, and its results show that French women took interest in such hobbies later than American women. However, the public interested in the arts in France as well as in the United States is now predominantly female.⁸⁴ It would be interesting to see if those differences in occupation during the American and French’s leisure time has an impact on brands’ marketing tools. Brands may have used that information in the 1980s, targeting their advertisement in cinemas in the United States, and in magazines and books in France.

2.6 Ecology

Finally, a last factor that can influence advertisers and is divergent between the two countries is their point of view on ecology. A study from 1975 compared the recycling behaviour and attitudes towards ecology of French and American adults. The results showed that of the two economically developed countries, the United States were more “pro-ecological” and “internally consistent” in their recycling.⁸⁵ On the other hand, the French were “more concerned

⁸³ Angèle Christin, & Olivier Donnat, “Pratiques culturelles en France et aux Etats-Unis. Eléments de comparaison 1981-2008,” in *Culture études* (Paris : OpenEdition books. 2014): 6.

⁸⁴ Christin, & Donnat, “Pratiques culturelles en France et aux Etats-Unis. Eléments de comparaison 1981-2008,” 8.

⁸⁵ Jack Arbuthnot, & Sandra Lingg, “A comparison of French and American environmental behaviors, knowledge, and attitudes,” in *International Journal of Psychology* 10.4 (December 1975): 275.

with personal economic gain or loss when confronted with ecological issues and [...] less concerned with future environmental consequences of present behaviors.”⁸⁶ However, these results do not seem to be relevant anymore. Environmental issues started to spread from the 1970s, and the French parliament enacted several laws to regulate waste management. The United States is now the largest waste producer and only recycles 35% of its waste. There are no nation-wide directives regarding recycling and each State has a different way of dealing with the issue: Some recycle less than 4% of their waste, while San Francisco possesses a large professional recycling centre.⁸⁷ We will see that this ineffective waste recycling in the United States may prove to have a negative impact on brands’ integration in other countries.

3. Cultural linguistics

Language is part of the object of cross-cultural research, since culture includes language. Language is subjective, and our thinking and conversations are affected by the categories and words available in our language.⁸⁸ For instance, there is no French equivalent for the English concept of “achievement”.⁸⁹ According to the Sapir-Whorf hypothesis, which is a hypothesis of linguistic relativity, the structure of a language affects the speaker’s world view. The stronger version of this hypothesis, called “linguistic determinism”, states that language does not influence but determines our thoughts. However, languages also share universals. Several linguists, such as Chomsky, Greenberg, Söres, and Hockett, have classified features that do not vary between languages.⁹⁰

Verbal (language-based) communication and nonverbal communication complement each other in intercultural advertising. Cultural linguistics is concerned with “how different cultural conceptualizations in verbal and nonverbal communication contribute to cross-language and cross-cultural differences.”⁹¹ The cross-cultural differences have been addressed

⁸⁶ Arbuthnot, & Lingg, “A comparison of French and American environmental behaviors, knowledge, and attitudes,” 278.

⁸⁷ Paprec Group, “Recycling in the four corners of the globe,” *paprec* (n.d.), <https://www.paprec.com/en/understanding-recycling/recycling/recycling-four-corners-globe> (accessed 17 July 2019).

⁸⁸ Hofstede, *Culture’s Consequences: International Differences in Work-Related Values*, 34.

⁸⁹ *Culture’s Consequences: International Differences in Work-Related Values*, 35.

⁹⁰ Julien Perrez, & Laurent Rasier, “Typologie des langues et universaux du langage.” Lecture. Université de Liège, Liège. Academic year 2015-2016.

⁹¹ Ping Yang, “Language and Visual Communication: How Multimodality Works in Intercultural Marketing Communication,” in *The Role of Language and Symbols in Promotional Strategies and Marketing Schemes*. Ed. Manuela Epure, & Lorena Clara Mihăeș (United States: IGI Global, 2019): 31.

in the previous chapter. We will now try to understand how the language used in advertising may reflect the essential cultural elements of its country of origin.

We will make an analysis of the French and English languages, and see what those two languages share, but also their differences. We will first introduce the concept of contrastive linguistics, before focussing on language use in advertising and how advertising translation works. In the field of marketing, language is often used creatively to catch the audience's attention and generate the emotions, interest and desires needed to convince a potential customer to take the plunge and buy. We will see that commercial advertisement often uses figures of speech, and try to understand how these communication tools can be translated in another language. To conclude, we will discuss code-switching, a phenomenon which also appears in commercials. These theoretical contributions will be helpful for the analyses of commercials in the second part of this dissertation.

3.1 Contrastive linguistics of the French and English languages

Contrastive linguistics is a subtype of linguistics that aims at comparing a relatively small set of languages (here French and English) with regard to specific parts of their morpho-syntax, phonology and/or lexicon.⁹² Contrastive linguistics is mostly synchronic, and is interesting in our research because it helps translators find the best equivalent in the other language(s). There are different types of equivalence in translation: Direct equivalence is a literal translation; indirect equivalence which involves transpositions (changes in grammatical categories); and idiomatic equivalence, involving modulations (changes in perspective). We will make a summary of the differences between the French and English languages, with the purpose of seeing if these are also recurring in the advertising sector, and if these changes also have an impact on the messages the brands want to deliver.

English and French are first and foremost different in their syntactic order. There are cases in which the English language requires a syntactic inversion between the subject and the verb of a sentence, whilst the syntactic order subject – verb – object is generally maintained in French. However, the contrary can also arise. Some syntactic inversions in French do not occur in an English translation. English and French also allow elliptic constructions on divergent occasions. There can be English sentences without verb. Transitive verbs do not have any object

⁹² Marie Herbillon, "Linguistique contrastive anglais-français." Lecture. Université de Liège, Liège. Academic year 2017-2018.

in the case of question tags, which are peculiar to the English language. English relies on coordination, using more linking words than French to avoid an accumulation of commas. French rather relies on syntactic juxtaposition. While new pieces of information go first in English sentences, they rather appear at the end of French sentences, mainly because passive forms are more common in English than in French. Both languages also differ morphologically, but these discrepancies will not be discussed in our research.

Moreover, English is a verb-based language, whereas French is noun-based.⁹³ This feature involves grammatical changes in translation. Translators often nominalise English verb phrases when translating them into the French language through the process of transposition – the substitution of one grammatical category to another one without changing the meaning of the statement.⁹⁴ Another translating measure, called “modulation”, consists in a change in point of view.⁹⁵

Lexicon may also be problematic. The French and English languages share false friends, i.e. words that are formally similar but some of whose meaning(s) may differ. Indeed, so-called ‘partial’ false friends are polysemic terms, one of whose meanings may be the same as in the other language, but whose other meaning(s) differ(s).

Finally, idiomatic equivalence is sometimes difficult to find. Idioms, phrasal verbs, collocations, proverbs and figures of speech are most of the time peculiar to a language. They vary from one language to another and are linked to the cultural background of the country. We will develop the case of figures of speech in the next chapter, because they are often used in advertising language.

3.2 Advertising translation

The translation of advertising campaigns and commercials is very sensitive: The brand must adapt its communication to the target group’s culture and habits without modifying the essence of the message. A pure literal translation would not be adapted to the target audience, and we will list a few cross-cultural failures that happened because of some brands’ negligence regarding the adaptation to different nationalities of audiences. There are three different

⁹³ Jean-Paul Vinay, & Jean Darbelnet, *Stylistique comparée du français et de l’anglais* (Paris: Didier, 1968): 102.

⁹⁴ Hélène Chuquet, & Michel Paillard, *Approche linguistique des problèmes de traduction* (Paris: Ophrys, 1989): 11 ; Vinay & Darbelnet, *Stylistique comparée du français et de l’anglais*, 50.

⁹⁵ *Stylistique comparée du français et de l’anglais*, 51.

methods to translate advertisements, which are developed in the chapter about figures of speech. These often appear in advertisement and depend on cultural background, which makes them very difficult to translate without altering their meaning and purpose.

3.2.1 Figures of speech

Figures of speech are often used in commercials because they have a persuasive effect and are often humorous. Several figures of speech may appear in one advertisement. A survey on Spanish and British television advertisements found ten examples of rhetorical devices in one short English advertisement of thirty seconds' duration.⁹⁶ Figures of speech may be divided into two categories: *Tropes* are related to the meaning of words and phrases (e.g. metaphor, simile, synecdoche, personification, periphrasis, pun, onomatopoeia, hyperbole, litotes, oxymoron, etc.), and *schemes* are related to artificial patterns of words (e.g. alliteration, assonance, anaphora, asyndeton, epistrophe, ellipsis, parenthesis, etc.).⁹⁷ We will make such an analysis with some of the commercials selected for our research and see if these figures of speech are rightly translated from one language to another.

Effective translation of these figures of speech is complicated. The modulations needed to transpose their meanings may involve metonymic relationships – A whole in the English language (e.g. *Go to hell*) may become a part in French (e.g. *Va au diable*) and vice versa. There can also be changes in point of view in spatial descriptions (e.g. English from top to bottom *She had drenched her skirt from the knees down* vs. French from bottom to top *Sa jupe était trempée jusqu'aux genoux*).⁹⁸ A study was held to compare figures of speech used in Lithuanian, Latvian, Polish, and Russian advertisements.⁹⁹ It was found out that in audiovisual advertisements, metaphors, personifications and hyperboles were the most recurring figures of speech.¹⁰⁰ The researchers based their analyses on three theories: the Skopos theory, a functionalist approach and the theory of context.

⁹⁶ P. M. Crompton, & R. McAlea, "Rhetorical Devices in Television Advertising," in *Advertising and Identity in Europe. The I of The Beholder*. Ed. Jackie Cannon, Robin Warner, & Patricia Odber de Baubeta (Bristol, Portland: Intellect, 2000): 34-36.

⁹⁷ Jolita Horbačiausienė, & Ramunė Kasperavičienė, "Figures of Speech in the Translation of Audiovisual Advertisements," in *The Role of Language and Symbols in Promotional Strategies and Marketing Schemes*. Ed. Manuela Epure, & Lorena Clara Mihăeș (United States: IGI Global, 2019): 166.

⁹⁸ Herbillon, M. "Linguistique contrastive anglais-français." Lecture. Université de Liège, Liège. Academic year 2017-2018.

⁹⁹ Horbačiausienė, & Kasperavičienė, "Figures of Speech in the Translation of Audiovisual Advertisements," 163.

¹⁰⁰ "Figures of Speech in the Translation of Audiovisual Advertisements," 173.

Hans J. Vermeer's Skopos theory considers the target audience and their cultural backgrounds to be more important than the source text. They determine the translation process and define the outcome of translation.¹⁰¹ The functionalist model sees translation as a transfer of meaning over literal equivalence. Paul Kussmaul argues that the functionalist approach is close to Vermeer's Skopos theory: A translation depends on the values and customs of the target group. The culture of the readers influences the translation, and the translator must adapt the text according to its readers' perception.¹⁰² Translation aiming at pure equivalence has its limits and the functionalist model suggests that the text may vary according to the communicative aim. In the third approach, the theory of context, meaning is linked to context of wording.¹⁰³ Cross-cultural translation is thus either doomed to failure, or a choice between a revision to fit with the target cultural background, or the maintenance of the source's cultural views, which may not be the same viewpoint as that of the target group, thereby leading to misunderstandings.

Lawrence Venuti put names on these two translation strategies – “domestication” and “foreignization.” Domestication is defined as an “ethnocentric reduction of the foreign text to target-language cultural values, [which] bring[s] the author back home.”¹⁰⁴ Foreignization, on the contrary, is “an ethnodeviant pressure on those [cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.”¹⁰⁵ Domestication thus designates a fluent translation which makes the foreign text easily understandable for the target language readers, and foreignization aims at producing a target text which breaks conventions and keeps the form of the foreign original. Jean-René Ladmiral called these two strategies “traduction ciblisme,” which is adapted to the target readers' culture, and “traduction sourcière,” which is rather literal and more faithful to the original.¹⁰⁶

The study mentioned above demonstrated that the majority of translated figures of speech in advertisements were source language-oriented. International marketing campaigns do

¹⁰¹ Hans J. Vermeer, *A Skopos Theory of Translation: (Some Arguments for and against)* (Heidelberg: TEXTconTEXT, 1996), quoted in Horbačausienė & Kasperavičienė, “Figures of Speech in the Translation of Audiovisual Advertisements,” 164.

¹⁰² Paul Kussmaul, *Training the translator* (Amsterdam: John Benjamins, 1995): 67.

¹⁰³ Thomas Givon, *Mind, Code and Context: Essays in Pragmatics*. (New-York, London: Taylor and Francis Group, 1989): 340, quoted in Horbačausienė, & Kasperavičienė, “Figures of Speech in the Translation of Audiovisual Advertisements,” 164.

¹⁰⁴ Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London, New York: Routledge, 1995): 20.

¹⁰⁵ Venuti, *The Translator's Invisibility: A History of Translation*, 20.

¹⁰⁶ Jean-René Ladmiral, *Sourcier ou cibliste* (Paris: Les Belles Lettres, 2014).

not seem to adapt to their target groups' cultures. We will verify these findings in the analysis of the commercials of the three brands targeting children that we have chosen.

3.3 Code-switching

Code-switching is the switching between different languages or dialects in a conversation or in a sentence. It may be intentional or not. The switch may happen in a conversation already going on, or it may be motivated by the welcoming of other speakers in the conversation that do not share the same language as the one previously spoken. In the first situation, there are many possible reasons for code-switching, which may be used in combination. Code-switching may be triggered by a word or an expression from another language. It may function as speech mark and be the result of a quote from the other language. Another reason for code-switching may be for dramatic effect, to produce amusement or provocation. A switch in language may also be the result of a more spontaneous emotion or be the expression of a personal assessment. It may also be topic-related, or "be motivated by the desire to mark, assert or adopt an ethnic or regional identity," as is the case in advertising.¹⁰⁷

Many brands use code-switching in their adverts to link the cultural identity of the foreign language to their product or service. The use of a foreign language in advertising attracts the audience's attention because it evokes cultural associations. Some authors consider that the main benefit of using a foreign language in commercials is its symbolic meaning, and that the target audience's understanding of the content of the language is not important.¹⁰⁸ This cultural association is linked to the country-of-origin research mentioned in the previous chapter, which "highlights the coherence between a country of origin and a given product with which it is typically associated."¹⁰⁹ Language is a vehicle for cultural values which helps improve the product's positioning. For instance, French adverts are often accompanied with English songs to add a value of standardization to the ad, since English is the most used language in advertising. On the other hand, French words are often used in English advertisement promoting cosmetics, especially perfumes.

¹⁰⁷ Helen Kelly-Holmes, *Advertising as Multilingual Communication* (New York: Palgrave MacMillan, 2005): 11.

¹⁰⁸ Alcántara-Pilar, Sánchez-Duarte, Rodríguez-López, & Rojas-Lamorena, "The Effect of Sociolinguism on Advertising Slogans: Language as a Conveyor of Cultural Characteristics," 127.

¹⁰⁹ "The Effect of Sociolinguism on Advertising Slogans: Language as a Conveyor of Cultural Characteristics," 128.

4. Brands' cross-cultural failures – lost in translation

Before analysing the three chosen brands' marketing, a few brands' cross-cultural failures are worth mentioning. These failures show that it is not always easy to adapt a slogan or marketing campaign to another language, and that literal translation often heads for disaster. These few examples do not all involve a mistranslation between English and French but prove that there are many cases, and that similar phenomena could occur between those two languages and cultures.

A first American brand whose name was not adapted for the French-speaking market is a baby food company named “Gerber”, which is a slang word for “vomit” in French. The brand name failed in all French-speaking countries.¹¹⁰

Another brand that did not translate one of its campaigns properly was the American car manufacturer Ford. The brands launched an ad campaign in Belgium and tried to adapt the English slogan “Every car has a high-quality body” into Dutch. However, the Dutch version was not received as well as expected, since the translation meant “Every car has a high-quality corpse.”¹¹¹

Many brands' failures in campaign translation stem from the adaptation from English to Chinese. The fast food chain KFC translated its well-known slogan “Finger Lickin' Good” into “Eat your fingers off” in Chinese. Pepsi's slogan “Come Alive with Pepsi” became “Pepsi will bring your ancestors back from the dead.”¹¹²

In Australia, a tourism campaign also failed in adapting to other cultures. The commercial refers to beautiful Australian beaches, their Aboriginal history, the fauna and flora that are available in the country. The problem came from the slogan that accompanied the images, which intended to strike a casual note: “So where the bloody hell are you?”. *Bloody* is a special adjective type called ‘invective’ adjective. It indicates an emotive response emphasizing that tourists should come to Australia.¹¹³ The nominal phrase *bloody hell* is often

¹¹⁰ “10 international marketing fails due to the lack of translation and localization services,” *Language Connections* (n.d.), <https://www.languageconnections.com/blog/funny-marketing-mistranslations-translation-localization/> (accessed 19 July 2019).

¹¹¹ Heather Candon, “The Dream of a Common Language,” *Words by a Pro* (n.d.), <http://wordsbyapro.com/the-dream-of-a-common-language/#.XTFol-gzZPY> (accessed 19 July 2019).

¹¹² Candon, “The Dream of a Common Language.”

¹¹³ Liselotte Brems, “Syllabus to *Linguistique anglaise I* (LGERM0081-1).” Lecture. Université de Liège, Liège. Academic year 2014-2015.

used in a very informal mood in Australia, as in other English-speaking countries, and its appearance in this campaign was an attempt at humour and self-derision. However, the campaign did not succeed: It was not understood by other cultures which are stricter regarding swearwords. What was socially practiced in Australia was not accepted in other countries: The TV advertising was even banned for the prime time for children in the United States.¹¹⁴

Not only words can be wrongly adapted. Symbols are also often bound to the culture they are used in and diverge in meaning from one country to another. Facebook launched its famous thumbs-up icon in 2013 and it did not receive a warm welcome in countries such as Australia and Iran, where a raised thumb is rather offensive.¹¹⁵ Pampers made a similar mistake when opening to the Japanese market in the mid-1970s. The brand kept using the image of a stork delivering the baby, as is often the case in American tales. The advertising did not catch on Japanese parents, since their folklore does not involve a stork but a floating peach bringing babies to their parents.¹¹⁶

However, other cross-cultural campaigns were more successful. The American clothing company Gap had to decide how to welcome customers when opening to the Japanese market. In America the salespersons can welcome all customers with the same casual way, while the strictly codified Japanese culture has different ways of welcoming people according to their gender, education level, salary, etc. Gap made the decision to introduce a single greeting for all Japanese customers. It was polemical in the beginning and caused a stir, but it was well received by the young generations that are more open to Western customs.¹¹⁷

Many other examples can be found on the Internet. Not a single one seems to concern one of the three brands dealt with in the next chapter. We will proceed with our own analysis to discover if they had cultural adaptations to make between their American and French counterparts, and if some of the translations this involved were successful.

¹¹⁴ Yang, "Language and Visual Communication: How Multimodality Works in Intercultural Marketing Communication," 34.

¹¹⁵ Candon, "The Dream of a Common Language."

¹¹⁶ "It's a Peach, Not a Stork! How P&G Recovered from Pampers Fail in Japan," *Thunderbird* (1 February 2018), <https://thunderbird.asu.edu/knowledge-network/its-peach-not-stork-how-pg-turned-around-its-pampers-fail-japan> (accessed 19 July 2019).

¹¹⁷ Daniel Bô, *Brand culture: développer le potentiel culturel des marques* (Paris: Dunod, 2013): 52.

Analytical part

1. Analytical methodology

We have decided to analyse each brand separately and to gather the results afterwards. We will first briefly present the brand, analyse their name and slogan in English and in French. Slogans are often made of pickup lines or puns, which need an adaptation when they are translated to other languages. For instance, French advertisers often use neological forms based on e.g. *suffixation* (a bound morpheme is attached to the end of a stem), *composition* (creation of a new word from two existing stems), *prefixation* (a bound morpheme is attached to the beginning of a word), *borrowing* from another language (often English), *portemanteau word* (combining two different words that fuse), etc.¹¹⁸ Slogans may also have cultural meanings which cannot be easily transcribed. For instance, a preventive and educational campaign against AIDS was run in France in 1987, and its slogan was “il ne passera pas par moi”, with the children’s song it refers to as music background.¹¹⁹ This song is famous among French children, but it is not known by foreigners. We will then make a marketing mix analysis that will help us compare the brands’ strategies in both countries. We will then focus on their brand culture, which is the universe that was built around them thanks to marketing devices, their “cultural system” with their own values and practices.¹²⁰ Finally, we will analyse one chosen TV commercial for each brand and make a comparison between its English and French versions. Television advertising has developed consistently in the past decades, the first commercials appearing in the middle of the twentieth century. There are many parameters to analyse in a commercial, which P. M. Crompton and R. McAlea listed in their article “Rhetorical Devices in Television Advertising”:

First the sound: there could be a voice-over, usually one, sometimes a dialogue of two or more people: on-screen actors may speak, either to each other, or enter into dialogue with the unseen voice-over. The characters may be human beings, or cartoons, animations, puppets, speaking in human voices; the voice-over might even be in a foreign language. There may well be music, incidental or central to the advertising theme. The music may have lyrics, which themselves may constitute the principal theme of the advert. There could well be sound effects, not necessarily the sounds associated with the particular product. There are also the visual effects: the images may be ‘real life’, cartoon, computer animation, or a combination of all three: there may be one or more images simultaneously on screen, either with split-screen techniques, superimpositions, reflections. There may well be a written text, either flat ‘on screen’, or embedded in the visual imagery, say on

¹¹⁸ Berthelot-Guiet, *Analyser les discours publicitaires*, 21.

¹¹⁹ Grunig, *Les mots de la publicité, l’architecture du slogan*, 137.

¹²⁰ Bô, *Brand culture: développer le potentiel culturel des marques*, 2.

the product presented to the screen or within the visual narrative. Sound effects may be presented visually in comic-book style; and the advertisement may be in colour or black and white, or in a combination of both.¹²¹

Our analyses will be based on the model realised by Karine Berthelot-Guiet.¹²² It was inspired by the propositions of Roland Barthes,¹²³ Martine Joly,¹²⁴ and Houdebine.¹²⁵ It takes different levels of analysis into account: the formal level, the stage level, the iconic level, and the linguistic level. However, all levels are not always analysable or worth mentioning. The results will be in tabular format in the appendices, each table accompanying the commercial it analyses, and will be discussed and compared to each other in a last analytical paragraph for each brand. We will thus consider the different aspects in the list mentioned above in the analysis of our results concerning the television advertisements of the three selected brands: First focussing on the images and cultural clichés that can appear in these TV commercials, their staging and sounds, the characters and their voices. We will then go on with an analysis of the dialogues and see if there is a difference in use of rhetorical devices or other linguistic features peculiar to the two languages.

The choice of commercials must be made carefully. We have decided to work with a “stereotypical” corpus.¹²⁶ We only chose a few advertisements to compare the commercials broadcast in France and in the USA. They were chosen because they are representative of other commercials from those brands. Barthes explains why it is interesting to start an analysis with only a few commercials:

In advertising the signification of the image is undoubtedly intentional; the signifieds of the advertising message are formed a priori by certain attributes of the product and these signifieds have to be transmitted as clearly as possible. If the image contains signs, we can be sure that in advertising these signs are full, formed with a view to the optimum reading: the advertising image is *frank*, or at least emphatic.¹²⁷

One must keep in mind that a perfect corpus does not exist, and that our analyses will be based on a limited number of commercials. The results may differ from the analysis of other commercials of the same brands, or with other brands’ marketing tools. It is, however, impossible to have access to all TV advertisements of the brands; and the selection was also

¹²¹ Crompton, & McAlea, “Rhetorical Devices in Television Advertising,” 33-34.

¹²² Berthelot-Guiet, *Analyser les discours publicitaires*, 125-130.

¹²³ Roland Barthes, “L’image publicitaire de l’automobile. Analyse sémiotique,” in *Département de recherches de Publicis SA* (1966), quoted in *Analyser les discours publicitaires*, 121-124.

¹²⁴ Martine Joly, *Introduction à l’analyse de l’image* (Paris: Armand Colin, 2015).

¹²⁵ Anne-Marie Houdebine, *L’imaginaire linguistique* (Paris: Editions L’Harmattan, 2002).

¹²⁶ *Analyser les discours publicitaires*, 118.

¹²⁷ Roland Barthes, “Rhetoric of the Image”, tr. Stephen Heath (“Rhétorique de l’image,” in *Communications* 4 (1964): 40), in *Image – Music – Text* (New York: Hill and Wang, 1977): 152.

based on the research issue. We thus selected commercials that are linguistically and culturally relevant in comparison with their American and French versions. In the case of Haribo, we selected four different commercials, two from each country, from which we will point out the cultural cues that may arise. We picked one Barbie commercial that was translated and dubbed into French, and we will analyse its translation and the linguistic and cultural properties of each version. In the case of Disney, we selected two different commercials that had the same aim, which was celebrating a park's anniversary. One commercial was made for the 20th anniversary of Disneyland Paris in 2012, and the other celebrated the 25th anniversary of the Walt Disney World Resort in 1996. These analyses are subjective and there can be other understandings of these television advertisements, depending on the viewer's cultural and intellectual backgrounds.

2. Haribo

2.1 Presentation of the brand

Haribo is a German company that sells different kinds of candies all over the world. It was created in December 1920 by Johannes Hans Riegel in Bonn, Germany. According to the company's official website, the starting capital was limited to a bag of sugar and Riegel's wife was the first employee of the young company. Haribo became international in the 1960s and was exported to America in the 1980s. At that time, it adapted its packages and prices to the US market.¹²⁸ Haribo is now a well-known candy brand that has spread through the whole world: There are factories in China, Japan, Singapore, 21 countries of Europe, the USA, Brazil and Australia. The brand's website states that it has been adapted to fit consumers' tastes and product preference all over the world.

2.2 Brand's name and slogan

The identity structure of the company is monolithic: It uses one name and visual style throughout the world. The name of the brand is an acronym built from the two first letters of its founder's first name (*Hans*), last name (*Riegel*) and the city it was founded in (*Bonn*). This

¹²⁸ "The Goldbears - Cult Classic and HARIBO star," *Haribo* (n.d.), <http://haribo.bg/en/haribo-bears-history.html> (accessed 13 March 2019).

name was a good choice, since it is easy to remember, to spell, and it is easily pronounced in every language.

The first slogan of the brand, which dates from 1935, was “Haribo makes children happy.” It was readapted to the market in the mid-1960s: The German advertising slogan “Haribo macht Kinder froh – und Erwachsene ebenso”, which means “Haribo makes children happy – and adults as well” was born. The French slogan, “Haribo c’est beau la vie, pour les grands et les petits”, literally means “Haribo life is beautiful, for grown-ups and kids.” However, its English version is “kids and grown-ups love it so, the happy world of Haribo.” The brand has kept the same essence in all versions: Haribo’s candies make life beautiful, they give pleasure, and everybody can eat them. It was adapted linguistically, so that it could rhyme and have the right number of syllables to fit in the melody, which is common to all languages. In the German version, “froh” rhymes with “ebenso.” The French version makes “vie” rhyme with “petits,” and the English one “so” with “Haribo.” The slogan, which is sung by children’s voices, conveys vitality. The different versions of the slogan have the same purpose: It stays in the mind of the people who hear it, and reaches two target groups in one shot – children and adults. Haribo’s slogan was elected the favourite slogan of German people in 2016.¹²⁹

2.3 Marketing mix: the four Ps

Product

Haribo is a well-known confectionery brand which has developed different candies throughout the years. The brand considers the quality of every ingredient and mainly uses raw materials such as cane sugar, beet sugar, a resin called Gummi arabicum, gelatine, and starch in addition to flavours and colours. Over the years, Haribo products have been awarded different prizes and awards, such as the CMA’s Gold Quality Award (Central Marketing Organisation for the German Agricultural Industries), and the first place in the ‘Most Dynamic Brand’ category of the assessment of the ‘Best Brands’ in Germany by the marketing research firm GfK.¹³⁰ The brand adapted to contemporary society needs, producing vegan and 30% less-sugared sweets.

¹²⁹ Norman Habenicht, “Der beliebteste Slogan aller Zeiten kommt von Haribo,” *mafo.de* (29 November 2016), <https://www.mafo.com/news/der-beliebteste-slogan-aller-zeiten-kommt-von-haribo/> (accessed 20 July 2019).

¹³⁰ Joseph A. Ugesh, *The ‘Made in Germany’ Champion Brands: Nation Branding, Innovation and World Export Leadership* (New York: Routledge, 2016): 88.

There are four essential categories of sweets:

- Jellied candies (best known: Golden Bears; Hari Croco; Happy Cola);
- Marshmallows (including Tagada strawberries and Chamallows);
- Licorice candies (soft licorice such as rolled Zigoto, Torsades; hard licorice such as Zanoids; licorice poured such as Mice; licorice filled such as Cocobat);
- Coated candies (such as Cracks, Starmint, and Dragibus).

These candies are presented in different sorts of packaging: family packs; mini packs; multipacks; and individually sold candies.

Price

The multinational corporation targets children but also adults, as reminded in its slogan. Its price depends on several factors, including production costs, advertising, marketing and distribution. Its prices differ from one country to another, but not drastically. The American retailer Walmart sells the Gold Bears \$7.98 for 3lb, which corresponds to €7.10 for 1.36 kg,¹³¹ so approximatively €5.22/kg. The French retailer Carrefour sells Gold Bears in 250g bags for €1.71, which means that French people pay €6.84/kg, which is €1.62 more than the American customers.¹³²

Place

The company's official website states that Haribo employs over 7,000 people worldwide (there are sales offices in most European countries, Asian countries (Singapore, China, Japan), the USA and Australia). The company exports its products in more than 83 countries. Its distribution channel includes the services of retailers. The products are easily available to consumers in grocery shops, supermarkets, and are often to be found in cinemas worldwide.

The consumption of sweets in France is diminishing and the French approximaty eat 3.3Kg of candies per inhabitant per year.¹³³ 14 billion Haribo candies are eaten in France every year.¹³⁴ We have not found reliable numbers for the United States.

¹³¹ Considering the conversion rate of July 20, 2019, \$1 being equal to €0.89.

¹³² Prices may fluctuate depending on the retailer.

¹³³ "Consommation de bonbons en France," *Planétoscope* (n.d.), <https://www.planetoscope.com/Etonnant/1296-consommation-de-bonbons-en-france.html> (accessed 21 July 2019).

¹³⁴ "Consommation de bonbons Haribo en France," *Planétoscope* (n.d.), <https://www.planetoscope.com/Autre/1429-consommation-de-bonbons-haribo-en-france.html> (accessed 21 July 2019).

Promotion

Haribo's communication is based on two different themes to reach as many people as possible: party and sports. These two different worlds are widespread across the different marketing tools the brand has developed throughout the years. There are official websites for every major country Haribo is sold in, where consumers can find information regarding the company's history, its values, mission and vision, as well as a presentation of the products. There is also the possibility to shop from the website in some countries, such as in France. Haribo also promotes through television advertising. The first Haribo advertisement was broadcast on German television in 1962 and commercials have been broadcast in different languages since then. Other promoting tools that the brand uses are the radio and billboards, as it is the case in France. It has different YouTube channels operating in different languages (German, English, French, Italian). Each different type of candy also has its own YouTube channel, and its own commercials. Haribo also has accounts on different social media platforms such as Twitter, Instagram, Facebook and Pinterest, and sometimes organizes contests for their consumers on those platforms. These promotional activities are further developed in the next section, because they are part of the building of Haribo's brand culture.

2.4 Brand culture

Comprehending a brand as a culture enables to

become aware that a brand is not a fixed institution, a label on a product, but it is first and foremost a process, an activity. Thinking of a brand in term of culture leads us to consider the brand as a lively entity, which is evolving, built of strata, and in permanent interaction with its environment. This interaction is built and revealed by the media.¹³⁵ (my translation)

The brand tries to advocate different values to their customers: the joy of living, a good mood, and pleasure. It fulfils a mission of commitment to quality and safety for its clients. However, its main competitive advantage remains its large range of products. It has developed a large vegan offer and innovated with candies with 30% less sugar in early 2018. Moreover, one of the strengths of Haribo's candies is their appearance: they are colourful and of different shapes, flavours and textures that are specific to the brand.

¹³⁵ Bô, *Brand culture: développer le potentiel culturel des marques*, 3.

Original quote: "[...] prendre conscience qu'une marque n'est pas une institution figée, une étiquette posée sur un produit, mais qu'elle est avant tout un processus, une activité. Penser la marque en termes de culture nous amène à envisager la marque comme une entité vivante, évolutive, construite par des strates, en permanente interaction avec son environnement, cette interaction se construisant et se révélant par les médias."

Haribo also maintains its fame through changes in its products offer. As already mentioned, one of the company's main advertising universes is the "party" theme. There are for instance Christmas and Halloween editions of gummy bears. These special editions vary from one country to another, depending on the importance these events have in the different cultures.

The brand not only adapts its communication according to the country it is sold in, but also its products. Haribo sweets sold in the USA are different from the ones sold in Europe. They are different not only in flavour, but also in colour and texture. The American candies are made of more artificial and vivid colours, are softer and easier to chew. The European ones are considered to have a more pronounced flavour, which is also closer to real fruit taste.¹³⁶ Moreover, some products that are sold in France have not reached the American market, such as the well-known Dragibus or Tagada Strawberries.¹³⁷

Next to special edition candies, the brand also sells range complements. These are products such as lunch boxes, stickers, markers, toys, clothes, teddy bears, bags, etc. available on their online shop. This extension of the brand increases its customers' awareness and familiarity. There is also a Museum in Uzès, France, and the factory outlet in Bonn, Germany, which welcome thousands of visitors every year. These brand extensions are consistent with the brand's concept and allow the customers to learn more about the world of Haribo.

Another measure that the confectionery brand takes to enhance its brand culture is co-branding and making partnerships. Co-branding is defined as "an increasingly popular technique marketers use in attempting to transfer the positive associations of the partner (constituent) brands to a newly formed co-brand (composite brand)."¹³⁸ It is often used for introducing new products. Different types of co-branding strategies exist, such as joint promotions, joint advertising, promotion of the complementary use of the products, and physical product integration. The aim of such marketing strategies is to "gain more marketplace exposure," but it also outruns rival brands and enables the partners to share the promotional

¹³⁶ Robyn Lee, "Taste Test : Haribo Gummy Bears, German vs. American (Turkish)," *Serious Eats* (6 June 2012), <https://sweets.seriousseats.com/2012/06/taste-test-haribo-gummy-bears-german-vs-american-turkish.html> (accessed 20 July 2019).

¹³⁷ Keren Lentschner, "Haribo à la conquête des Etats-Unis," *Le Figaro.fr* (12 April 2012), <http://www.lefigaro.fr/societes/2012/04/12/20005-20120412ARTFIG00469-haribo-a-la-conquete-des-etats-unis.php> (accessed 1 August 2019).

¹³⁸ Judith H. Washburn, Brian D. Till, & Randi Priluck, "Co-branding: Brand equity and trial effects," in *Journal of Consumer Marketing* 17.07 (2000): 591.

costs.¹³⁹ Haribo made many collaborations throughout the years. A first successful partnership was with Boeing in 2008. Two Boeing 737-800 that belonged to TUI were decorated with the well-known Golden Bears of the brand, which helped raise awareness for the brand. Haribo also worked with another brand of the transport sector: the Japanese car manufacturer Nissan. They created a limited edition called Nissan Tino in a tribute to the character of the confectionery brand. Another successful partnership was bound with the Danish brand Hummel in 2011.¹⁴⁰ Hummel is a sportswear and shoes brand sold in Europe. The partnership consisted in a limited edition of three pairs of sneakers decorated with Haribo characters. It enabled Haribo to reach the market of sportspeople, and Hummel to gain consumers within the sweets' lovers. Haribo also made a collection in collaboration with the brand of underwear Freegun. Many other partnerships were made, as for instance with Club Med, Parc Astérix, and ski resorts.

Sponsorship is another form of partnership that benefits both institutions that close the deal. The sponsored institution gets money in exchange of advertising the sponsoring brand. Sponsors are often sought for the organisation of events, which permit brands to reach a lot of people in one go. Haribo has already been a sponsor for several sporting events. A first sport that Haribo worked with was bossaball. Bossaball is a ball game between two teams combining elements of volleyball, football and gymnastics. Haribo supported the Bossaball Summer Tour from 2010 to 2017 in France. A colourful Haribo caravan brought the players from beach to beach all along the French Atlantic coast. Together with Bossaball Netherlands, they also set up the Bossaball School Tour and Haribo was one of the main sponsors of the 2013 Bossaball World Cup.¹⁴¹ Haribo is also an official partner of the Tour de France, the annual men's multiple stage bicycle race, and a coloured caravan offers sweets to the public waiting for the racers. Every day, they distribute 1,3 tonnes of candies.¹⁴² The brand also had its own car racing team for seven years in France but did not renew the experience in 2018.¹⁴³

The brand also maintained its reputation using celebrities in their commercials, as for instance in the Netherlands. The brand appeared in the beginning of the 1990s on Dutch screens.

¹³⁹ Washburn, Till, & Priluck, "Co-branding: Brand equity and trial effects," 592.

¹⁴⁰ "The Sweet World of Haribo: Co-branding Hummel/Haribo: High collection!" *Canalblog* (21 November 2011), <http://haribonbon.canalblog.com/archives/2011/11/21/22757883.html> (accessed 20 July 2019).

¹⁴¹ "Bossaball tours the Netherlands and France with HARIBO," *Bossaball Sports* (n.d.), <https://www.bossaballsports.com/highlights/brands/haribo/> (accessed 20 July 2019).

¹⁴² "Caravane du Tour de France : Haribo," *Vélo 101* (17 July 2003), <https://www.velo101.com/pros/archive/caravane-du-tour-de-france-haribo/5487> (accessed 20 July 2019).

¹⁴³ "Haribo Racing Team se retire du sport automobile," *Endurance Info* (7 Februar 2018), <https://www.endurance-info.com/fr/haribo-racing-team-se-retire-du-sport-automobile/> (accessed 20 July 2019).

From 1994 until 2003, the main character of Dutch Haribo commercials was Peter Jan Rens, a Dutch presenter, actor and writer, known as “Meneer Kaktus”. He was seen swimming in a pool of candies, which according to the brand pleased the Dutch viewers.¹⁴⁴ In Germany, the presenter Thomas Gottschalk has been the face of the brand for more than 21 years.¹⁴⁵ His successor is Michael Bully Herbig, a German actor, writer and humorist.

The core values of the brand are trust, human centrality, equality and sustainability. The company tries to reduce its impact on the environment through its supply chain. According to the brand itself, it strives to reduce energy, water and food waste, its transports’ footprint and extend its stakeholders’ awareness. Haribo reduced its energy use by 21% between 1999 and 2015.¹⁴⁶ However, the brand has been involved in a scandal regarding one of its suppliers’ unethical methods. In 2017, a German television report denounced the practices of the brand’s Brazilian supplier. The working conditions were awful and the pigs, farmed with the aim of producing gelatine, suffered from mistreatment. These images tarnished the brand’s reputation in Europe as well as in the United States. In response to the criticism the brand was confronted with, its management assured that they asked their suppliers to comply with strict ethical and social standards. They promised to carry out an investigation.¹⁴⁷

A way for a brand to build itself (or restore its image) is to show that it fights for a good cause. Haribo makes no exception. It is involved in the field of social marketing. In October every year, the brand organizes a challenge in its “native” city Bonn. Whoever brings ten kilos of chestnuts receive in exchange one kilo of gummi-bears. The collected nuts are transported to wild animal parks.¹⁴⁸ The company also created the Dr Hans Riegel Foundation in 1987. Its aim is to encourage youth in Germany. It promotes school, university and career training thanks to intellectual and sometimes financial means. The different projects can be discovered on the foundation’s website.¹⁴⁹

¹⁴⁴ “De l’arrière-cour au marché mondial,” *Haribo* (n.d.), <https://www.haribo.com/frBE/a-propos/histoire.html> (accessed 20 July 2019).

¹⁴⁵ Ugesh, *The ‘Made in Germany’ Champion Brands: Nation Branding, Innovation and World Export Leadership*: 88.

¹⁴⁶ “Environment,” *Haribo* (n.d.), <https://www.haribo.com/enGB/company/corporate-responsibility/our-environment.html> (accessed 20 July 2019).

¹⁴⁷ MEWJ79, “Haribo, c’est pas si beau la vie !” *Consoglobe* (27 October 2017), <https://www.consoglobe.com/haribo-accuse-desclavage-sur-ses-ouvriers-bresiliens-cg> (accessed 20 July 2019).

¹⁴⁸ Lisa Inhoffen, & Kate Carey, “Chestnuts for gummibears: the great annual exchange,” *General-Anzeiger* (7 October 2016), <http://www.general-anzeiger-bonn.de/ga-english/Chestnuts-for-gummibears-the-great-annual-exchange-article3376446.html> (accessed 20 July 2016).

¹⁴⁹ “Dr Hans Riegel-Stiftung,” *Hans Riegel Stiftung* (n.d.), <https://www.hans-riegel-stiftung.com/> (accessed 20 July 2019).

2.5 Commercials

As already mentioned, one of Haribo's advertising tools is television advertisement. The brand has made multiple commercials since its first German ad back in 1962. We will first make a general analysis of Haribo commercials, before concentrating on two commercials from each country. We will make complete analyses of these four advertising videos, which can be found in the appendices. We will sum up the results that are interesting for our research, first taking the images into account and the cultural specificities that could arise from them, then analysing the discussions with a linguistic approach.

Haribo commercials always differ from one country to another. The brand has already worked with personalities in several countries, such as in the Netherlands and in Germany, and these commercials are only broadcast in the countries in which these persons are famous. The commercials of the last few years involve adults in different situations, such as in an office or in public transport, talking with kids' voices. These commercials are never dubbed because the accent is put on the adult's moving lips and the unusual voices. A dubbed commercial of this kind would be ridiculous and would not make any sense. The lips would be moving and kids' voices that would not be adapted to the images would arise. Some commercials are thus filmed several times with the same story and staging but with different actors to be able to use the same staging for different languages. We will analyse four Haribo commercials that are peculiar to France and to the USA, thus that were not translated into the other language, and point out the cultural hints that appear on their scenery, before concentrating on the conversations of the characters.

Before that, we will have a general word about the French commercials. As demonstrated in the chapter about advertising regulations, the French government as well as different institutions have made up laws regarding advertising to children. Haribo states on its website that it takes these rules into account. First of all, the brand decided not to broadcast its commercials anymore on French TV channels that have an audience of children that are less than 13 years old, such as Nickelodeon and Disney Channel. They also claim trying to broadcast after 20 p.m., when younger children already went to bed.¹⁵⁰ Several French commercials can be found on the platform YouTube. One of them is themed around the Tour de France, which

¹⁵⁰ "Notre politique de marketing. Pour un bonbon responsable," *Haribo* (n.d.), <https://www.haribo.com/frBE/a-propos/politique-de-marketing.html> (accessed 21 July 2019).

Haribo sponsors every year. This advert was made for French people and would not encounter the same public response in the United States, where this event is not so popular as in France. We will make an in-depth analysis of another two commercials that were broadcast in France. One is a scene in which a young couple gets out of a restaurant, the other takes place in a train.

Advert 1: French restaurant (Appendix I)¹⁵¹

Formal level

The commercial opens with a couple going out of a restaurant after a date. There is not much light because the staging happens in the evening. Only the billboard on the right of the scenery is colourful. In the following scene, the man asks the woman if she wants him to take her home, and the image shows his red racing car. But the woman runs to a green waste truck, saying “Je préfère les verts.” Here is a first cue of the commercial’s belonging to the French culture: Parisian waste trucks are green.¹⁵² This cultural link to Parisian culture must be the reason why they chose to put the green candies forward and not another colour. There are several touches of red in the commercial: the man’s car, the curtains and carpet at the entrance of the restaurant. Red is the colour that stands out the most in the commercial.

Michel Pastoureau, specialist in the history of the symbolic of colours, studied the meaning of this colour. Red was the first colour for the Greeks and Romans.¹⁵³ It can be interpreted in various ways. Red is the colour of love, but it can also represent blood and consequently war. In this commercial, the appearance of several touches of red does not seem to carry any historical meaning linked to the colours, but it is rather a way of linking the staging of the commercial to the logo of the brand, which appears repeatedly and is also red-coloured.

Stage level

The image is framed by two red bands, the one on the bottom of the screen containing the sentence “Pour votre santé, mangez au moins cinq fruits et légumes par jour. www.mangerbouger.fr”, which has been a legal requirement since 2007 for French advertising selling food product.¹⁵⁴

¹⁵¹ [DROLE DE PUB]. “Pub HARIBO Dragibus sortie du restaurant Je préfère les vert,” *YouTube* (13 July 2018), https://www.youtube.com/watch?v=QBfy2dveH_M

¹⁵² “La collecte,” *Paris.fr* (n.d.), <https://www.paris.fr/services-et-infos-pratiques/environnement-et-espaces-verts/dechets/la-collecte-44> (accessed 31 July 2019).

¹⁵³ Michel Pastoureau, *Rouge: histoire d’une couleur* (Paris: Seuil, 2016): 56.

¹⁵⁴ “Arrêté du 27 février 2007 fixant les conditions relatives aux informations à caractère sanitaire devant accompagner les messages publicitaires ou promotionnels en faveur de certains aliments et boissons,” *Legifrance* (28 February 2007),

The commercial promotes the product in different ways. The billboard that appears in the first scene is a first hint. Billboards are typical French advertising tools. They can be seen at every Parisian street corner and in public transport.¹⁵⁵ The candies are also promoted through the appearance of the bag that the woman takes out of her purse, and when she tastes one. The main promoting part of this commercial is pure product presentation, with three bags of candies on a white background and the slogan written on the screen.

Linguistic level

There is only one language used in this commercial, which is French. The characters speak to each other and the spectator is not included in the conversation. The voice-over speaks in a more general way, commenting on what happened in the previous scene. This commercial is aimed to be humorous, using different figures of speech to achieve its goal.

The more obvious figure of speech, which is also the source of humour, is a *metaphor*. Metaphors are often used in advertising:

Metaphors link two concepts originating in a new one that requires the involvement of an active recipient for interpretation; it requires understanding and experiencing one kind of thing or notion in terms of another. It is based on a relationship of analogy or similarity between two elements ranging from the abstract to the concrete. The more time spent understanding the message, the more its meaning is internalized.¹⁵⁶

The green waste truck is indeed a metaphor for the green candy that the woman adores. She “rather likes green”, and the viewer understands that she also talks about green candies when she takes the bag out of her purse and eats one. This situation is humorous because the man stays with his expensive car while she leaves with a waste truck. Moreover, a last scene appears after the woman has left, and after the pure presentation of the candies on a white background. A dustman reaches out a Haribo bag and tells the man that he prefers “the red ones”. In this scene, the roles of the first metaphor are reversed: Red candies are metaphoric for the sports car.

However, there can be different interpretations of this scene, which is an example of a *double entendre*.¹⁵⁷ Children may understand that the dustman talks about the candies and innocently offers some to the man that was dumped. Another understanding of this scene is that

<https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000000426255&categorieLien=id> (accessed 31 July 2019).

¹⁵⁵ Berthelot-Guét, *Analyser les discours publicitaires*, 71-74.

¹⁵⁶ Paloma Musté, Keith Stuart, & Ana Botella, “Linguistic choice in a corpus of brand slogans: repetition or variation,” in *Procedia – Social and Behavioral Sciences* 198 (2015): 354.

¹⁵⁷ “Definition of *double entendre*,” *Merriam-Webster* (n.d.), <https://www.merriam-webster.com/dictionary/double%20entendre> (accessed 3 August 2019).

the dustman likes the sportscar and refers metaphorically to it when handing out the bag of candies. A last interpretation, that is rather aimed at adults, could be that the dustman, who saw the woman leaving, is himself interested in the man and implies that he can take her place.

There is also a case of *anaphora*. The same structure is repeated in the beginning of two sentences, when the woman says “je préfère les verts” and the dustman tells the man “je préfère les rouges”. This figure of speech adds rhythm to the scene and makes it easier to listen to and to remember.¹⁵⁸ It also triggers off the hidden meaning aimed at the parents, which adds a touch of humour and helps the brand widen its target group to older potential customers.

A last figure of speech that appears in this commercial is an *ellipsis* with the woman saying “j’adore!”. An ellipsis consists in the omitting of a part of a sentence that can be easily understood by the audience in the context.¹⁵⁹ In the commercial, the woman “loves” the green truck, and consequently green candies. The viewers are thus able to understand the ellipsis thanks to the images that accompany the discussion.

Cultural level

To conclude with the analysis of this commercial, there is a last cue that links it to the French culture, which is its main theme. France is famous for its fine gastronomy and restaurants. The English language even borrowed French terms in the lexical field of food, such as for some prepared food (“mutton”, “veal”, “beef”, etc.) and other culinary terms (“feast”, “roast”, “sauce”, etc.).¹⁶⁰ This couple went to the restaurant on their date, which is the type of date that is often shown as representative for French people in movies and TV series.

Advert 2: French train (Appendix II)¹⁶¹

The second French ad is staged in a train. Four adult characters are seated facing each other. In the beginning, the four of them do not know each other and they attend to their own business. One of the two women is writing, the other one is watching the hallway, one of the men is on his smartphone, and the last man is searching his bag. When he takes the candy bag out of it and starts eating, all other characters’ faces change and they start smiling and talking to each other. This situation shapes the brand’s essence mentioned above, which is giving pleasure and gathering people. Again, this commercial targets children through its humorous tone thanks to

¹⁵⁸ Crompton, & McAlea, “Rhetorical Devices in Television Advertising,” 37-38.

¹⁵⁹ “Rhetorical Devices in Television Advertising,” 35.

¹⁶⁰ Marie Herbillon. “Linguistique contrastive anglais-français.” Lecture. Université de Liège, Liège. Academic year 2017-2018.

¹⁶¹ [Tagada Officiel]. “Haribo TAGADA – Pub 2016 – Kids Voices,” *YouTube* (27 September 2016), <https://www.youtube.com/watch?v=dXvUHpm89vI>

adults speaking with kids' voices and vocabulary, which is a recurring feature of new Haribo commercials. But this funny staging also amuses adults and triggers some nostalgia. The adults would buy candies to feel young again.

Formal level

Red is again the colour that stands out. It appears on one of the women's sweatshirt and on the train seats.

Stage level

The two horizontal bands framing the video are black in this case, and there is again the compulsory sentence that advises people to eat fruit and vegetables. The candies are integrated to the staging since one of the men takes a bag of candies and shares it with the others. There is a product presentation at the end of the commercial, in which the bag of candies is shown in close-up on the train table.

Linguistic level

The main attractive feature of the ad is the use of kids' voices and behaviours for adult characters, which intends to be funny for the viewers.

However, a few figures of speech appear in their conversation. The *ellipsis* “j’adore” is again enunciated in this commercial, this time referring to another type of Haribo candies, Tagada strawberries. There is also a case of *onomatopoeia* when one of the men describes the tickling on his tongue with the noun “guilis”, which is a word that belongs to French children's vocabulary. Onomatopoeias are “sound words”, or words that phonetically imitate a sound. In this case it imitates tickling. There is also a case of *anaphora* when the characters play with their candies. One of them makes a heart of his candies and says “moi, je fais un cœur”, and one of the women answers by using her candies as earpieces and saying “moi, je fais des écouteurs.” The aim is similar to the anaphora in the other French commercial – making the conversation easier to follow and funnier to listen to. The construction “moi, je” is also a typical use of French children, who start identifying themselves when they are around 2 years old and start using the pronoun “moi” to refer to themselves.¹⁶² This construction is also a *pleonasm*, which is a special case of repetition in which one of the terms is useless.¹⁶³ In this case, the tonic pronoun “moi” is useless. There is no English equivalent to this case of pleonasm.

¹⁶² Aliyah Morgenstern, *Un JE en construction. Genèse de l'auto-désignation chez le jeune enfant* (Paris: Ophrys, 2006): 120.

¹⁶³ André Goosse, & Maurice Grevisse, *Le bon usage* (Louvain-la-Neuve: De Boeck Supérieur, 2008): 26.

Cultural level

There is no particular hint in this advertisement that could link it to the French culture, except for the language. However, these scenes could not be dubbed in English because they are already dubbed with kids' voices, and the characters exaggerate the lip movements that match the French children's discussion to emphasize this humorous dubbing.

American Haribo commercials are also interesting to analyse – they contain American cultural properties. We have picked two commercials on YouTube, and we have analysed them with the same method we used for the ones broadcast in France.

Advert 3: American boardroom (Appendix III)¹⁶⁴

This first American Haribo commercial has similarities to the second of the French commercials that we analysed. Adults are gathered around a table and talk with kids' voices and body language. The main change resides in the environment – these characters are businessmen and businesswomen, and they are at work in a boardroom. One of the women puts a bag of Haribo candies on the table and they start talking about their favourite ones.

Formal level

The background of this commercial is also mainly grey, as are the suits of the characters. There are touches of red in this commercial as well on the ties of two of the workers. The appearance of the red colour does not seem to be a French cultural cue, but rather a choice of the brand to serve as a reminder of the colour of its slogan. The light is diffuse again, coming from the window.

Stage level

This commercial is not framed by horizontal bands, as was the case with the French commercials. There is no instruction regarding food consumption and the need for eating fruits and vegetables every day. Instead, a sentence is written under the candy bag at the end of the commercial, "HARIBO of America, Inc. All Rights Reserved. www.haribo.com".

The way of delivering the message is similar to the French. A candy bag is integrated to a staging, which is followed by a rapid presentation of the product on a white background, with the comments of a voice-over including the viewers into the advertisement.

¹⁶⁴ [HARIBO USA]. "Introducing HARIBO Starmix!" *YouTube* (6 March 2018), https://www.youtube.com/watch?time_continue=6&v=WebvD6yP2ws

Linguistic level

As already mentioned, these American characters are also dubbed with kids' voices. They also play with language, using different figures of speech, which seem to appear in television advertising in both countries. There is first of all a case of *aposiopesis* in the beginning of the conversation. An *aposiopesis* is an unfinished statement, its end being broken off.¹⁶⁵ In this case, the end of the sentence is provoked by another character interrupting. This character makes a *neologism* – he creates a new word.¹⁶⁶ His line, “the red one is more gooder to me”, is appreciated by most viewers, as it appears in the comments under the YouTube video:

The way the bearded dude did, "The red one is more gooder to me" made me scream-laugh when I saw it on TV a minute ago, so I had to come find it here on YT, and sure enough, someone with a sense of humor had it [...].¹⁶⁷

Viewers find the phrasing “more gooder” funny because it is an ungrammatical form of the comparative “better.” This grammatical mistake would only be made by children (or foreigners) who are still in the process of learning English, and it accentuates the humorous use of children's voices.

One last figure of speech that is present in this commercial is a *personification*, which is the attribution of human nature or character to inanimate objects.¹⁶⁸ This personification of gummy bears “doing cartwheels and backflips” is a childish one, it reinforces the spirit of the commercial using kids' voices. It grabs the viewers' attention; whether children or adults.

There is also a case of code-switching in this commercial. One of the women says “aloha” when taking a candy in the beginning of the advert. “Aloha” is a Hawaiian greeting which has numerous meanings depending on the context.¹⁶⁹ Hawaii is an American island, and the word “aloha” does not much turn up in French discourse. It would not have had the same meaning in a French commercial. “Aloha” is often used to welcome tourists in Hawaii, bearing the meaning of “greeting” for tourists as well, but with an additional meaning of “exotic holiday.” The aim of this occurrence of code-switching is to link the candies with this exotic culture of holidays

¹⁶⁵ Crompton, & McAlea, “Rhetorical Devices in Television Advertising,” 35.

¹⁶⁶ Musté, Stuart & Botella, “Linguistic choice in a corpus of brand slogans: repetition or variation,” 352.

¹⁶⁷ [Black Death 1347]. [ChazingRainbows]. “HARIBO USA 🍭 Gold Gummy Bears Boardroom Commercial 🍭 Morer Gooder👉 For Kids and Adults,” *YouTube* (9 April 2018), <https://www.youtube.com/watch?v=EAnwmmPFYgU>

¹⁶⁸ “personnification,” *Centre National de Ressources Textuelles et Lexicales* (n.d.), <https://www.cnrtl.fr/definition/personnification> (accessed 4 August 2019).

¹⁶⁹ John Fischer, “Aloha: The Hawaiian Greeting and Farewell,” *tripsavvy* (21 June 2019), <https://www.tripsavvy.com/aloha-definition-meaning-and-use-1532918> (accessed 14 August 2019).

and fun, and drift away from the serious theme of the commercial, which is a boardroom meeting.

Cultural level

The topic of the commercial is work, which reflects the hard-working behaviour of the American people. The workers are dressed in suits, all sitting around a table. American entrepreneurs are often depicted in this way in films and TV series.

Advert 4: American kids boardroom (Appendix IV)¹⁷⁰

This last Haribo advert resembles the other American commercial. Seven children are sitting around a table in a boardroom. They discuss the favourite flavour and colour of Haribo candies among American customers. All children have made their own “research” and take the matter very seriously. This commercial is once again humorous, but in the opposite way of the other American commercial – these children are talking and behaving like adults.

Formal level

While the three other commercials were dark or grey with red details, aiming at putting the colourful candies and candy bags forward, this last commercial is more colourful. All children have clothes of different colours. The light is diffuse, even if a Haribo sign is more brightly lit behind the main character standing at the end of the table.

Stage level

As was the case for the other American commercial, there is no frame around the video. However, the way of delivering the message is identical. The candies appear in the staging and a candy bag is put forward in a presentation at the end of the commercial. The slogan does not appear under this picture contrary to the French commercials, but the name of the brand is still visible on the sign that was already mentioned, and on the bags of candies.

Linguistic level

Here again do the characters have a conversation in which the viewers are not invited. These children, most of whom have a strong American accent, are talking as businessmen and businesswomen is an attempt at being humorous. It is aimed at two different target groups. Children who see this commercial find it funny and link the characters’ behaviour to games that

¹⁷⁰ [HARIBO Deutschland]. “HARIBO Werbung USA: Kids Board Meeting,” *YouTube* (1 June 2011), <https://www.youtube.com/watch?v=c42-Fif1g5A&list=PL9p6qK4MAxllQjXU-n5omEwgsR1vICmD8&index=3>

they played or could play, trying to act like adults, and adults find this commercial funny and cute, and may also think of their youth and want to buy candies to remember the good old days. There is no figure of speech in their conversation.

Cultural level

The hard-working culture of the American people is highlighted in this second commercial, as was the case with the first one. There is another link to the American culture at the end of this scene. One of the two girls replies “that’s why they pay you the big bucks” to the main character when he says he likes all candies. “Bucks” is an American slang word meaning money, and this expression is used by American people when someone has a high salary.

2.6 Results

The marketing strategies of the famous German confectionery brand differ in specific aspects from one country to another, but Haribo mainly tries to keep the same brand identity in all countries, keeping the same values of partying and sharing candies. These values are reflected into the brand’s slogan, which was linguistically adapted to all languages so as to rhyme and fit into the well-known melody.

The products that the brand sells also diverge. The candies are slightly different in the United States and in France. The American candies have more striking colours, their taste is more artificial, and their texture is chewier. Moreover, some candies that are sold in France cannot be found in the USA, as for instance Dragibus and the Tagada strawberries.

The marketing tools used for advertising are quite similar. Both countries have their own website, YouTube channel and social media accounts, which look similar, but whose contents are adapted to special events celebrated in a different manner in both countries. However, advertising on billboards is rather a French custom. Haribo’s partners also depend on the country, and the brand sponsors regional sports events, such as the French prestigious cycling race Tour de France.

TV advertising also keeps similarities but diverges in contents. Each sub-branch develops its own commercials, adapted to the culture of the country, but their structures look alike. Haribo commercials always start with a staging integrating candy bags in some way, before presenting the product on a white background. They are also all humorous, and the more recent commercials from both countries stage adults speaking with children’s voices. Such

commercials are attractive to both target groups that the brand wants to reach – children and adults. The red colour often appears in these commercials, but it is not linked to any cultural property. It rather subconsciously reminds the viewers of the logo’s colour. However, some features show these commercials’ belonging to the culture of the country in which they are staged and broadcast. The main theme is often stereotypical of the country, as is the case for the French couple going out of a restaurant, and the American businesspeople at a meeting in a boardroom. We also noticed that the French commercials follow stricter rules regarding broadcasting time; the channels they use for broadcasting; and they must be accompanied by the legal requirement that advises people to eat fruits and vegetables every day. There were other cultural hints in some of the commercials, such as the green waste truck on the first French TV advert, and the discussions contain linguistical particularities of both languages. There were more figures of speech in the French commercials than in the American ones, but we only analysed two commercials of each language. The hypothesis of French commercials containing more figures of speech than American ones must be further studied before being confirmed.

3. Barbie

3.1 Presentation of the brand

Barbie is a doll brand that was created in California in 1959 by Ruth Handler, the wife of one of the co-founders of the American toy company Mattel. Its 60th birthday was on March 9, 2019. The doll seems to have appeared in France for the first time in 1963, at a fair in Lyon.¹⁷¹ It was inspired by a German doll, Lilli, which was first a comic strip character of the *Bild-Zeitung* and was turned to a doll for adults in 1953. Mattel’s Barbie started becoming famous among little girls and after being sued by Lilli’s creator, Mattel acquired the rights in 1964, which put an end to the production of the German doll.¹⁷² Barbie now accounts for 25% of Mattel’s sales,

¹⁷¹ Audrey, “Barbie: La Poupée Mannequin Fête Ses 60 Ans,” *Gralon* (24 May 2019), <https://www.gralon.net/articles/sports-et-loisirs/loisirs/article-barbie---la-poupee-mannequin-fete-ses-60-ans-11536.htm> (accessed 3 August 2019).

¹⁷² Messy Nassy, “Meet Lilli, the High-end German Call Girl Who Became America’s Iconic Barbie Doll,” *Messy Nassy Chic* (29 January 2016), <https://www.messynassy.com/2016/01/29/meet-lilli-the-high-end-german-call-girl-who-became-americas-iconic-barbie-doll/> (accessed 2 August 2019).

generating over \$2 billion each year.¹⁷³ Mattel's companies employ 30,000 people in 40 countries.¹⁷⁴

Barbie, the first fashion doll, is said to be “one of the toy phenomena of the second half of the 20th century.”¹⁷⁵ More than a billion Barbie dolls have been sold since its launch in 1959. A Barbie doll was sold every two seconds at the end of the twentieth century.¹⁷⁶ The brand was created for girls to play with, and its masculine counterpart Action Man was created and aimed for boys. We will further analyse this segregating way of targeting one gender only, which is a common phenomenon in children-targeted marketing.

The well-known Barbie doll is 27.9cm tall. She is thin with long blond hair. Many cultures consider Barbie as being the representation of what a “perfect” woman would look like in the Western World – tall with long legs, a tiny waist, and hips as wide as shoulders, which had and still has an impact on how girls that know and possess Barbie dolls see the world. However, the brand is working on that issue and developing a new marketing vision, building itself a more ethical brand identity, which we will analyse, comparing its evolution and effects in both countries.

3.2 Brand's name and slogan

Ruth Handler came with the thought of creating an adult-bodied doll when watching her daughter Barbara giving adult roles to her own dolls. At that time, dolls were all in the shape of babies. Ruth basically named the doll after her daughter's nickname and called it Barbie. The doll's full name is “Barbie Millicent Roberts”. Even if she did not know at the time that her doll would become an icon and be sold all over the world, Ruth Handler made the right choice for its name. “Barbie” is easily pronounced in all languages, and easy to remember for young children.

The brand introduced its new slogan “You can be anything” in 2015. The previous mottos, “B who U wanna B” and “We Girls Can Do Anything” contained the same message. The slogan is consistent with the brand's willingness to make little girls feel strong and

¹⁷³ Bloomberg News, “Mattel Wins Ruling in Barbie Dispute,” *Los Angeles Times* (23 December 2003), <https://www.latimes.com/archives/la-xpm-2003-dec-23-fi-barbie23-story.html> (accessed 3 August 2019).

¹⁷⁴ “Investors,” *Mattel* (n.d.), <https://mattel.gcs-web.com/> (accessed 3 August 2019).

¹⁷⁵ Don Richard Cox, “Barbie and her playmates,” in *The Journal of Popular Culture* 11.2 (1977): 303.

¹⁷⁶ “Barbie undergoes plastic surgery,” *BBC News* (18 November 1997), <http://news.bbc.co.uk/2/hi/business/32312.stm> (accessed 3 August 2019).

independent, despite the many marketing mistakes it made throughout the years, which we will also develop in the next section. The French version of the slogan is “Tu peux être tout ce que tu veux”, literally meaning “You can be everything that you want”. “You can be anything” would not have the same impact had it been literally translated into French “Tu peux être n’importe quoi”, because the phrase “n’importe quoi” has a negative connotation in some contexts, meaning “whatever” or “bosh”. The sentence thus needed a slight adaptation to be well received by the French-speaking audience. This adaptation includes the change of the direct object from a pronoun in English (“anything”) to a verb phrase in French (“tout ce que tu veux”). This phenomenon shows that there are exceptions to the claim that we made in the chapter on contrastive linguistics of French being a noun-based language, and English a verb-based one.

Another feature of the slogan that changes from one language to another is the personal pronoun it includes. Both versions address the audience with a 2nd person pronoun, but these do not have the same meaning in French and in English. The English “you” can address one person (2nd person singular pronoun) or several (2nd person plural pronoun). On the other hand, the French language possesses different pronouns to refer to these two different instances – “tu” (2nd person singular pronoun) and “vous” (2nd person plural pronoun). This grammatical difference between both languages brings about a difference in the slogans’ meanings. While the French version addresses one person in particular, most likely a little girl, the American one may also call on several persons, and include the target’s friends into the game. This is a case of *amphibologia* – a grammatical construction may be understood in two different ways.¹⁷⁷ The English slogan may involve a group of girls feeling strong together, but the French one more strikingly addresses one girl and tells her she can be anything that she wants to be.

3.3 Marketing mix: the four Ps

Product

Barbie dolls were first introduced as fashion dolls. Buying a Barbie also meant buying clothes and accessories that would fit her. Thanks to its rapid success, the brand was able to develop its range of products, and a new line of doll furniture was created because conventional doll furniture was either too large or too small for Barbie dolls.¹⁷⁸ There is now much equipment

¹⁷⁷ Crompton & McAlea, “Rhetorical Devices in Television Advertising,” 35.

¹⁷⁸ Cox, “Barbie and her playmates,” 304.

that can be bought to play with Barbie dolls in addition to clothes – Barbie’s “Dream House”, a Volkswagen car, a pool, toy horses, etc. Other characters were integrated to Barbie’s world, such as her many friends, her sister, and her boyfriend Ken, who was named after the Handlers’ son, Kenneth. There are now Barbies of different skin tones, body features and hairstyles, and the doll has had more than 200 different careers since 1959, including astronaut, pilot, firefighter, entrepreneur, and President of the United States.¹⁷⁹ Barbie also worked with different clothing brands and sold limited edition dolls that wore clothes drawn by famous designers.

Barbie’s success enabled the brand to see bigger and develop media products. Barbie appears in animated movies, video games, and in short films. Other goods are produced, such as books, cosmetics, school equipment, clothing for kids, etc.

Price

The regular Barbie doll costs \$9.99 in the United States,¹⁸⁰ which is equivalent to €8.98, and it is sold €12.99 in France.¹⁸¹ These prices vary according to the clothes and accessories the doll is sold with, and special editions are more expensive, as for instance the 60th anniversary doll, which is sold for \$60.00 in the United States,¹⁸² and for €64.95 in France.¹⁸³ Barbie’s houses are even more expensive. The basic Barbie DreamHouse costs \$199.99 (€179.69) in the US,¹⁸⁴ and it is sold €279.99 in France.¹⁸⁵ These prices may vary according to the shop they are sold in, but it is obvious that the products are more expensive in France than in the United States. An explanation could be that the Barbie dolls sold on the American website of the brand do not involve distribution costs much, while the dolls are sold by retailers in France. The prices are targeting middle-class people, but some Barbie dolls, such as the “Signature dolls” created thanks to partnerships, are less affordable. This pricing strategy is called “price-discriminating”.

¹⁷⁹ “Fast facts,” *Barbie* (n.d.), <http://www.barbiemedia.com/about-barbie/fast-facts.html> (accessed 3 August 2019).

¹⁸⁰ “Dolls,” *Barbie* (n.d.), <https://barbie.mattel.com/shop/en-us/ba/all-barbie-dolls> (accessed 3 August 2019).

¹⁸¹ “Barbie,” *JouéClub* (n.d.), https://www.jouclub.fr/contenu/resultat-de-recherche-produits.html?searchText=barbie&models=Rbs_Website_StaticPage.Rbs_Website_Topic.Rbs_Brand_Brand&position=0.800000011920929&page-5=5 (accessed 3 August 2019).

¹⁸² “Barbie® 60th Anniversary Doll,” *Barbie* (n.d.), <https://barbie.mattel.com/shop/en-us/ba/all-barbie-dolls/barbie-60th-anniversary-doll-fxc79> (accessed 3 August 2019).

¹⁸³ “Barbie Signature poupée de collection 60ème anniversaire aux cheveux bruns et à la robe inspiration diamants, jouet collector, FXC79,” *Amazon.fr* (n.d.), https://www.amazon.fr/gp/product/B07GL66FCD?pf_rd_p=61e3aca3-2f4c-4ed4-8b56-08aa65c1d16f&pf_rd_r=G00ZDJ6G9QS9PNBHMM75 (accessed 3 August 2019).

¹⁸⁴ “Barbie® DreamHouse™,” *Barbie* (n.d.), <https://barbie.mattel.com/shop/en-us/ba/dollhouses/barbie-dream-house-fhy73> (accessed 3 August 2019).

¹⁸⁵ “Barbie maison de rêve,” *JouéClub* (n.d.), <https://www.jouclub.fr/762217/barbie/barbie-maison-de-reve.html> (accessed 3 August 2019).

Higher prices communicate a higher product quality, and price-discriminating enables brands to obtain the highest possible price for the quantity supplied.¹⁸⁶ Signature dolls are limited editions, and Mattel wants to make the most of it. Some Barbie dolls are very rare, and collectors pay thousands of euros to build up their own collection.

Place

Barbie dolls are sold in 150 countries worldwide.¹⁸⁷ The company has a strong distribution network, because only the American version of the website has an online shop. The brand sells through retail outlets all over the world. The dolls are also available on a few eCommerce sites, such as Amazon, Fnac, JouéClub in France, Wal-Mart and Toys “R” Us in the United States, etc. The packaging of Barbie dolls is pink, which makes the shelves in which they are arranged eye-catching for little girls.

Promotion

The brand claims to have 99% brand awareness globally.¹⁸⁸ This fame was built thanks to the different partnerships and parodies that Barbie was implicated in, as well as the movies in which the doll is the main character, but also thanks to its strong promotional tools. The brand’s first commercial was broadcast in the United States in 1959, the year of its creation, during the *Mickey Mouse Club* programme and it was a success.¹⁸⁹ Many more commercials were broadcast afterwards, always involving little girls playing with the dolls.¹⁹⁰ These commercials are all American creations, and they are dubbed for the French-speaking audience. We will analyse Barbie’s commercials in a following section dedicated to that purpose.

Mattel also developed websites in each language for their famous brand, on which people can learn about the brand’s history, the brand’s news, see all dolls and playsets, and children have the possibility to watch short movies and play games on another website accessible in both languages linked to the main one, “play.barbie.com.”¹⁹¹ The American website is more developed than its French counterpart – it contains an online shop. Another

¹⁸⁶ Belch & Belch, *Advertising and Promotion: An Integrated Marketing Perspective*, 62.

¹⁸⁷ “Fast facts,” *Barbie* (n.d.), <http://www.barbiemedia.com/about-barbie/fast-facts.html> (accessed 3 August 2019).

¹⁸⁸ “Fast facts,” *Barbie* (n.d.), <http://www.barbiemedia.com/about-barbie/fast-facts.html> (accessed 3 August 2019).

¹⁸⁹ “Our History,” *Barbie* (n.d.), <https://barbie.mattel.com/en-us/about/history.html> (accessed 3 August 2019).

¹⁹⁰ “Commercials,” *Barbie* (n.d.), <http://www.barbiemedia.com/videos/commercials.html> (accessed 3 August 2019).

¹⁹¹ *Play Barbie* (n.d.), <https://play.barbie.com/fr-fr> (accessed 3 August 2019).

communication tool that the brand developed is social media. Barbie is active on Twitter, Instagram, Pinterest, Facebook, but only in English, and the brand has several YouTube channels, a main one that mainly contains videos in English, but also their translation in several other languages, and other smaller channels dedicated to one language in particular, such as “Barbie français.”

Barbie’s marketing team has made a few mistakes since 1959, and they have learnt from these. They decided to make a change of direction and developed a new brand identity in the past few years, based on a more feminist approach, encouraging girls to be who they want to be and creating more realistic dolls of different shapes and colours.

3.4 Brand culture

Barbie was created in 1959 and its brand identity has evolved constantly, as well as its social status and cultural representative power. The doll was born in a post-war period, when women were mostly shown as housewives in the media and had fewer rights than today. Barbie grew and evolved, adapting itself to the development of the American society – “her status and conception into American culture quickly revealed a multidimensional personality with emotions, careers, and interests, all constructed to personify the All-American girl”¹⁹² and she has the status of a “versatile cultural icon.”¹⁹³ Since its beginnings, Barbie has been very influential on different matters such as gender, beauty, and sexualization for young girls in the United States and other countries.¹⁹⁴ But Barbie is a doll that has always been polemical.¹⁹⁵

Barbie has survived many scandals, several of which were denounced by feminist movements. Barbie’s first black friend, Christie, was created in the 1960s and it had the appearance of a white doll painted in brown, which was considered as a form of racism.¹⁹⁶ In 1965, Barbie marketed a doll set called the “Slumber Party Set.” It contained accessories such as a scale set to 110 pounds (which is equivalent to 50kg) and a book whose title was “how to

¹⁹² Hannah Tulinski, *Barbie As Cultural Compass: Embodiment, Representation, and Resistance Surrounding the World’s Most Iconized Doll. Sociology Student Scholarship.* (Worcester: College of the Holy Cross, 2017): 12.

¹⁹³ Tulinski, *Barbie As Cultural Compass: Embodiment, Representation, and Resistance Surrounding the World’s Most Iconized Doll. Sociology Student Scholarship*, 21.

¹⁹⁴ Aurora M. Sherman, & Eileen L. Zurbriggen, “‘Boys Can Be Anything’: Effect of Barbie Play on Girls’ Career Cognitions,” in *Sex Roles* 70.5 (2014): 198.

¹⁹⁵ Marie-Françoise Hanquez-Maincent, *Barbie, poupée totem : Entre mère et fille, lien ou rupture ?* (Paris: les Editions Autrement, 1998): 12.

¹⁹⁶ “Mattel Introduces Black Barbies, Gets Mixed Reviews,” *Fox News* (9 October 2009), <https://web.archive.org/web/20091011234536/http://www.foxnews.com/story/0%2C2933%2C562706%2C00.html> (accessed 4 August 2019).

lose weight,” with the awful advice “don’t eat” on its back cover.¹⁹⁷ In 1975, a new doll of Barbie’s sister was released, named “Growing Up Skipper.” The player could grow the doll’s breasts with a movement of her arms.¹⁹⁸ This doll was also controversial, showing little girls that their breasts were supposed to grow when growing up, which implied that women with little breasts were abnormal. In 1992, the Barbie “Teen Talk” could say a few sentences, some of which being “math class is tough” and “I love shopping.”¹⁹⁹ It was downgrading girls’ capacities and intelligence, and it implied that women were only good at shopping. In 1997, the brand launched the “Share-a-Smile” doll, which was sitting in a wheelchair. However, the consumers soon realised that it could not enter Barbie’s Dream House because the chair was incompatible with it.²⁰⁰ Another Barbie from 1997 was the result of a partnership with the cookie brand Oreo. The scandal came from the comparison of the dark-skinned Barbie with Oreo cookies, which are black on the outside filled with a white cream. It was seen as a racist gesture telling people that everybody should feel and act like white people.²⁰¹ In 2010, the Barbie “Video Girl” could make small videos of their users, which could then be uploaded on a laptop. The FBI considered it too dangerous, the video files being a source of contents that could be a “possible child pornography production method.”²⁰² In 2014, a book titled *I Can Be A Computer Engineer* damaged the brand’s reputation. In this book, Barbie is a hacker, but she fails in working by herself. Indeed, Barbie needs her two boy friends to do the real programming of a game of which she just “creat[es] design ideas.”²⁰³ Moreover, Barbie infects her sister’s laptop with a virus, and her sister reacts by starting a pillow fight. In 2015, the “Hello Barbie” met artificial intelligence, with an ability for two-way conversation, remembering the previous conversations it had with children. This was again very controversial, because Mattel could use

¹⁹⁷ Sarah Buhr, “Mattel Pulls Sexist Barbie Book *I Can Be A Computer Engineer* Off Amazon,” *Tech Crunch* (2014), <https://techcrunch.com/2014/11/19/mattel-pulls-sexist-barbie-book-i-can-be-a-computer-engineer-off-amazon/> (accessed 3 August 2019).

¹⁹⁸ Messy Nussy, “The Little Barbie that grew Breasts,” *Messy Nussy Chic* (26 October 2012), <https://www.messynussychic.com/2012/10/26/the-little-barbie-that-grew-breasts/> (accessed 3 August 2019).

¹⁹⁹ Buhr, “Mattel Pulls Sexist Barbie Book *I Can Be A Computer Engineer* Off Amazon.”

²⁰⁰ Sarah Kim, “Why Mattel’s Inclusion Of Barbie Dolls With Disabilities Isn’t Enough,” *Forbes* (19 February 2019), <https://www.forbes.com/sites/sarahkim/2019/02/19/barbie-dolls-with-disabilities/#49d69bce1319> (accessed 3 August 2019).

²⁰¹ “Barbie doll: How it embraced numerous careers & controversies,” *The Economic Times* (22 March 2015), <https://economictimes.indiatimes.com/spending-lifestyle/barbie-doll-how-it-embraced-numerous-careers-controversies/slideshow/46649063.cms> (accessed 4 August 2019).

²⁰² “Video Barbie Gets FBI Warning: ‘Possible Child Pornography Production Method,’” *Huffpost* (3 December 2010), https://www.huffpost.com/entry/video-barbie-fbi-warning_n_791466?guce_referrer=aHR0cHM6Ly93d3cuZ29vZ2xiLmNvbS8&guce_referrer_sig=AQAAAARi_cx8NBT07pDXkQzw13eU45Hn0p6RLIQUt2DIHbvF9yWE4s4HS1ZlBjGL0BYajj1yGmtw8Rbl_tEcBPn5CoK_DgV5-sQu02ZlB_WI_S-iDvY5d8B4NuUJOKi2s9Ty6VLFn3dpjsyfQQwMH2ghBfc5JQvWmydh_fPGU_mPBbwUL&guccounter=2 (accessed 3 August 2019).

²⁰³ Buhr, “Mattel Pulls Sexist Barbie Book *I Can Be A Computer Engineer* Off Amazon.”

that information for market research, and attackers could hack the dolls' servers.²⁰⁴ All these examples show that the American brand made many marketing failures, and that its brand image was tarnished on several occasions.

However, the brand always tried to rectify these mistakes. Many of these Barbies were withdrawn from the American market, and most of them had not been commercialized in France yet. The sexist book was banished from Amazon, and the brand made a public apology. Mattel offered to replace the dolls programmed to say that mathematics was too difficult, and promised to support girls in school.²⁰⁵ Two of the newest dolls are disabled, one is in a wheelchair, which this time fits into the Dream House, and the other has a removable prosthetic leg.²⁰⁶ A bald version of the doll was created in 2012 and distributed to children that suffer from cancer.²⁰⁷ The new black Barbie dolls have fuller lips, a wider nose, and curlier hair.²⁰⁸ Barbie is indeed building a more ethical brand identity. The doll's body shape, which has been controversial since its first appearance in 1959 and which has been modified several times, is still evolving, adapting to new American beauty ideals. In 2016, Mattel released dolls from different origins and of different sizes. The new body-shape options include 'petite', 'tall', and 'curvy'. Curvy Barbie is already a first step towards more realistic body proportions, even if it is still slimmer than the average US woman.²⁰⁹ Mattel's point of view is that Barbie being a doll, it is "not meant to reflect a real woman's body."²¹⁰ The brand must review this approach. A study conducted in 2006 proved that the doll has an influence on how children see their own body,²¹¹ and another one showed that girls playing with Barbie believe that there are more careers for boys than for themselves.²¹²

However, a first step was taken. Players can now choose between 40 new dolls being part of this "New Crew" that have seven different body types, 28 different hair styles, 14 face

²⁰⁴ Vivian Giang, "How the Barbie Doll Has Changed Her Body Over 57 Years," *Fortune* (9 March 2016), <https://fortune.com/2016/03/09/barbie-doll-body-photos/> (accessed 4 August 2019).

²⁰⁵ Giang, "How the Barbie Doll Has Changed Her Body Over 57 Years."

²⁰⁶ Kim, "Why Mattel's Inclusion Of Barbie Dolls With Disabilities Isn't Enough."

²⁰⁷ Michelle Castillo, "Mattel to manufacture bald Barbie doll," *CBS News* (30 March 2012), <https://www.cbsnews.com/news/mattel-to-manufacture-bald-barbie-doll/> (accessed 4 August 2019).

²⁰⁸ "Mattel Introduces Black Barbies, Gets Mixed Reviews," *Fox News* (9 October 2009), <https://web.archive.org/web/20091011234536/http://www.foxnews.com/story/0%2C2933%2C562706%2C00.html> (accessed 4 August 2019).

²⁰⁹ Claire Bates, "How does 'Curvy Barbie' compare with an average woman?" *BBC* (3 March 2016), <https://www.bbc.com/news/magazine-35670446> (accessed 4 August 2019).

²¹⁰ Bates, "How does 'Curvy Barbie' compare with an average woman?"

²¹¹ "How does 'Curvy Barbie' compare with an average woman?"

²¹² Sherman, & Zurbriggen, "'Boys Can Be Anything': Effect of Barbie Play on Girls' Career Cognitions," 206.

shapes and eleven skin tones.²¹³ These dolls are sold in many countries, and the choice of the terms for defining the new dolls of different sizes in other languages without causing any offense took months.²¹⁴ The French terms are ‘petite’, ‘grande’, et ‘ronde’. Mattel’s purpose is to “build a movement empowering the next generation of women.”²¹⁵ This drastic change was, however, prompted by the 20% sales dropping between 2012 and 2014.²¹⁶ Barbie does not evolve with the only purpose of being more ethical. It rather adapts itself to society’s evolution and needs to make more profit.

A new marketing campaign was launched on the occasion of Barbie’s 60th anniversary in 2019. The brand chose different inspiring women and made special edition dolls in their likeness. This campaign was started in the United States, and crossed national boundaries, reaching France as well as sixteen other countries. The campaign, named #MoreRoleModels, is part of Barbie’s Dream Gap Project, aimed at “giving girls the resources and support they need to continue believing that they can be anything.”²¹⁷ Thirty-five women that are part of the project appear on the American website. Among them are two actresses, two activists, an artist, four journalists, a director, a scientist, two Chefs, two entrepreneurs, a truck driver, two filmmakers, a model, an aviation pioneer, a conservationist, a mathematician, and twelve sportswomen active in different kinds of sports such as a ballerina, a tennis player, a cycling champion, an ice dancing champion, a surfer, etc.²¹⁸ More women are involved in the project, and some of the French representatives do not appear on the American website. The American representatives are Yara Shahidi, an actress, model and activist; Ibtihaj Muhammad, who is a fencing champion; the filmmaker Patty Jenkins; the snowboarding champion Chloe Kim; Amelia Earhart, who was an aviation pioneer in the 1930s; the popular model and body activist Ashley Graham; the African-American pioneer in mathematics Katherine Johnson; the ballerina Misty Copeland; the film director Ava Duvernay; and the gymnastics champion Gabby Douglas. The French women that were chosen to be part of the campaign are Lisa Azuelos, who is film director and defends women empowerment in the French film industry; the world-renowned Chef H el ene Darroze, Aurore Leboeuf, who is a firefighter; Appolline de

²¹³ “Meet the new crew,” *Barbie* (n.d.), <https://barbie.mattel.com/en-us/about/fashionistas.html> (accessed 4 August 2019).

²¹⁴ Eliana Dockterman, “Barbie’s Got a New Body,” *Time* (n.d.), <https://time.com/barbie-new-body-cover-story/> (accessed 4 August 2019).

²¹⁵ Molly Fleming, “Mattel’s marketing boss on giving Barbie a timely makeover,” *Marketing Week* (11 December 2018), <https://www.marketingweek.com/barbie-makeover-60th-birthday/> (accessed 4 August 2019).

²¹⁶ Fleming, “Mattel’s marketing boss on giving Barbie a timely makeover.”

²¹⁷ “Biggest celebration of role models,” *Barbie* (n.d.), <https://barbie.mattel.com/en-us/about/role-models.html> (accessed 4 August 2019).

²¹⁸ “Biggest celebration of role models.”

Malherbe, a journalist; Capitaine Marion, who is a fighter pilot; and the football player Nicole Abar.²¹⁹ Striking is that the American part of the campaign involves four more women than the French one, and is thus more thorough. Moreover, the American women are all famous thanks to their skills, while some of the French women were unknown before they took part in the project.

Barbie is not only known because of the different changes and scandals the dolls underwent. The icon appears in several movies dedicated to her, created by Mattel Creations. Thirty-six movies has been made since *Barbie in the Nutcracker*, which dates from 2001. Barbie was also a character in the Pixar movies *Toy Story 2* and *Toy Story 3*. Barbie is also the main character in TV series and video games.

The culture of Barbie was also enriched with various partnerships and special events, most of which happened in the United States. In 1974, a section of Times Square in New York City was renamed Barbie Boulevard for a week.²²⁰ The American artist Andy Warhol painted the doll in 1986, and the painting was sold in London for \$1.1 million.²²¹ In 1992, FAO Schwarz, one of the largest toy retailers, dedicated an area to the doll in its New York shop.²²² For its 60th anniversary, the brand organizes a truck tour in the USA, travelling through the different states and handing out Barbie accessories and candies.²²³ In France, Barbie entered the Musée Grévin in 1993.²²⁴ A Barbie exhibit was held in 2016 at the Musée des Arts Décoratifs at the Louvre, Paris, featuring 700 Barbie dolls.²²⁵

The brand also made partnerships with other brands, as for its McDonalds Fun Tom Barbie set, Coca-Cola Barbie series,²²⁶ the Oreo Barbie, her Fiat 500 car, and the launch of a MAC make-up box whose design and contents were matching with Barbie's world. The make-

²¹⁹ "Les modèles d'inspiration Barbie," *Barbie* (n.d.), <http://about-barbie.mattel.com/fr-fr/barbie-60th-anniversary> (accessed 4 August 2019).

²²⁰ "Barbie : The Makings of An American Legend," *Kidscape* (n.d.), https://www.kidscape.com/articles/barbie_legend.html (accessed 4 August 2019).

²²¹ Hannah Moore, "Why Warhol painted Barbie," *BBC* (1 October 2015), <https://www.bbc.com/news/magazine-34407991> (accessed 4 August 2019).

²²² Moore, "Why Warhol painted Barbie."

²²³ "Mattel hits the road with the Barbie Truck: Totally Throwback Tour," *The Toy Book* (31 July 2019), <https://toybook.com/mattel-hits-the-road-with-the-barbie-truck-totally-throwback-tour/> (accessed 4 August 2019).

²²⁴ "Barbie entre au musée Grévin," *Ina.fr* (2 December 1993), <https://www.ina.fr/video/PAC9312021853> (accessed 4 August 2019).

²²⁵ "Barbie. From 10 March to 18 September 2016," *Madparis.fr* (n.d.), <https://madparis.fr/en/about-us/exhibitions/recent-exhibitions/barbie/> (accessed 4 August 2019).

²²⁶ J. Michael McGinnis, Jennifer Appleton Gootman, & Vivica I. Kraak, *Food Marketing to Children and Youth. Threat or Opportunity?* (Washington: The National Academies Press, 2006): 174.

up line, which was only available in the United States, aimed at targeting older customers.²²⁷ Many clothing brands also worked with Barbie, as for instance the shoe designer Sophia Webster, who collaborated with Mattel on a range of pink heels and trainers.²²⁸ In 2009, Barbie was even the main theme of a runway show at the Mercedes Benz Fashion Week in New York, and 50 well-known American designers made special dresses for the occasion.²²⁹

Barbie is also known for having been implicated in a series of lawsuits. The one that was most covered by the media was its fight with its main rival MGA, which created Bratz dolls in 2001. Mattel won a first trial in 2008, accusing Bratz of having been inspired by Barbies. However, Mattel was also accused of having stolen trade secrets from MGA in 2011.²³⁰ Other lawsuits involve the car manufacturer Nissan because of a commercial it broadcast, in which a figure looks like Barbie, which “violate[d] a number of its trademarks and copyrights,”²³¹ and the battle against the famous song “Barbie Girl” from 1997, which Mattel disapproved because it “infringed copyright and sullied Barbie’s image.”²³² The judge closed the case by saying that Barbie must accept that being parodied is part of the job.

One last factor that influences the brand’s image is the importance it gives to philanthropy. Mattel declares on its website that it takes action to make our world a better one:

We believe that every child deserves the opportunity to play, and as such our social impact programs are focused on allowing more children access to play. Through our partners, funding, volunteers, brand campaigns and consumer activation, we are addressing the barriers to play by providing children time to play, a place to play, tools to play and an advocate for play in their lives.²³³

The brand created the Mattel Children’s Hospital Foundation, and works with several organizations, such as the Boys & Girls Club of America, Playworks, Special Olympics,

²²⁷ Melanie Godsell, “Barbie ties with MAC for adult make-up line,” *Campaign* (8 November 2006), <https://www.campaignlive.co.uk/article/barbie-ties-mac-adult-make-up-line/603486> (accessed 4 August 2019).

²²⁸ “Barbie by SW,” *Sophia Webster* (n.d.), <https://www.sophiawebster.com/sophia-world/tag/barbie-by-sw> (accessed 4 August 2019).

²²⁹ “Barbie Runway Show – Fall 2009 Mercedes Benz Fashion Week New York,” *Fashion Week* (14 Februar 2009), https://web.archive.org/web/20110714143349/http://myitthings.com/FashionWeek/Post/fashion/It_Thing/Barbie-Runway-Show---Fall-2009-Mercedes-Benz-Fashion-Week-New-York-/802142009235862557.htm (accessed 4 August 2019).

²³⁰ Andrea Chang, “Mattel must pay MGA \$310 million in Bratz case,” *Los Angeles Times* (5 August 2011), <https://www.latimes.com/business/la-xpm-2011-aug-05-la-fi-mattel-bratz-20110805-story.html> (accessed 4 August 2019).

²³¹ Reuters, “Mattel Sues Nissan Over TV Commercial,” *The New York Times* (20 September 1997), <https://www.nytimes.com/1997/09/20/business/mattel-sues-nissan-over-tv-commercial.html> (accessed 4 August 2019).

²³² “Barbie loses battle over bimbo image,” *BBC News* (25 July 2002), <http://news.bbc.co.uk/2/hi/americas/2150432.stm> (accessed 4 August 2019).

²³³ “Philanthropy,” *Mattel* (n.d.), <http://philanthropy.mattel.com/> (accessed 4 August 2019).

Children’s Hospital Association, and Save the Children. Its main philanthropic actions are funding and toy donation. Moreover, Barbie donated \$1 from every doll sold in the United States to the Barbie Dream Gap Project Fund during its 60th celebration. This project, which includes the Role Models campaign mentioned above, is “an ongoing global initiative that aims to give girls the resources and support they need to continue to believe that they can be anything.”²³⁴

3.5 Commercials

Television advertisement was the first marketing tool that Barbie used. Its first commercial had such an impact that 350,000 dolls were sold in 1959. This first commercial was aired on ABC during the *Mickey Mouse Club* programme. It was in black and white, and presented a Barbie on the top of white stairs, with other Barbie dolls surrounding her on the stairs. A woman’s voice sings Barbie’s attributes, and the commercial continues with a close-up on Barbie’s face, a man’s voice saying “Barbie dressed for swim and fun is only three dollars, her lovely fashion ranges from one to five dollars. Look through Barbie wherever dolls are sold.”²³⁵ It ends with a close-up on Barbie dressed in a wedding gown.

Barbie commercials have evolved since then. 33 American commercials are available on the brand’s website.²³⁶ These commercials were dubbed for the French-speaking audience, and the French versions are available on the website on the *Institut National de l’Audiovisuel*.²³⁷ The brand used its American tools and did not adapt the images to the French culture. A commercial broadcast in the 1970s made a comparison between Barbie, “looking more lifelike than any other doll,” and the American actress Maureen McCormick,²³⁸ who was fourteen at the time and already famous in the US thanks to her appearance in several TV series, as for instance *Bewitched*.

The Barbie commercials of the following years involved girls playing with dolls mostly in their bedrooms, and it was so until recently. These commercials are aimed at little girls. The

²³⁴ “Introduction the Dream Gap Project Fund,” *Barbie* (n.d.), <https://barbie.mattel.com/en-us/about/dream-gap.html> (accessed 4 August 2019).

²³⁵ [BarbieCollectors]. “1959 First EVER Barbie Commercial High Quality HQ!” *YouTube* (29 October 2008), <https://www.youtube.com/watch?v=9hhjjhYGQtY>

²³⁶ “Commercials,” *Barbie* (n.d.), <http://www.barbiemedia.com/videos/commercials.html> (accessed 3 August 2019).

²³⁷ “Barbie,” *Ina.fr* (n.d.), <https://www.ina.fr/recherche/search?search=barbie> (accessed 4 August 2019).

²³⁸ [BarbieCollectors]. “1970 Living Barbie Commercial with Maureen McCormick,” *YouTube* (21 December 2008), <https://www.youtube.com/watch?v=WfZT24CSOI>

staging makes it easy for them to imagine themselves playing with the dolls, alone or with friends. The colour that strikes out the most is pink, which was always stereotypically considered being the favourite colour of little girls. Children's toys are indeed often created with the purpose of targeting only one gender, and Barbie commercials and its packaging are aimed for girls. As was noticed by researchers,

toys traditionally associated with boys are more likely to include sports equipment, tools, and vehicles whereas toys traditionally associated with girls were more likely to include dolls, fictional characters, and furniture, among other items.²³⁹

The study showed that children use “feminine colours” as a sign that the toy is for girls.²⁴⁰ However, a Moschino Barbie was born of a partnership with the famous Italian clothing brand in 2015, and there were two girls and a boy in the commercial that was made to promote this Barbie.²⁴¹ Mattel had understood that its TV advertisement needed a fresh start.

In 2017, a new commercial was broadcast in the US at half-time of a football game of the National Football League.²⁴² People would think it was a bad idea broadcasting a Barbie commercial at such a moment, but the campaign was actually a success. It represented different scenes of dads playing with their little girls, one of which saying that “Sundays are always football. Now... that gets interrupted with a little Barbie time.”²⁴³ This series of spots, named “Dads who play Barbie,” are targeting dads who want to spend time with their children, and broadcasting it in the middle of a football game was a daring, but well-thought. However, this campaign did not cross national boundaries.

The commercial that we will analyse thoroughly is part of one of Barbie's newest campaign, “You can be anything.” It was staged in America, and the actors are American. It was dubbed into French. Here again, Barbie did not create a new advert adapted to its French audience, unlike Haribo. The videos are available on YouTube, but while the American version

²³⁹ Erica S. Weisgram, Megan Fulcher, & Lisa M. Dinella, “Pink gives girls permission: Exploring the roles of explicit gender labels and gender-typed colors on preschool children's toy preferences,” in *Journal of Applied Developmental Psychology* 35 (2014): 401.

²⁴⁰ Weisgram, Fulcher, & Dinella, “Pink gives girls permission: Exploring the roles of explicit gender labels and gender-typed colors on preschool children's toy preferences,” 405.

²⁴¹ [Moschino]. “Moschino Barbie!” *YouTube* (30 October 2017), https://www.youtube.com/watch?time_continue=26&v=TULVRlpsNWo

²⁴² Frédéric Bianchi, “Des papas qui jouent à la Barbie, la pub qui fait fondre les Américains,” *BFM Business* (25 January 2017), <https://bfmbusiness.bfmtv.com/entreprise/des-papas-qui-jouent-a-la-barbie-la-pub-qui-fait-fondre-les-americains-1088620.html> (accessed 4 August 2019).

²⁴³ [DollObservers.com]. “Dads Who Play Barbie #DadsWhoPlayBarbie,” *YouTube* (29 January 2017), <https://www.youtube.com/watch?v=KgDT49BMBvA>

of the ad can be found in a full version on the platform,²⁴⁴ the French one is divided into a series of shorter spots. However, the full version in French is available on another video platform, Daily Motion.²⁴⁵ We will analyse the images which are thus common to the American and French versions, to see if there are cultural cues that link it to the American culture. We will also focus on the American script and the effectiveness of its translation into French.

Stage level

The commercial starts with a pink background and a sentence written in white with the usual calligraphy Barbie uses. The brand asks the viewers “what happens when girls are free to imagine they can be anything?” (French version being “que se passe-t-il quand une petite fille imagine tout ce qu’elle peut devenir ?”). The contents of the commercial are a series of different sequences including five little girls acting like adults. The first scene shows a girl arriving in front of an auditorium and starting to teach a class to students. The next one shows another girl in the role of a vet in her office. A third girl is training a football team. The fourth girl is on the phone at the airport, talking like a businesswoman, and the last one is a guide in a museum of natural science, showing her visitors the skeleton of a dinosaur. The peak of the ad appears towards the end, with the first girl playing with Barbie dolls in her room, the doll she holds being the teacher of a class, and the students being represented by other dolls sitting on chairs. The commercial closes with a new pink background, the sentence “when a girl plays with Barbie she imagines everything she can become” (in French “quand une fille joue avec Barbie elle imagine tout ce qu’elle peut devenir”), and the brand’s slogan and name.

This advert was first broadcast in 2015 and marked the start of the campaign “You can be anything.” Its aim is to show that little girls playing with their dolls make the most of their imagination. The commercial targets girls, who recognize themselves in the characters and may want to buy dolls with the purpose of playing the same roles as the characters in the commercial. But it is also addressing parents, who are the buyers, with the humoristic tone of the ending. People who see the commercial for the first time may not realise that it is promoting Barbie dolls before seeing the last scene with the little girl playing alone in her room.

On one hand, this commercial is a step forward, promoting that little girls can become anything they want to be, and that girls are able to do any kind of job. The brand understood that its marketing needed to be adapted to society’s changes, women’s rights becoming slowly

²⁴⁴ [Barbie]. “Imagine The Possibilities,” *YouTube* (8 October 2015), <https://www.youtube.com/watch?v=11vnsqbnAkk>

²⁴⁵ [tinkerbeltv]. “Barbie® Tu peux être tout ce que tu veux,” *Daily Motion* (2017), <https://www.dailymotion.com/video/x5y4z5b>

but surely equal to men's rights thanks to feminist movements. On the other hand, there is also a step backwards, because this ad only stages and targets little girls, while little boys may also want to play with Barbie dolls, as it was staged in the other 2015 commercial that we mentioned.

American advert (Appendix V)²⁴⁶ vs French advert (Appendix VI)²⁴⁷

Linguistic level

As already mentioned, this commercial was only dubbed from English to French, which engendered some conversion difficulties. The dubbing sometimes does not match the American girls' movements and articulation. Moreover, some words or expressions are typically American in the original commercial, and they needed to be adapted for the French audience.

Many written signs show up in the images, and these are written in English in both versions. The classroom of the first scene is decorated with "periodic table of the elements" posters. In the next scene, there is a "radiology" sign on the wall of the office, and the girl wears a "doctor" badge. The museum scene contains a sign "tour starts here" and the young palaeontologist has a badge on which she wrote "ture gide", which adds a funny detail for the English-speaking viewers because she did not write "tour guide" properly, but which cannot be understood by the French-speaking audience. In the last scene with the girl playing in her bedroom, she made a board "class today 3PM", which has the purpose of making it easier for the viewers to understand that she had been imagining being in a real classroom since the beginning, but which cannot be rightly understood by non-English speakers. Also interesting to note is that the vet girl uses the word "veterinarian", which is a word used the United States only.

This translation also highlights the fact that while English is a verb-based language, French is noun-based, such as with the businessgirl saying "the contract that I wanted", which becomes "un contrat en or" in French.

Cultural level

First of all, the jobs that some of the little girls pretend to have are rather linked to the American culture, as was the case with American Haribo commercials. One of the girls is a businesswoman, job that is often stereotypically linked to the American workers in television advertisement, TV series and movies. Another girl is a trainer, and the football field on which

²⁴⁶ [Barbie]. "Imagine The Possibilities," *YouTube* (8 October 2015), <https://www.youtube.com/watch?v=11vnsqbnAkk>

²⁴⁷ [tinkerbeltv]. "Barbie® Tu peux être tout ce que tu veux," *Daily Motion* (2017), <https://www.dailymotion.com/video/x5y4z5b>

they are warming up is a typical American field, with the white yard numbers, stripes and hash marks identifying the distance from the end zones.

Another American cultural hint is in the script of the girl that is on the phone at the airport. The girl makes a list of the cities and regions she already visited, and they are the same in both versions: New York, Transylvania, and Pennsylvania. These are cities or regions from the United States, and would not be the first names that would have come up in a French little girl's mind. Moreover, there is an extra humorous meaning hidden in this line, which may be obvious for American viewers, but is more subtle for the French. Transylvania is a very small unincorporated zone in Louisiana, United States. It does not compare in any way with the two other regions, New York and Pennsylvania, which are moreover close to each other on the upper East Coast of the United States. The purpose of this inappropriate combination is humorous. The little girl is acting as a businesswoman, and it shows that she does not really know what she is talking about. The word "Transylvania" may have been triggered by "Pennsylvania", state which she probably knows better, and whose last syllables sound identical. Transylvania is also the name of a Romanian area in Europe, but its appearance is not aimed to be a cultural link to the European countries the brand sells its products in.

A last feature that needed to be readjusted to fit with the French culture is the little girls' and other characters' names. The girl who is claiming to be a teacher is named "Gwyneth" in the American version. This name is very uncommon in French, and the translators decided to call her "Gwen" in the French commercial. The girl who pretends to be a guide calls one of the dinosaurs "Peter" in the original commercial, and her French voice names him "Pierre", which is the French equivalent to that name. Other American names appear, such as "Maddie" and "Sally", but these are becoming famous in French-speaking countries as well, which is the reason why they are in use in both variants. One name that should have been adapted to the French commercial is the last name of the girl that is acting like a vet. She introduces herself as "doctor Brooklin" in both versions, but this name sounds American.

3.6 Results

The most famous American doll, created in 1959, made its first appearance in 1963 in France. The doll is an American woman whose body has always been at the centre of discussions. The brand's name stays identical in French, but its slogan was adapted to the French language. We proved that the dolls and the accessories that come with them are more expensive in France than in the United States. A reason may be that the US' website contains an e-shop, which

reduces distribution costs, while Barbies can only be bought in retail outlets in France. The brand has been involved in many partnerships in the United States and is also trying to help the country with philanthropical deeds, helping American organizations.

The brand's main promotion tools are its commercials and social media accounts. All marketing tools are conceived in the United States and some of them were translated into French, with little regard for cultural adaptation. The brand launched a campaign in 2015, called "You can be anything." Part of this campaign was the #MoreRoleModels project, for which several American and French women were chosen to inspire little girls from both countries. The brand makes some efforts in adapting to the French culture, but French marketing tools are still not as powerful and culturally adapted as they are in the US, as is the case with commercials.

Barbie commercials have evolved a lot since their inception, but they are still "made in US." Only the script is adapted and translated into French. The images stay the same and are dubbed, which leads to some inconsistencies. The brand does not take the French culture into account when staging the original version, and the American hints and references are still appearing in the French versions.

4. Disney parks

4.1 Presentation of the brand

The Walt Disney Company is an American company founded by Walt Disney in 1923. Its head office is in Burbank, California. Its first business was in the film industry and it became famous thanks to its main character Mickey Mouse. The Walt Disney Company became a leader in the animation industry, and gradually developed, acquiring divisions and reaching more people. In addition to its film studio division The Walt Disney Studios,²⁴⁸ the company possesses the Disney Media Networks,²⁴⁹ Walt Disney Direct-to-Consumer & International,²⁵⁰ and Disney

²⁴⁸ Including *Walt Disney Picture*, *Walt Disney Animation Studios*, *Pixar Animation Studios*, *Marvel Studios*, *Disney Nature*, *Disney Music Group*, *Disney Theatrical Group*, *Lucasfilm*, *20th Century Fox*, *Fox 2000 Pictures*, *Fox Searchlight Pictures*, and *Blue Sky Studios*.

²⁴⁹ Including *Disney Channel*, *ABC*, *FreeForm*, *ESPN*, *FX*, and *National Geographic*.

²⁵⁰ Including *Disney+*, *ESPN+*, *Hulu*, and *Hotstar*.

Parks, Experiences and Products.²⁵¹ We will analyse this last segment, which targets children but also more broadly families. We will focus on the brand's parks and resorts in order to have a broader research, analysing the marketing adaptation of three brands from different sectors: Haribo sells candies, which are fast-moving consumer goods; Barbie works with a business to consumer approach; and Disney parks are selling services.

The segment Walt Disney Parks and Resorts was created in 1952, when the brand built its first Disneyland park in California, United States. This park, which was the only one imagined by the brand's creator Walt Disney who died in 1966, was inaugurated in 1955. A second park named Disney California Adventure was built next to that very first park in 2001, both of them forming Disneyland Resort. Many more were created since then and the company now owns twelve theme parks and resorts. The Walt Disney World Resort opened in 1971 in Florida, United States. It contains four different parks and other services, such as a shopping- and a sports centre. The Tokyo Disney Resort was built in 1983 and it contains two theme parks. The society Euro Disney was born in 1989, and the two Disneyland Paris parks were opened in 1992. Two more parks were created in China, the Hong Kong Disneyland Resort in 2005 and the Shanghai Disney Resort in 2016. The subbranch of the brand also possesses several other holiday resorts and a vacation club.²⁵²

We will compare the marketing mix and some marketing tools of the parks that are situated in France and in the United States and see the changes they operated to fit in the culture of the country. A first glance at their marketing approach shows that their first concern is customer satisfaction,²⁵³ and satisfying clients asks for an adaptation to their needs and cultural backgrounds.

4.2 Brand's name and slogan

The brand's name "Disney" was the last name of its creator. It is easily pronounced in both languages, even if its pronunciation changes in the French language, /'dizni/ becoming /disne/. Disney parks represent small magical worlds on their own, which were created by the brand and meant to be perfect for their visitors:

²⁵¹ "Our Businesses," *The Walt Disney Company* (n.d.), <https://www.thewaltdisneycompany.com/about/#our-businesses> (accessed 6 August 2019).

²⁵² "Disney Parks and Resorts," *Disney Parks, Experiences and Products* (n.d.), <https://dpep.disney.com/parks-and-resorts/> (accessed 6 August 2019).

²⁵³ William T. Borrie, "Disneyland and Disney World: Designing and Prescribing the Recreational Experience," in *Society and Leisure* 22.1 (1999): 71.

Nothing that appears in the Magic Kingdom must seem anything other than playful and magically timeless: a discarded piece of rubbish is collected within an average of 4 minutes; Disney “cast members” never break character or remove their costumes, and part of the role playing of Disney workers is always to appear to be playing rather than working; all maintenance is done after nightfall, when the park is closed.²⁵⁴

The different Disney parks and resorts share similarities, and they become symbols and experiences that their visitors hold in common; “they serve as a great shared experience.”²⁵⁵ As William Borrie notices, “there is something vaguely reassuring and familiar about all Disney’s environments and experiences.”²⁵⁶ Disney wanted to create “worlds” and “lands” where its customers would feel good, safe, and far from their routine. The American “Disneyworld” was the first built, and its smaller Parisian version was named “Disneyland”, both being kingdoms of the magical world of Disney, which embodies a modern form of utopia.

The brand’s slogan, “where dreams come true,” reflects this vision of a special and magical world. Its French version, “là où les rêves deviennent réalité,” is slightly adapted to the French language, literally meaning “there where dreams become reality.” The English word “true” is polysemous and can be translated by several French words: *vrai*, *véritable*, *véridique*. However, a literal translation of the English idiom “dreams come true” would not make much sense in French, because there is no such idiom in the French language. Dreams do not “come true” in French, they “become real.”

4.3 Marketing mix: the seven Ps

Product

Disneyland Paris, Disneyland Resort in California and Walt Disney World Resort in Florida are amusement parks and popular tourist spots. They represent a cultural experience on their own. All parks contain different lands offering several attractions, a shopping arcade, restaurants, hotels and character greetings. One of Disney parks’ traditions consists in shows and parades of the different Disney characters. The parks also organise different tours and events.

Disneyland Park in California includes Tomorrowland, New Orleans Square, Mickey’s Toontown, Main Street USA, Frontierland, Fantasyland, Critter Country, Star Wars: Galaxy’s

²⁵⁴ David L. Pike, “The Walt Disney World Underground,” in *Space and Culture* 8.1 (2005): 48.

²⁵⁵ David M. Johnson, “Disney World as structure and symbol: Re-creation of the American Experience,” in *Journal of Popular Culture* 15 (1981): 163.

²⁵⁶ Borrie, “Disneyland and Disney World: Designing and Prescribing the Recreational Experience,” 72.

Edge, and Adventureland.²⁵⁷ The decorations of the park are linked to the American culture and history:

Some areas of the park—Main Street, U.S.A., Frontierland, Adventureland—presented a vast display of the totems of Americana. From the Jungle Cruise with its playful conquest of the "dark continent" to the steamboat Mark Twain cruising symbolically through the American heartland on its man-made river, from the Enchanted Tiki Room with its harmonious chorus of ethnic stereotypes to Great Moments with Mr. Lincoln with its roboticized acclaim for democratic constitutionalism, the park sent forth a barrage of consensual messages. If Disney's postwar movies presented vignettes of the American Way of Life, Disneyland erected a monument to it.²⁵⁸

Some of the names of the different districts also relate to the American culture. The main street, in which people can find different shops and restaurants, is called "U.S.A." "New Orleans" is a city located in the state of Louisiana, United States. "Critter" is an English word used in the United States only, meaning "creature." The second park of Disneyland Resort, California Adventures, is also divided into different parts, each named after a Californian city.

The other American Disney resort, Walt Disney World Resort in Florida, contains four theme parks and two water parks. "Disney's Hollywood Studios" is one of them, showing its visitors how Disney movies were created. Its lands remind the visitors of famous places in the American city Los Angeles, the heart of the American film industry, such as "Hollywood Boulevard" and "Sunset Boulevard."²⁵⁹ "Magic Kingdom" is another park of Disney World and it contains different lands, some of which similar to those in Disneyland Resort in California: Frontierland, Adventureland, Fantasyland, Tomorrowland, Main Street USA, and Liberty Square.²⁶⁰ Here again do some names remind its visitors of American cultural elements, such as "Liberty Square," which recalls the famous Statue of Liberty in New York. Moreover, the park occasionally organizes live shows. One of these that was played on August 7, 2019, staged muppets presenting "Great Moments in American History."²⁶¹ Not only does the setting have cultural elements related to American culture, but some of the services are also based on American history. As John Van Maanen suggests,

²⁵⁷ "Disneyland Park," *Disneyland* (n.d.), <https://disneyland.disney.go.com/destinations/disneyland/> (accessed 7 August 2019).

²⁵⁸ Steven Watts, "Walt Disney: Art and Politics in the American Century," in *The Journal of American History* 82.1 (1995): 108.

²⁵⁹ "Disney's Hollywood Studios," *Disney World* (n.d.), <https://disneyworld.disney.go.com/en-eu/destinations/hollywood-studios/> (accessed 7 August 2019).

²⁶⁰ "Magic Kingdom Park," *Disney World* (n.d.), <https://disneyworld.disney.go.com/en-eu/destinations/magic-kingdom/> (accessed 7 August 2019).

²⁶¹ "The Muppets Present... Great Moments in American History," *Disney World* (n.d.), <https://disneyworld.disney.go.com/en-eu/entertainment/magic-kingdom/muppets-present-great-moments-in-american-history/> (accessed 7 August 2019).

Everything is vaguely familiar, with many cultural icons to trigger the common heritage and myths of America. The stories told in and by the park are attractive versions of familiar tales and events, sometimes exaggerated to the point of parody.²⁶²

Both American parks reflect the American culture of the twentieth century and became a must-see for travellers who want to live fully the American experience. They represent a “new American archetype.”²⁶³

The French Park opened in Paris in 1992. It consists in two parks, Disneyland and Walt Disney Studios, which is the French counterpart of the American park Disney’s Hollywood Studios but with a name that is not linked to an American city. The main park, Disneyland, is also divided into several lands as it is the case for both American resorts. These lands mostly bear the same names as the American lands: Adventureland, Frontierland, Fantasyland, Discoveryland, and Main Street USA. Moreover, there are other services available on the outskirts of the park, among which “Disney’s Hotel New York,” “Disney’s Hotel Santa Fe,” and “Disney’s Newport Bay Club.”²⁶⁴ New York, Santa Fe and Newport are American cities, which shows that the brand did not use French cities’ names to nominate its hotels with the purpose of keeping its “American soul” and reinforcing the spirit of a world apart. Disneyland Paris has attractions in common with other Disney parks, but it was also adapted to the European context. There was for instance an attraction called “Visionarium” which paid tribute to European inventors, such as Jules Vernes and Gustave Eiffel among others.²⁶⁵ The decors also slightly vary between all Disneyland parks, and they are adapted to the country they are implemented in. For instance, the Parisian park has a covered area near its entrance to shield from bad weather, which does not exist in the American parks because the weather is not as rainy as in France.²⁶⁶

A last element that diverges from the American parks and Disneyland Paris is the creation of a mobile App named “Play Disney Parks” in 2018, which is only available in America and whose purpose is to accompany the customers during their stay. It gives the

²⁶² John Van Maanen, “Displacing Disney: Some Notes on the Flow of Culture,” in *Qualitative Sociology* 15.1 (1992): 12.

²⁶³ Marisa N. Scalera, *You’re on stage at Disney World: An analysis of Main Street, USA in the Magic Kingdom*. Master’s thesis. (Athens: Agnes Scott College, 2002): 16.

²⁶⁴ “Explorer Disneyland Paris,” *Disneyland Paris* (n.d.), <https://www.disneylandparis.com/fr-fr/cartes/> (accessed 7 August 2019).

²⁶⁵ “Le Visionarium. Un Voyage à Travers le Temps,” *Chronique Disney* (n.d.), <https://www.chroniquedisney.fr/parc/1992-visionarium.htm> (accessed 8 August 2019).

²⁶⁶ Arielle Tschinkel, “10 of the biggest differences between all the Disney parks around the world,” *Insider* (7 October 2018), <https://www.insider.com/differences-between-disney-parks-around-world-2018-10> (accessed 8 August 2019).

visitors details about the parks, and little games staging Disney characters are available when the line to an attraction is too long. The more the mobile app is in use, the more people collect rewards and have access to its contents and games, which makes their stay in Disney parks even more interactive and allows for deeper immersion.²⁶⁷

Price

Disney parks and resorts target families, so both kids and adults. The visitors must buy individual tickets which give them access to one or several parks, depending on the type of ticket they bought. The prices differ according to the visitor's age and the number of days they want to enjoy the service. Annual memberships are also available for people that want to visit several times a year. The prices can also vary according to the country from which the tickets are bought, which was criticised in the case of Disneyland Paris, geo-booking being strictly forbidden in the European Union.²⁶⁸ The European Commission conducted an investigation and the managers of Disneyland Paris claimed that the price variations only concerned promotions, French customers being attracted to cheaper hotel services, while visitors from further countries are more interested in free transports.²⁶⁹ The brand thus changes its prices and promotions, adapting them to the needs of their customers according to the country they come from. We will analyse the prices of these three amusement parks for one-day tickets, from the American websites for both American amusement parks, and from the French website for Disneyland Paris, so as to have the prices for regular visitors. These prices are "value-based," which means that they "are set according to the actual or perceived value that Disney's [parks and resorts] have to target customers."²⁷⁰

Disneyland Resort changed its pricing policy in 2016, adapting its single-day tickets to demand. The price of 1-day tickets vary by date. The "value" day's tickets are only on sale when the park does not have much visitors planned in and want to make its prices more attractive to have more customers. "Regular" days' prices cover weekdays during school

²⁶⁷ Edouard Cardey, "L'application mobile Play Disney Parks arrive dans les parcs américains," *Radio Disney Club* (26 April 2018), <https://radiodisneyclub.fr/application-play-disney-parks/> (accessed 8 August 2019).

²⁶⁸ Elisa Seigneurie, "Disneyland Paris accuse de pratiquer des différences de prix selon la nationalité," *Radio Disney Club* (4 August 2015), <https://radiodisneyclub.fr/disneyland-paris-accuse-pratiquer-differences-prix-nationalite/> (accessed 7 August 2019).

²⁶⁹ Seigneurie, "Disneyland Paris accuse de pratiquer des différences de prix selon la nationalité."

²⁷⁰ Alex Williams, "Walt Disney Company Marketing Mix (4Ps) Analysis," *Panmore Institute* (7 March 2019), <http://panmore.com/walt-disney-company-marketing-mix-4ps-analysis> (accessed 7 August 2019).

periods. The most expensive days, during holidays and the weekends, are called “peak” days.²⁷¹ However, Disneyland Resort’s prices do not vary for tickets that cover two or more days.

Disney World’s prices also vary from one day to another, depending on demand.²⁷²

Disneyland Paris also proposes different prices, which vary according to demand. The park gave different names to these different prices than the two American parks, prices can be “mini,” “magic,” or “super magic.” It seems ironical since “super magic” prices are the most expensive, which is not magical at all for customers. Disneyland Paris’s children prices cover children from 3 to 11 years old, while in America children must pay adult’s tickets from 10 years old.²⁷³

We made a comparative table of the prices of one-day tickets in the three resorts we analyse:²⁷⁴

Comparison of one-day tickets’ prices in Disney parks		Ages 10+ (12+ for Disneyland Paris)		Ages 3-9 (3-11 for Disneyland Paris)	
		Access to one park	Access to all theme parks	Access to one park	Access to all theme parks
Disneyland Resort (California, US)	Value day	\$104.00 (€92.72)	\$154.00 (€137.29)	\$98.00 (€87.37)	\$148.00 (€131.94)
	Regular day	\$129.00 (€115.00)	\$179.00 (€159.58)	\$122.00 (€108.76)	\$172.00 (€153.34)
	Peak day	\$149.00 (€132.83)	\$199.00 (€177.41)	\$141.00 (€125.70)	\$191.00 (€170.28)
Walt Disney World Resort (Florida, US)	Value day	\$109.00 (€97.17)	\$169.00 (€150.67)	\$104.00 (€92.72)	\$164.00 (€146.21)
	Regular day	\$117.00 (€104.31)	\$177.00 (€157.80)	\$112.00 (€99.85)	\$177.00 (€157.80)
	Peak day	\$125.00 (€111.44)	\$185.00 (€164.93)	\$120.00 (€106.98)	\$180.00 (€160.47)
Disneyland Paris (France)	Mini	€53.00	€73.00	€48.00	€68.00
	Magic	€69.00	€89.00	€63.00	€83.00
	Super Magic	€79.00	€99.00	€72.00	€92.00

This comparison shows that Disneyland Paris is way cheaper than its two American counterparts. A regular adult ticket with access to one park costs €115 in California, close to €105 in Florida, and €69 in Paris. It is respectively €46 and €36 cheaper in France than in both

²⁷¹ “Theme Park Tickets,” *Disneyland* (n.d.), <https://disneyland.disney.go.com/tickets/> (accessed 7 August 2019).

²⁷² “Enjoy Endless Fun with Theme Park Tickets!” *Disney World* (n.d.), <https://disneyworld.disney.go.com/admission/tickets/> (accessed 7 August 2019).

²⁷³ “Billets Parcs & FASTPASS,” *Disneyland Paris* (n.d.), <https://www.booktickets.disneylandparis.com/tsna64/live/shop/1/MAINFRCD/pluto/index.php?vld=1&affid=SECUTIX&tduid=32454335543R> (accessed 7 August 2019).

²⁷⁴ Conversion rate of August 7, 2019 (\$1 = €0.89).

American resorts. Moreover, both American parks have similar prices for tickets that give access to all parks, even if the park in Florida has two more parks than its Californian counterpart.

Place

Disneyland Resort is situated in California. The main park, Disneyland, includes nine land areas, which we listed above. The brand built three hotels outside the park for its customers to spend the night(s). The park is reachable by car and public transport.²⁷⁵

Walt Disney World is situated in Florida and it consists in four different theme parks (Magic Kingdom Park, Epcot, Disney's Hollywood Studios, and Disney's Animal Kingdom park) and two water parks. It is the biggest of all theme parks, at almost 110km².²⁷⁶ There is no information on the website about its reachability.

Disneyland Paris is only 32km away from the city centre, and it is easily reachable by car, by train, or even by metro, the stop being right at the entrance of the park.²⁷⁷ It includes five lands, which were previously mentioned.

Promotion

Disney uses several marketing strategies to maintain its high brand visibility. The different parks have their own marketing tools. Their commercials are broadcast on television and on the radio, they also create ads that appear in newspapers, and on billboards. There is a main YouTube channel for all parks called "Disney Parks" that has more than one million followers. Each park also has its own certified YouTube channel, but these are less famous. It is also the case for their social media accounts on Instagram, Facebook, and Twitter. Each theme park has its official website, on which people can buy tickets, find all needed information about prices and attractions, and read the news about the park. They also recently started promoting their services on other social media accounts and make partnerships with influencers, as for instance

²⁷⁵ "Getting to the Disneyland Resort," *Disneyland* (n.d.), <https://disneyland.disney.go.com/guest-services/getting-here/> (accessed 7 August 2019).

²⁷⁶ Tschinkel, "10 of the biggest differences between all the Disney parks around the world."

²⁷⁷ "Comment se rendre à Disneyland Paris," *Disneyland Paris* (n.d.), [https://www.disneylandparis.com/fr-fr/services-visiteurs/comment-venir-a-disneyland-paris/](https://www.disneylandparis.com/fr/fr/services-visiteurs/comment-venir-a-disneyland-paris/) (accessed 7 August 2019).

with Gaëlle van Pottelsberghe who posted several pictures at Disneyland Paris on her Instagram account *gaelle_vp*.²⁷⁸

One of Disney parks' main marketing strategy is to organize special events on cultural celebrations, such as Halloween, Christmas, or New Year's Eve. During those periods, the parks are decorated, and they offer seasonal entertainment, welcoming more visitors than usual and making previous visitors want to come back to enjoy the park from a different angle.

Moreover, the parks offer packages and discounts to attract new customers, but also to maintain brand loyalty. These special offers can be found on their official websites.

People

In all parks do people dress up as Disney characters to take picture with visitors and dance in the famous parade. These character's outfits can vary for certain shows in different Disney parks.²⁷⁹ People are known to be polite and helpful in the parks. Disney workers are properly trained in the Disney University, which has buildings in Florida and in Paris, and the character performers are auditioned and carefully selected to offer the best service possible to the visitors.²⁸⁰

Processes

The services are delivered within the parks, with the customers present. How the services are delivered is part of what the consumer pays for – attractions, catering, settings, character greetings, parades, atmosphere, etc.

Physical evidence

Physical evidence are the elements which are “incorporated into a service to make it tangible and somewhat measurable.”²⁸¹ People can mark their experience on different websites, for instance tripadvisor in France, often with the possibility of giving stars, the maximum being

²⁷⁸ [*gaelle_vp*], “Here is the world of imagination, hopes & dreams. To those who believe that when you wish upon a star, your dreams come true [@disneylandparis](https://www.instagram.com/p/BqFjRkzHS5S/) || [#disneylandparis](https://www.instagram.com/p/BqFjRkzHS5S/) [#disney#worldofmagic](https://www.instagram.com/p/BqFjRkzHS5S/),” *Instagram* (12 November 2018), <https://www.instagram.com/p/BqFjRkzHS5S/> (accessed 7 August 2019).

²⁷⁹ Tschinkel, “10 of the biggest differences between all the Disney parks around the world.”

²⁸⁰ “Fall 2019 Disney College Program Character Performer Auditions,” *Disney Internships & Programs* (n.d.), <https://disneyprogramsblog.com/disney-college-program-auditions/> (accessed 8 August 2019).

²⁸¹ Hitesh Bhasin, “Physical evidence in marketing mix,” *Marketing91* (13 February 2018), <https://www.marketing91.com/physical-evidence-marketing-mix/> (accessed 8 August 2019).

five.²⁸² On tripadvisor, Disneyland Paris has an average of four stars out of five. Disneyworld and Disneyland Resort were attributed on average half a star more.

4.4 Brand culture

Disney parks and resorts' promise is to make their visitors live a magical experience on the "happiest place on earth" together with its famous movie characters. Disney is an American brand, and its origins reflect in its brand identity. It is based upon "the ideals, the dreams, and the hard facts that have created America."²⁸³ Walt Disney is a universal symbol for American culture, and its parks are "shaped by fundamentally American attitudes and values."²⁸⁴

This American identity was not well received in France at the opening of Disneyland Paris. The park was boycotted by the French people who thought that the American company was coming to Europe with the sole purpose of making more money. The company had to make some changes to please the European audience, and changed its name from "Euro Disney" to "Disneyland Paris" in 1994 to be more attractive to Europeans, linking the resort to the most visited capital city of Europe. Other elements needed to be adapted to fulfil the European expectations. The park was redesigned, because the standards of US parks, considered too "spurious," were inadequate for European marketplace.²⁸⁵ Unlike Americans, French people do not take their kids out of school to take them to an amusement park, and they rather make shorter visits of one or two days, while Americans' whole vacation budget can be spent in a longer visit to a Disney park.²⁸⁶ The building of Disneyland Paris also raised environmental issues in France, which had not been the case in America.²⁸⁷ All these factors show that the brand image of Disney Parks and Resorts differed in the end of the twentieth century on both continents. The managers of the brand learned from those mistakes, and Disneyland Paris CEO declared in an interview in 2002 that they "realise[d] that [their] guests need[ed] to be welcomed on the basis of their own culture and travel habits."²⁸⁸ They made many adaptations, including

²⁸² *Tripadvisor France* (n.d.), <https://www.tripadvisor.fr/> (accessed 8 August 2019).

²⁸³ Michael Sorkin, *Variations on a Theme Park: The New American City and the End of Public Space* (New York: The Noonday Press, 1992): 206.

²⁸⁴ Christopher Finch, *The Art of Walt Disney: from Mickey Mouse to the Magic Kingdom* (New York: Harry N. Abrams, 1973): 32.

²⁸⁵ Earl P. Spencer, "Educator Insights: Euro Disney – What Happened? What Next?" in *Journal of International Marketing* 3.3 (1 September 1995): 104.

²⁸⁶ Spencer, "Educator Insights: Euro Disney – What Happened? What Next?," 104.

²⁸⁷ "Educator Insights: Euro Disney – What Happened? What Next?," 107.

²⁸⁸ Paulo Prada, & Bruce Orwall, "Disney's New French Theme Park Serves Wine – and Better Sausage," *The Wall Street Journal* (12 March 2002), <https://www.wsj.com/articles/SB101589988110403840> (accessed 8 August 2019).

serving wine in restaurants and making sure that all food venues had covered seating to protect them from the rainy weather.²⁸⁹

Disney also tries to improve its brand image by sponsoring various activities, such as non-profit organizations. The company developed a Social Responsibility Strategy, grouping its efforts in environment and philanthropy. Disney's environmental objectives are waste diversion, emission reduction, and water conservation. The company also engages in charity work and allocates human resource time to support skills development among the youth.²⁹⁰

4.5 Commercials

Most commercials were filmed in the different parks, which are small worlds on their own. They mostly promote special events with the purposes of reaching new customers and making previous visitors come back for the occasion. These commercials all look similar and have as main change the language in which they were made. We chose to compare commercials that have the same purpose and include cultural elements that link them to the country of the park they promote, since we already noticed that most of them do not. We found two anniversary commercials, one celebrating the 25th anniversary of Walt Disney World in 1996, and the other celebrating Disneyland Paris' 20th anniversary in 2012.

American advert (Appendix VII)²⁹¹

This commercial promotes Walt Disney World's 25th anniversary. It was broadcast in America in 1996. The commercial stages people and families who went to the park at its beginnings, which the viewers understand because these images are in black and white and are thus implied to date from the time before colour television. Each scene in black and white is followed by a scene in colours, showing the same people having come back to the park several years later. Children have grown up, adults have aged. The purpose of this ad is to show that visitors can come back to the park and enjoy it even more.

²⁸⁹ Abhishek Luv Sanwal, "What were the marketing approaches used in Disney Paris when it was first brought into Europe?" *Quora* (20 October 2014), <https://www.quora.com/What-were-the-marketing-approaches-used-in-Disney-Paris-when-it-was-first-brought-into-Europe> (accessed 8 August 2019).

²⁹⁰ Alex Williams, "Disney's Stakeholders & Corporate Social Responsibility 'CSR' Strategy," *Panmore Insitute* (6 March 2019), <http://panmore.com/disney-stakeholders-corporate-social-responsibility-csr-strategy-analysis> (accessed 8 August 2019).

²⁹¹ [TheRetroTimeMachine]. "1996 Walt Disney World 25th Anniversary Commercial" *YouTube* (5 June 2019), <https://www.youtube.com/watch?v=4KgKueA0psA>

The park is promoted through different elements. The park's castle is showed in the beginning and in the end of the ad, surrounded by a firework at the end. A woman's voice sings about dreams and fairy tales during the commercial, rendering the brand's essence of "making dreams come true." The images of people having fun in the park also promote its services. A woman's voice addresses the viewers at the end of the commercial, encouraging them to "come be a part of Disney World's 25th anniversary."

Cultural level

The cultural elements that link the commercial to the American culture are the people who are presented as visitors coming back to the park after a few years. Their names, which are written on the screen, sound American, as for instance "Inge Gibson" and "Gayle Fliam." Moreover, several of them are famous American people that the brand paid for appearing in their commercial. The first person showed as a kid and then as a man in a plane attraction is Mike Forte, who comes from Florida and is working for American Airlines. The third character appearing on the screen is John Thierry, a former professional American football player.

French advert (Appendix VIII)²⁹²

This French commercial was broadcast in 2012. It is much more recent than the American commercial analysed above. It promotes Disneyland Paris' 20th anniversary. The whole commercial is in colours. In this commercial, actors are mixed with drawn Disney characters. The actors are wandering in the city centre of Paris and the characters appear and tempt them into going to the park. The people and characters all run, and the next scene shows them inside Disneyland Paris. Here again does the castle appear. The voice-over insists on the novelties that were organised to celebrate the 20th anniversary of the park: "a new spectacle," "more incredible attractions," "a new parade." The anniversary is "an event not to be missed."

Cultural level

The viewers easily understand that this commercial is aimed to promote the Parisian park because of the backgrounds of the first scenes. These are staged in the city centre of the French capital. The first scene represents a view of Parisian buildings along the Seine river. We then see the famous character Mickey Mouse running towards the Eiffel tower. The next image displays Peter Pan next to the Big Ben, inviting a little girl to follow him. This monument is in

²⁹² [ameworldtv]. "Disneyland Paris : Publicité 20ème anniversaire !" *YouTube* (2 March 2012), <https://www.youtube.com/watch?v=XazBxZclEEk>

London. This scene aims at showing the audience that Disneyland Paris welcomes visitors from all over Europe, and not only from France.

4.6 Results

The subsidiary Disney Parks, Experiences and Products is one of the four divisions of the Walt Disney Company. It handles seven resorts containing fourteen parks all over the world, three of which are situated in the United States and in France. These were compared to each other in this dissertation. The case of Disney parks was particular, because the brand has built its own culture which is at first sight identical for all parks and resorts. However, a deeper analysis shows discrepancies between the American and French parks.

The name of the brand is the same in all languages, only its pronunciation diverges. The slogan, “where dreams come true,” was slightly adapted to the French language. The more striking differences arose in the analysis of the brand’s marketing mix. As already mentioned, the services look similar in all Disney parks, but they are actually adapted to the country in which the park is situated. Indeed, some of the decorations are different, and there are for instance rain shields in the French park which are not to be found in Disneyland Resort and Walt Disney World Resort, because the weather is less rainy in the United States. The attractions and shows also slightly differ, especially the ones based on history. However, the names of the different lands and hotels of Disneyland Paris are identical to their American counterparts and sound American, as for instance “Main Street USA” or “Adventureland.” This willingness to keep English sounding names in the French park may be a way of keeping some of its brand identity, making the park more marvellous and apart to the French visitors. Moreover, not only do French people visit Disneyland Paris. A lot of people come from all over Europe, and do not master the French language. English being the lingua franca of our times, it is easier for foreigners to find their way in a park with English-sounding names.

The price of the entrance for one day is much more expensive in both American parks than in the French one. The managers of Disneyland Paris had to adapt the price to the French audience, which stays for only one or two days in the park and does not want to spend its whole holiday budget on such an experience. The American people are more willing to stay for longer periods such as an entire week, and the more days they spend in the parks, the cheaper the additional days will cost.

The commercials of Disney Park, Experiences and Products are specific to each park. However, most commercials are related to Disney's brand culture, staging people or Disney characters in the park in question without any link to the country the park is situated in, except for the language. We analysed two commercials which contain the usual scenes shot in the parks, but which also contain useful material for this research. The American commercial promotes Disney World's 25th anniversary, and the French one Disneyland Paris' 20th anniversary. Both themes look identical, but contents of the adverts diverge. A first element that must be taken into account is the long timespan that separate both commercials. The American one was broadcast in 1996, and Disneyland Paris' 20th anniversary was celebrated in 2012. However, this is not the only explanation for the divergence between both adverts. The American commercial refers to well-known American people, and the French one shows monuments that the French audience knows, such as the Eiffel tower. The main aim is to awaken people's interest, linking the commercial to the country's culture and making the audience feel involved.

This cultural adaptation of the American brand to the French culture for its Parisian park was undertaken after a reassessment of the brand itself. Disneyland Paris had difficult debuts. The French people did not welcome the American brand with open arms. Many details did not fit the French culture and were considered inappropriate. Disney learnt from its mistakes and adapted its services to the French audience's needs and desires, while keeping its main purposes – making its visitors feel like they are in a magical world, and also making more money because loyal customers want to visit all parks to enjoy the brand culture to its fullest and make comparisons with the parks they already know.

5. Outcome of the different analyses

The first analysed brand, Haribo, is neither American nor French. It was created in Germany in 1920 and became international in the 1960s, reaching America in the 1980s. Haribo sells different kinds of candies, which are Fast Moving Consumer Goods. The brand's marketing strategy is analogous in all countries. The brand keeps the same brand identity but adapts its marketing tools to the culture of the country it targets. The products are slightly adapted, the American ones being more colourful and with a stronger taste. Each country has its own Haribo YouTube channel and social media accounts. Haribo commercials are also peculiar to the country they target. Only a few were staged for several countries, and even these were shot

several times with different actors for each language. Indeed, their main humorous element is making adults talk with kids' voices, and the focus is put on their moving lips. The other commercials, which are peculiar to the country they are broadcast in, often contain cultural hints that link them to the country into question. These hints may be obvious, such as the main theme of the advert. Both American commercials stage people in a boardroom, which highlights the Americans' reputation of hard-workers, and a French commercial shows a couple in front of a restaurant, because the French culture is famous for its fine gastronomy. More subtle hints involve details in the settings or law enforcement depending on the advertising rules of the country. A last difference which is interesting to mention concerns the field of linguistics. More figures of speech were noticed in the French commercials than in the American ones. However, this statement must be further studied, and more material must be analysed before it is proven true.

The second brand Barbie was created in America in 1959. The doll is a B2C product and was rapidly sold all over the world. The American brand makes much less effort in adapting its marketing tools to other countries and cultures. The dolls are mostly sold by retailers, but the American people have the opportunity to order Barbie products on an e-shop. Barbie's brand culture is much more developed in the United States than in France. The brand does philanthropic work in the United States, helping several organisations of the country. The marketing campaigns are bigger in the US, and all commercials are shot with the purpose of targeting American girls. They are dubbed for the French-speaking audience, and the dubbing is sometimes not relevant, just as are some scenes which contain hints that link them to the American culture.

Disney was the last analysed brand. We focussed on one of its divisions – Disney Parks and Resorts – with the purpose of analysing a third marketing sector, that of services. The first American resort was built in California in 1955. It was then followed by the opening of Walt Disney World Resort in Florida in 1971. The French park Disneyland Paris was built twenty years later, in 1992. Disney parks were atypical to study for our analysis, because the brand built a strong brand culture of Disney characters, fairy and dreams. This culture seems at first sight to be similar in all parks, but the brand actually had to make some changes after its setting up in France. The French park is in several respects different from its American counterparts. These discrepancies were not a choice of the brand, but rather a readjustment after a few unsuccessful years for Disneyland Paris. The brand adapted its services to the French culture, including some of the attractions and shows. However, the different lands and hotels kept their

English names in the French park, because they are part of Disney's brand identity and are easier to understand for foreigners. The parks' commercials do not often contain cultural cues linking them to the United States or to France, because the culture of Disney is already overwhelming and there is not much space for more hints. However, two anniversary commercials were analysed and both of them contained cultural references.

These three brands have different ways of dealing with the transposing of their marketing and communication tools to other countries, and thus to other cultures and languages. Haribo plays with language in its commercials, while Disney rather makes changes in the services it sells. Barbie, on the other hand, does not make much effort to adapt its marketing tools to the French market. Many questions arise from this statement. Does it have to do with the kind of product the brands promote? Or with their country of origin? Does it have to do with the brand itself, each brand making its own decisions without being influenced by external factors?

These questions can only be answered through further research. We noticed a few things that the three brands' commercials have in common, may they be addressing American or French children. All brands try to keep a constant brand culture. The actors playing in commercials which target children are often children themselves. Finally, all commercials stage actors from different origins.

Conclusion

International brands sell their products or services to several countries. The potential customers belong to different cultures and speak different languages. This dissertation aims at figuring out if brands do what is necessary to adapt their marketing and communication tools to the culture and language of each country in which they are established. This research was restricted to the comparison of brands' marketing strategies in two countries – the United States and France. We focused our research on brands targeting children. Commercials and other marketing tools aimed for children are questionable, and often give rise to controversy. Three brands were chosen, all working in a different marketing sector so as to make our research as accurate as possible. Haribo is a brand selling Fast Moving Consumer Goods, Barbie's business is B2C, and Disney's division Disney Parks and Resorts sells services.

This dissertation consists in two main parts. A theoretical framework was needed before starting the analysis of the three chosen brands. Some basics of marketing were briefly explained. The different marketing sectors that are involved in this research were defined, as well as the concept of marketing mix, which was analysed for the three brands, each time comparing its establishment in both countries. The notions of integrated marketing communication and country of origin were also introduced.

Children are not buyers, but they have a strong influence on their parents' buying decisions. We compared advertising laws regarding children advertisement in the United States and in France. Regulations are stricter in France than in the US. Self- and co-regulation are slowly replacing state regulation in both countries, which can lead to a relaxation of rules and restrictions. Broadcasting time is still controlled in France, and there are rules regarding the contents of commercials. The United States are more accepting on the subject, only asking for commercials to be "educational," which leaves the brands a broad scope of application. An American report from July 2019 even allowed broadcasters to start broadcasting commercials targeting children at 6 a.m., an hour earlier than it used to.

In the following section, we compared both countries with a cultural approach with the aim of seeing if these cultural discrepancies are taken into account in brands' marketing tools, especially in commercials. Several cultural domains were compared. A few differences are to be mentioned on the educational field. School is taken more seriously by French parents than American parents. School is compulsory at the age of 3 in France, and only at 6 in the US, and the analysis of Disney parks showed that American parents see no problem to taking their children to amusement parks during school time, unlike French parents. Regarding food habits, American people worry more, but they eat less healthily than the French. American parents more often use food as reward or to regulate their children's emotions. Brands selling candies, such as Haribo, could play with this element in their American advertising tools. We showed that the mentalities are divergent in both countries. The American culture is monochronic, achievement-oriented, low-context, which also involves low uncertainty avoidance. On the contrary, the French culture is rather synchronic, based on multitasking, ascription-oriented, high-context, and involves high uncertainty avoidance. Some of this information reflects in commercials. The achievement-oriented American culture is transposed in the theme of Haribo's American adverts. Both commercials stage people working around a wide table in a boardroom, and the culture of entrepreneurship is often linked with the United States. The shopping behaviours of both communities are also slightly different. The American people

focus on the functional consequences a product could have and crave for uniqueness, while the French people think of the social consequences of the product and rather feel a need of belonging. Finally, a brief comparison in their behaviour regarding ecology showed that even if the US were more pro-ecological in 1975, they rapidly became the world's biggest waste producers. The brands must keep in mind that the French people's behaviours have evolved and they now care about environmental issues. Disney understood it a bit late. The opening of Disneyland Paris in 1992 was a fiasco, French people reproaching the park for being too environmentally unfriendly, among other things. Other cross-cultural marketing failures were listed. These failures bear testimony that cultural adaptation is important if brands want to thrive in other countries. However, most of these cultural differences between the French and the American people do not much arise in children advertisement. It would be interesting to analyse the cultural inferences in the marketing of brands targeting older groups, since children fully understand commercials only from 12 years old. Advertisers targeting children must make their commercials as easy to understand as possible for American and French children. This excludes referring to too many cultural properties of their country.

Culture including language, and language being the main tool for communication and advertisement, a linguistic approach had to be developed as well. Language affects the speaker's world view, which is why we analysed the use of languages in some of these brands' commercials. Previous theories needed to be explained before starting the analysis. Contrastive linguistics, which compare the French and English languages, were briefly introduced. One element of contrastive linguistics emerged several times in the comparison of Barbie's commercials in French and in English: French is a noun-based language, and English is verb-based. We also tackled the topic of advertising translation, which is one of the most delicate kind of text to translate. Translators should keep the target audience's cultural background in mind when translating advertising tools. The three brands' slogans were slightly adapted to the language it was translated into. Brands make more or less efforts in adapting the translation of their commercials to the culture of the target country. Mattel could work harder in adapting their Barbie commercials to the French audience. We also noticed that figures of speech often arise in commercials with the purpose of keeping the viewer interested. Figures of speech are difficult to translate. Several figures of speech were observed in Haribo's commercials, most of them in the French commercials, but these commercials were not translated into the other language, thus we could not compare these figures of speech to a translation in the English language. A last linguistic feature that was relevant to mention was code-switching. This change

in language often bears cultural meaning in commercials, linking the culture of the foreign language to the culture of the brand. Only one case of code-switching was noticed in this research, that of “aloha” in a Haribo commercial.

The second part consisted in the analyses of some of the marketing tools of the three chosen brands. All three analyses were based on the same structure. The brands were first presented, and their name and slogan were analysed in both languages. Then came the comparison of the brands’ marketing mix in both countries, as well as their brand culture. The last part of study concerned some of the brands’ commercials. These analyses were based on Karine Berthelot-Guiet’s criteria for the analysis of advertising discourse. The three commercials were analysed according to the existing and available material for each brand. Haribo stages new commercials for each country it targets, adapting its contents to the culture of the country. We analysed two commercials targeting American children, and two others targeting French children. Some cultural hints were hidden in the images. We also noticed linguistic discrepancies. Barbie does not make so much effort to adapt its commercials to the French audience. The American commercials are dubbed into French, and we had to analyse them with an approach of translation. The images are not adapted and contain many cues that link them to the American culture. The division Disney Parks and Resorts is a particular case because these parks are small worlds on their own, and the brand has a strong inner culture of fairy and dreams, which does not leave much space for other cultural elements. At first sight, all parks seem to be identical, which is reflected in the brand’s commercials. Most of them were staged in the parks. We compared two commercials that have the same main theme, one of the parks’ anniversary, and noticed the few cultural hints which link them to the country the park is situated in. All results were summarized at the end of each brand’s analysis.

Haribo is a German brand, and Barbie and Disney are American. It would have been relevant to analyse and compare the results of one French brand as well, to see if it also makes little efforts in adapting to the other country, like the American brand Barbie does, and Disney did before having figured out an adaptation was needed to please the French audience.

In our age of global economy, the success of international marketing campaigns depends on efficiently adapted advertisement campaigns. Such adaptations require a bigger investment in marketing, which rapidly appears worthwhile. Brands that fail in adapting their marketing to other cultures do not sell much in the foreign countries, as for several failed marketing campaigns that were mentioned in the first part of this dissertation, and for Disneyland Paris.

Brands must find a balance between keeping the same brand identity in all countries and adapting themselves to these countries' culture to be appreciated by potential foreign customers. Moreover, cultural adaptation may become a valuable source of wealth for brands, because faithful customers may want to acquire all versions of the product or enjoy all versions of the service.

These results were drawn from the analyses of some of the marketing tools of three brands only. An in-depth analysis of each brand, including the comparison of other commercials, both websites, all partnerships and by-products must be conducted to back up this research. We could also have conducted market researches, comparing how children from the United States and from France see and consume products and services from Haribo, Barbie, and Disneyland, what marketing tools they remember and like, and if they are influenced by the country of origin of the products and services they consume. We could have deepened the sections about TV advertisement and compared the broadcasting time and channels the three brands use in both countries. Moreover, these analyses are at some point subjective and the brands' commercials may be understood differently by people from different origins. This dissertation must therefore be considered critically. The issue has not been much studied yet, and other studies must be initiated to solidify our conclusions. These new studies will certainly emerge with the strengthening of integrated marketing communications. They must analyse the marketing tools of other brands targeting children to see if all American brands do as Barbie, if all foreign brands adapt their marketing tools to France and to the United States, and to analyse how French brands work. It would also be useful to study the cultural adaptation of brands targeting other target groups to see if they also pay attention to the cultural background of the group they are trying to reach, and how they do it. Further analyses should also compare how these brands work with other countries than France and the United States. For instance, the Asian culture is completely different from the Western culture, and brands must need a great deal of effort to adapt their marketing strategies to fit in an Asian civilisation.

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Appendices

I. Transcription and analysis French Haribo commercial leaving a restaurant

Woman: Merci pour cette belle soirée.

Man 1 : Je te raccompagne ?

Woman : Oh ! J'adore ! Désolée... Je préfère les verts.

Voice-over : Dragibus, on ne discute pas les goûts et les couleurs.

Kids' voices : Haribo, c'est beau la vie, pour les grands et les petits !

Man 2 : Moi, je préfère les rouges.

Description/Denotation	Meaning/connotation
Formal level	
<p>FORMS: / COLOURS: grey building, red carpet and curtains, red car, red logo, green waste truck LIGHT: dark, diffuse light, then more colourful when we see the candies, white background afterwards (contrast) MATERIAL: building made of stone, seems like the city center TEXTURE: /</p>	<p>See colours explanation Michel Pastoureau</p>
Stage level	
<p>SUPPORT: video FRAME: video framed by two red horizontal bands with the sentence “pour votre santé, mangez au moins cinq fruits et légumes par jour. www.mangerbouger.fr”. Disappears with white background. COMPOSITION and VIEWING ANGLE Image size: / Framing: long shot in the beginning with a billboard with an Haribo advert on the right, then waist shot, close-up on both characters. Long shot when she goes to the truck, waist shot when she takes the bag of candies, close-up on the bag. Viewing angle: frontal view COMPOSITION and LAYOUT Message delivering: staging + product presentation Image orientation and vision: more colourful when the candies appear on the</p>	<p>Indirect address</p> <p>Promotion: Billboard on the right (often used in France p71 Berthelot), bags of candies, the woman eats one, product presentation</p>

<p>screen, axial construction when presentation of the product, depth when she takes a bag from her purse and when the second man holds another bag out (candy bag integrated to staging)</p> <p>LINGUISTIC DISTRIBUTION: obligatory text “pour votre santé [...]”, brand name on the billboard, on the bags, slogan, “convient aux végétariens”</p>	
Iconic level	
Denotation	Iconic message
<p>REPRESENTATION: videotape CHARACTERS: one young couple at the end of a date, a dustman GESTUALITY: she moves to the truck MODEL POSE: the man is surprised, she closes her eyes when tasting the candy Metaphor: “je préfère les verts”, truck metaphor for candy “moi, je préfère les rouges”, candy metaphor for car Metonymy: / CULTURAL HINTS: Restaurant = typical for French people Green waste truck = typical of Paris Billboards in France</p>	
Linguistic level	
Denotation	Linguistic message
<p>GRAPHIC ELEMENTS: / TYPES OF GRAPHISM: / LINGUISTIC ELEMENTS: short sentences LANGUAGE: French DISCOURSE: the characters have a discussion and we are only viewers, the voice-over speaks to the viewers CONTENTS AND FUNCTION: Metaphor = humour Dustman that “préfère les rouges” = joke for the parents</p>	<p>Two possible interpretations: he likes the racing car and feels sorry for the man OR he wants to date him</p>

II. Transcription and analysis French Haribo commercial in a train

Woman 1 (with a kid's voice): Oh des fraises Tagada, j'adore.

Woman 2 (with a kid's voice): Moi aussi !

Man 1 (with a kid's voice): Ca fait des guilis sur la langue.

Man 2 (with a kid's voice): Moi je fais un cœur.

Man 1: Non c'est pas comme ça les cœurs, c'est comme ça.

Woman 2: Moi je fais des écouteurs.

Man 2: Ah ouais !

Woman 1 : Je crois que j'vais tomber par terre tellement c'est bon.

[laughter]

Voice-over : Tagada, on grandira plus tard !

Kids' voices : Haribo c'est beau la vie, pour les grands et les petits !

Description/Denotation	Meaning/connotation
Formal level	
FORMS: / COLOURS: grey environment with touches of red (sweatshirt, on the seats) LIGHT: diffuse light, comes from the train window MATERIAL: / TEXTURE: /	See colours explanation Michel Pastoureau
Stage level	
SUPPORT: video FRAME: video framed by two black horizontal bands with the sentence "pour votre santé, mangez au moins cinq fruits et légumes par jour. www.mangerbouger.fr ". COMPOSITION and VIEWING ANGLE Image size: / Framing: waist shots, and close-up on speaking characters, close-up on the bag of candies when it is on the train table. Viewing angle: frontal view COMPOSITION and LAYOUT Message delivering: staging + product presentation Image orientation and vision: candy bag integrated to staging: one of the men brings it out of its bag and it brings the four of them together LINGUISTIC DISTRIBUTION: obligatory text "pour votre santé [...]", brand name on the bags, slogan.	Indirect address Promotion: bags of candies and candies in their hands, product presentation
Iconic level	
Denotation	Iconic message

<p>REPRESENTATION: videotape CHARACTERS: two men and two women sitting in a train, they do not know each other at the beginning GESTUALITY: they all play with the candies MODEL POSE: they are all sitting Metaphor: / Metonymy: / CULTURAL HINTS: /</p>	
Linguistic level	
Denotation	Linguistic message
<p>GRAPHIC ELEMENTS: / TYPES OF GRAPHISM: / LINGUISTIC ELEMENTS: short sentences, kids' voices, kids' lexicon LANGUAGE: French DISCOURSE: the characters have a discussion and we are only viewers, the voice-over speaks to the viewers CONTENTS AND FUNCTION: /</p>	

III. Transcription and analysis American Haribo commercial in a boardroom

Woman 1 (with a kid's voice): Let's talk about Haribo Goldbears.

Woman 2 (with a kid's voice): Aloha!

Man 1 (with a kid's voice): I can't stop eating this orange one...

Man 2 (with a kid's voice): The red one is more gooder to me cuz' it tastes like berries!

Woman 2: My bears are like doing cartwheels and backflips and then stop...

Man 3 (with a kid's voice): Then I'm gonna fly it into my mouth.

[laughter]

Kids' voices: Kids and grown-ups love it so, the happy world of Haribo!

Voice-over: Now introducing Haribo Starmix. All your favourite gummies in one bag!

Description/Denotation	Meaning/connotation
Formal level	
FORMS: / COLOURS: grey environment, grey suits but there are touches of red (ties) LIGHT: diffuse light, comes from the window MATERIAL: / TEXTURE: /	See colours explanation Michel Pastoureau
Stage level	
SUPPORT: video FRAME: not framed, no sentence regarding food consumption. COMPOSITION and VIEWING ANGLE Image size: / Framing: waist shots, close-up on the bag of candies at the end with the presentation of the products Viewing angle: frontal view COMPOSITION and LAYOUT Message delivering: staging + product presentation Image orientation and vision: candy bag integrated to staging: one of the women presents the candies to her colleagues LINGUISTIC DISTRIBUTION: brand name on the bags, "© HARIBO of America, Inc. All Rights Reserved. www.haribo.com" written in a small font on the bottom of the screen at the end.	Indirect address Promotion: bag of candies and candies in their hands, product presentation
Iconic level	
Denotation	Iconic message

<p>REPRESENTATION: videotape CHARACTERS: businessmen and businesswomen sitting around a table, there are three women and five men GESTUALITY: they look serious at the beginning but then they all play with the candies MODEL POSE: they are all sitting Metaphor: / Metonymy: / CULTURAL HINTS: boardroom</p>	
Linguistic level	
Denotation	Linguistic message
<p>GRAPHIC ELEMENTS: / TYPES OF GRAPHISM: / LINGUISTIC ELEMENTS: short sentences, kids' voices, kids' lexicon LANGUAGE: English DISCOURSE: the characters have a discussion and we are only viewers, the voice-over speaks to the viewers CONTENTS AND FUNCTION: /</p>	

IV. Transcription and analysis American Haribo commercial kids in a boardroom

Boy 1: All right team Haribo, favourite flavour and colour. What have we got?
 Boy 2: Well sir, my research shows that orange is the most popular Haribo goldbear.
 Boy 1: Sounds good to me.
 Boy 3: My focus group likes the green.
 Boy 1: That's good news.
 Girl 1: My deal shows the lemon is the most popular.
 Boy 4: Actually, clear pineapple is the best according to my calculation.
 Boy 1: Excellent!
 Girl 2: The buzz online is all about red raspberry.
 Boy 5: What's your favourite JB?
 Boy 1: I like them all!
 Girl 1: That's why they pay you the big bucks.
 Kids' voices: Kids and grown-ups love it so, the happy world of Haribo.

Description/Denotation	Meaning/connotation
Formal level	
FORMS: / COLOURS: colourful, all different clothes colours, grey walls LIGHT: diffuse light, the Haribo sign on the wall is more brightly lit MATERIAL: / TEXTURE: /	See colours explanation Michel Pastoureau
Stage level	
SUPPORT: video FRAME: no frame, no sentence regarding food consumption. COMPOSITION and VIEWING ANGLE Image size: / Framing: long shot in the beginning with a wide view of the boardroom, then waist shots depending on the characters speaking, one close-up on the bag and close-up on a candy bag at the end with a white background Viewing angle: frontal view COMPOSITION and LAYOUT Message delivering: staging + product presentation Image orientation and vision: candies integrated to staging and axial construction when presentation of the product LINGUISTIC DISTRIBUTION:	Indirect address Promotion: Haribo sign on the wall of the boardroom, board in the shape of the Haribo bear in the office, bags and dishes of candies on the table, product presentation

brand name on the wall and on the bags	
Iconic level	
Denotation	Iconic message
<p>REPRESENTATION: videotape</p> <p>CHARACTERS: seven children sitting around a table in a boardroom, two girls and five boys</p> <p>GESTUALITY: the children try to look serious talking about a marketing analysis</p> <p>MODEL POSE: the main character is standing</p> <p>Metaphor: /</p> <p>Metonymy: /</p> <p>CULTURAL HINTS: boardroom</p>	
Linguistic level	
Denotation	Linguistic message
<p>GRAPHIC ELEMENTS: /</p> <p>TYPES OF GRAPHISM: /</p> <p>LINGUISTIC ELEMENTS: short sentences</p> <p>LANGUAGE: English</p> <p>DISCOURSE: the characters have a discussion and we are only viewers</p> <p>CONTENTS AND FUNCTION: They are talking about their marketing research to see what is the favourite Haribo bear. Children are talking as if they were adults = humorous</p>	

V. Transcription and analysis American Barbie commercial

[students' chatter]

Girl 1: Hello, my name is Gwyneth, and I'll be your professor today. And I'll be talking about the brain.

Man 1: Hi.

Girl 2: Hello. I'm your veterinarian today.

Man 1: You're kidding.

Girl 2: No. I'm doctor Brooklin, see?

Man 1: OK, doctor.

Girl 2: OK, let me see.

Girl 3: Good morning everyone. I'm your new coach, my name is Maddie, nice to meet you...

Girl 4 (on the phone): I had the most fantastic day in the office. You'll never believe what happened. I got that new business I wanted.

Girl 2: Have you ever seen him fly?

Woman 1: Ever seen him what?

Girl 2: Fly?

Woman 1: No.

Girl 2: My cat can fly.

Woman 1: OK...

Girl 1: The dog's brain can't... think as much as a human's brain, cuz there's no high school for the dog.

[students laughing]

Girl 5: This is Peter the triceratops. Peter is one years old. The t-rex, Sally, is one thousand two million two hundred and fifty-two years old.

Girl 3: Knees up like a unicorn. Higher! Higher!

Girl 4: I've been to New York, Transylvania, Pennsylvania...

Girl 1: We can think and do lots of stuff with our brain. Now, does anybody know how big the brain is? Anybody? Sofia. It is medium. Medium? Very good!

Description/Denotation	Meaning/connotation
Formal level	
<p>FORMS: / COLOURS: pink is the main colour, used for background when sentences LIGHT: white, diffuse light MATERIAL: / TEXTURE: /</p>	
Stage level	
<p>SUPPORT: video FRAME: no frame COMPOSITION and VIEWING ANGLE Image size: / Framing: long shots and waist shots, then close-up on a Barbie doll when she plays at the end Viewing angle: frontal view most of the time but also high-angle shots COMPOSITION and LAYOUT Message delivering: staging at the end of the ad + slogan at the end Image orientation and vision: Barbie dolls appear in the staging at the very end of the commercial, the girl plays with them and we understand that the whole commercial was as if we were in little girls' minds when they are playing LINGUISTIC DISTRIBUTION: First sentence on a pink background "What happens when girls are free to imagine they can be anything?" (French: "que se passe-t-il quand une petite fille imagine tout ce qu'elle peut devenir ?") Very end of the commercial: "When a girl plays with Barbie she imagines everything she can become" (French: "quand une fille joue avec Barbie elle imagine tout ce qu'elle peut devenir"), then slogan "you can be anything" and brand name (French: "tu peux être tout ce que tu veux").</p>	<p>Show that the girls are small</p> <p>Written question addressing the viewer in the beginning</p> <p>Promotion: Haribo sign on the wall of the boardroom, board in the shape of the Haribo bear in the office, bags and dishes of candies on the table, product presentation</p>
Iconic level	
Denotation	Iconic message
<p>REPRESENTATION: videotape CHARACTERS: five little girls and extras GESTUALITY: the girls act as if they were working adults (a professor, a vet, a trainer, a businesswoman, and a palaeontologist) and the adults find it funny</p>	

<p>MODEL POSE: / Metaphor: / Metonymy: / CULTURAL HINTS: American Football pitch, businesswoman, posters in the classroom (“periodic table of the elements”) and vet office (“doctor” on her vest, “radiology”) in English, some names change, the cities girl 4 mentions, “ture gide” on the palaeontologist’s vest + “tour starts here”, “class today 3PM” in the bedroom</p>	
Linguistic level	
Denotation	Linguistic message
<p>GRAPHIC ELEMENTS: / TYPES OF GRAPHISM: / LINGUISTIC ELEMENTS: several boards in English, some childish expressions LANGUAGE: English DISCOURSE: the girls talk to the extras and we are only viewers CONTENTS AND FUNCTION: The girls imitate adults but still use childish expressions, humorous purpose, we understand at the end that its is their imagination and that we saw what little girls imagine when playing with dolls</p>	

VI. Transcription French Barbie commercial

[students' chatter]

Girl 1: Bonjour, je m'appelle Gwen, je serai votre professeure aujourd'hui, et je vais vous parler du cerveau.

Man 1: Bonjour.

Girl 2: Bonjour. Je suis votre vétérinaire aujourd'hui.

Man 1: C'est une blague.

Girl 2: Non. Je suis le docteur Brooklin. Vous voyez ?

Man 1: Ok, docteur.

Girl 2: Oh, laissez-moi voir ça.

Girl 3: Bonjour à tous. Je suis votre nouvel entraîneur. Je m'appelle Maddie. Ravie de vous rencontrer !

Girl 4 (on the phone): J'ai eu une super journée au travail. Tu ne devineras jamais. J'ai décroché un contrat en or !

Girl 2: Vous l'avez déjà vu voler ?

Woman 1: Pardon ?

Girl 2: Voler ?

Woman 1: Non.

Girl 2: Mon chat peut voler.

Woman 1: [laughing] Ok.

Girl1: Le chien a un cerveau moins développé que celui de l'homme, parce qu'il ne va pas à l'école.

[students laughing]

Girl 5: Voici Pierre, le triceratops. Pierre a un an. Sally, le t-rex, a mille deux millions et deux cent cinquante-deux ans.

Girl 3: On lève les genoux, comme une licorne ! Plus haut ! Plus haut !

Girl 4: Je suis allée à New York, en Transylvanie, en Pennsylvanie...

Girl 1: On peut penser et faire plein de choses avec notre cerveau. Maintenant, est-ce que l'un d'entre vous connaît la taille du cerveau ? Personne ? Oui? Sofia? Il est de taille moyenne. Moyenne ? Oui, très bien.

VII. Transcription and analysis American Disneyworld commercial

Singing woman's voice: Can you remember the way it used to feel? When you believed in make-believe and fairy tales were real. It's like a dream come true, it's still inside of you.

Woman: Come be a part of Disney World's 25th anniversary.

Singing woman voice: It's time to remember the magic.

Description/Denotation	Meaning/connotation
Formal level	
<p>FORMS: / COLOURS: some images are black and white, others are in colours but still drab LIGHT: white, diffuse light MATERIAL: / TEXTURE: /</p>	
Stage level	
<p>SUPPORT: video FRAME: no frame COMPOSITION and VIEWING ANGLE Image size: / Framing: long shots and waist shots, long shot on the castle at the end Viewing angle: frontal view COMPOSITION and LAYOUT Message delivering: castle at the beginning and end of the ad with "Walt Disney World 1-407-W-DISNEY Or call your travel agent", Mickey on the bottom of the image with "25 anniversary" written on it, "Remember the magic" on the bottom of the image, people in attractions or with characters + music about fairy-tales and magic Image orientation and vision: castle and attractions integrated to the commercial LINGUISTIC DISTRIBUTION: "25 anniversary" and "remember the magic" in the beginning with the castle in background. Images of people in the park, in black and white when they were young, and in colours on which they look older.. "Mike Forte pilot" shows a man in a plane</p>	<p>Promotion: castle, people having fun in the park, people who came back so they enjoyed it very much, "25 anniversary" on the screen</p> <p>the people came back to the park 25 years later, since it is the 25th anniversary</p> <p>Real pilot in Florida, working for American Airlines</p>

<p>“Inge Gibson mother” then “Inge Gibson grandmother’ shows a woman with her daughter, then an older woman with an adult one</p> <p>“John Thierry Chicago Bear” first shows a boy hugging a bear mascot, then it is a man.</p> <p>“Gayle Fliam equestrian” shows a little girl on a horse, then a woman.</p> <p>Image of the castle with firework: “Walt Disney World 1 – 407 -W-Disney or call your travel agent”.</p> <p>“The Rardin family” shows in black and white a couple and their two children surrounding Mickey Mouse, then in colours the family is bigger, fourteen people surround the character</p>	<p>We understand the adult woman is her grown-up daughter, and a little girl, her granddaughter.</p> <p>John Thierry was a professional American football player.</p> <p>Families come back to Disney World and have as much fun</p>
Iconic level	
Denotation	Iconic message
<p>REPRESENTATION: videotape</p> <p>CHARACTERS: four characters and a family, shown young in black and white, then older in colours</p> <p>GESTUALITY: they look happy, playing in the park</p> <p>MODEL POSE: /</p> <p>Metaphor: /</p> <p>Metonymy: /</p> <p>CULTURAL HINTS: The people that appear are American, one of which is a well-known sportsman</p>	
Linguistic level	
Denotation	Linguistic message
<p>GRAPHIC ELEMENTS: /</p> <p>TYPES OF GRAPHISM: /</p> <p>LINGUISTIC ELEMENTS: /</p> <p>LANGUAGE: English</p> <p>DISCOURSE: a song and a voice addressing the viewers towards the end</p> <p>CONTENTS AND FUNCTION: “Come be a part of Disney World’s 25th anniversary” to make people want to come back to the park for the occasion</p>	

VIII. Transcription and analysis French Disneyland Paris commercial

Man's voice: A partir du 1^{er} avril, préparez-vous à vivre quelque chose de géant. Disneyland Paris fête son 20^{ème} anniversaire. Découvrez un nouveau spectacle unique au monde. Des attractions toujours plus incroyables. Une nouvelle parade ! Le 20^{ème} anniversaire, c'est l'événement à ne pas manquer. Rendez-vous vite sur disneylandparis.com.

Description/Denotation	Meaning/connotation
Formal level	
FORMS: / COLOURS: colourful LIGHT: Disney characters more lightened, "magical" effects MATERIAL: / TEXTURE: /	
Stage level	
SUPPORT: video FRAME: no frame COMPOSITION and VIEWING ANGLE Image size: / Framing: long shots and waist shots, long shot on the castle at the end Viewing angle: frontal view COMPOSITION and LAYOUT Message delivering: castle in the commercial and appears again at the end. Disney characters are mixed to the actors and they are staged in the city centre of Paris, running and flying towards the park. Image orientation and vision: castle, Disney characters and park integrated to the commercial LINGUISTIC DISTRIBUTION: "20" in "magical" lights above the castle End of the commercial there is the castle surrounded by clouds and it is written "20 Disneyland Paris disneylandparis.com "	Promotion: They insist on the novelties that were brought for the anniversary ("a new spectacle", "even more incredible attractions", "a new parade", "an event not to be missed")
Iconic level	
Denotation	Iconic message
REPRESENTATION: videotape CHARACTERS: Disney characters and a family going to Disneyland, with Disney visitors in the background for the scene in the park	

<p>GESTUALITY: the actors are astonished when they see the Disney characters and look happy in the park</p> <p>MODEL POSE: /</p> <p>Metaphor: /</p> <p>Metonymy: /</p> <p>CULTURAL HINTS: The backgrounds in the scenes outside the park in the beginning of the commercial are views of the city of Paris (buildings along the main river, Eiffel tower. There is also a scene with the Big Ben in London in background.</p>	<p>Shows that Disneyland Paris is close to the city and linked to it, and the Big Ben includes visitors from other European countries</p>
Linguistic level	
Denotation	Linguistic message
<p>GRAPHIC ELEMENTS: /</p> <p>TYPES OF GRAPHISM: /</p> <p>LINGUISTIC ELEMENTS: /</p> <p>LANGUAGE: English</p> <p>DISCOURSE: A man's voice addresses the viewers.</p> <p>CONTENTS AND FUNCTION: It lists the novelties of the park and invites them to come and celebrate the park's 20th anniversary.</p>	