An interpretation of women's sexualisation in perfume commercials and its influence on men's consumer behaviour

How does women's representation in perfume commercials influence men to buy women's perfume?

Source: https://www.parfumcenter.nl/media/catalog/product/cache/1/image/9df78eab33525d08d6e5fb8d27136e95/j/e/jean_paul_gaultier_-_essence_de_parfum_parfumcenter_3.jpg

Group S19 259 025 70

Mare van Dijk (66957)

Astrid Farbos (66950)

George Marchis (57156)

Supervised by Henrik Juel

Spring semester in Communication 2019

Number of characters including spaces: 95.917

Abstract

This research paper examines if there is a relationship between the representation of women in perfume commercials and an incentive on men to buy these perfumes. To investigate this relationship, a questionnaire was filled out by 32 respondents. This questionnaire contained two different commercials, one from Guerlain and one from Jean-Paul Gaultier. To analyse the findings of the questionnaire, every group member made their individual interpretation combined with theories, which were in the end compared in order to produce an overall analysis. At last, in the critical reflection part, this paper discusses limitations and recommendations for future research

Table of contents

INTRODUCTION 1

Perfume commercials 4

Different perspectives 6

METHOD 7

Design of the study 10

Procedure 10

Sample 10

Measurements 11

Analysis 11

PROGRESS DURING PROJECT WORK 12

ANALYSIS 16

Summary analysis Mare 16

Summary analysis Astrid 19

Summary analysis George 22

Overall analysis 27

CRITICAL REFLECTIONS 31

CONCLUSION 32

COMMUNICATION ARTICLE 34

DESCRIPTION OF THE ARTICLE 37

BIBLIOGRAPHY 39

APPENDICES 41

A1 41

A2 **43**

A3 **59**

A4 **69**

A5 **82**

A6 **84**

A7 **90**

A8 **103**

Introduction

This research will look into the influence that women's representation in perfume adverts may have on men's consuming choices. We chose this subject because we are interested in the way men between 18 and 30 years old may be affected by the current representation of women in perfume commercials.

Perfume commercials intrigue us for several reasons. First, we noticed that these ads share numerous similarities. From the actors casted to the music in the background, diverse elements often look alike from one commercial to another. This thought led to a question: how can such elements convince people to buy a product that you cannot see, but smell?

Secondly, we noted that these ads mostly rely on the appearance of their actors. In most of them, fancy clothes, expensive accessories and ideal bodies are a must: the human body is often objectified to sell perfume. Last year, the #MeToo movement had a global influence on women's representation. Inspired by its worldwide impact, we chose to focus on men's opinions and feelings about women's representation in advertising.

Continuing in this thought, we also wondered why men sometimes buy perfume for women they know. Is it the smell that convince men to buy a perfume? Do they buy a perfume based on the brand? Or are they convinced by the commercials? However, they cannot smell it through their TV screen. So, what convinces them to buy it?

In a word, we were interested in this area of research mostly because of our lack of knowledge, understanding and ideas about it. We had few assumptions about this subject which triggered our interest.

Every day, we see a lot of different perfume ads on television. These ads have nothing to do with the smell of the perfume. It is no secret that many ads represent something idyllic. For example, gym manufacturers use muscular men and toned women to promote their products. The perfume segment is not different from that, as many ads present celebrities or people with

idyllic bodies in different situations. We believe that ads influence consumers to buy perfumes, otherwise they would stop making them.

Our target group is European men between 18 and 30 years old. We chose this target group because most of European countries have the same perfume ads on television. Besides that, these men grew up in a contemporary society where women are striving for equal rights[1]. Therefore, we considered two commercials picturing women in two different ways.

Smelling is a very complex process linked to the ability of learning and memorising. It can bring up childhood memories[2], help identifying things according to their smell and/or assimilate smell to different things. Yet, very few commercials try to influence the consumers to buy a product by appealing to the olfactory sense. How do you describe a smell through a screen? It is difficult to assimilate a smell, given the process' complexity. Moreover, most perfume ads present humans in different situations, which make it even more difficult to identify the smell. Based only on the TV ad, not knowing what the advertised perfume smells like makes it difficult to take a decision whether one should or should not buy a perfume. There must be something else that producers put in adverts in order to influence the consumers. There are many angles in which an ad could be analysed. Taking into consideration patterns in commercials, like using famous people, idyllic bodies or human relations, it would be more relevant to use an approach based on sexes.

As a result, the paper will try to provide insights about how women's representation in perfume ads affects the decision-making process for men when buying a perfume for a woman. Therefore, we agreed on the following research question:

"How does women's representation in perfume adverts influence men to buy women's perfume?''

Women's representation could be divided in two different categories: the sexes representation and the gender representation. As stated in the Oxford English Dictionary, the term *sexes* can be defined as a biological decided identity of either male or female based on their reproductive

[1] https://www.globalfundforwomen.org/campaigns/
[2] https://health.howstuffworks.com/mental-health/human-nature/perception/smell3.htm

organs or functions[3]. In this research, because we want to avoid misunderstandings, the sexes representation is used to define women. If we used the gender representation, we would have to take into account the gender identification of the actors and actresses in the ad, as stated on the website of PBHS Closet[4]. Oxford English Dictionary explains that gender takes social and cultural aspects in mind instead of the biological aspects[5]. With this paper, we want to look into how women are pictured in adverts. We do not want to take into account the individual perception.

According to the article of Windahl et al., entitled '*Using communication theories. An introduction to plan communication'*, a communication problem is the result of "*a lack of or the wrong type of communication"* (Windahl et al., 2009, p. 41) of the given information. Moreover, a problem becomes a communication problem if it "*is possible to solve it with the help of communication"* (Windahl et al., 2009, p. 41*).* We believe that the communication problem arises from the fact that perfume producers try to sell, in essence, a bottled smell. Most consumers probably did not encounter the advertised smell yet. Thus, it is impossible for them to associate it and it is rather difficult to refer to the smell sense through an ad on a screen. Some might say that the same principle can be applied to most commercials. Indeed, but it is easier to appeal to the other senses. Therefore, different communication problems arise. From where we stand, our concern is strongly linked to the fact that these ads are selling a perfume by appealing to sexual desire. It is fascinating to find out how this influences consumers to buy perfumes.

Many ads influence consumers visually. These images are assimilated with memories and implicitly what created them[6]. An ad for a new strawberry biscuit is a good example: consumers can see how it looks and, almost instantly, can have an idea of the feeling and taste of the biscuit even if they never tried it. That is happening because of memories and previous experiences[6]. It is the same with an ad for the newest smartphone, as most people own or experienced using one. Based on previous memories and experiences, the consumer can imagine how the new one will be. However, the same principle cannot be associated with perfume ads.

[3] https://en.oxforddictionaries.com/definition/sex
[4] http://thepbhscloset.weebly.com/a-list-of-genders--sexualities-and-their-definitions.html
[5] https://en.oxforddictionaries.com/definition/gender
[6] https://health.howstuffworks.com/mental-health/human-nature/perception/smell3.htm

Unlike the biscuit commercial, the consumer does not have a memory to link the perfume in the ad to. That is the point where the perfume ads create their meaning. Indeed, the absent smell from the commercial is not the essential problem. Ad producers can manipulate the message by designing a correlation between the perfume's smell and sexes representation in the ad.
The ads use different sexes representations, which implies to some extent the strong link the perfume and its wearer can have. This represents our interest and starting point. We would like to see how this link or assimilation can influence or affect the decision to buy perfume for a woman.

Perfume commercials

For this research, the influence of women's representation is tested through the use of two different ads. The perfume ads we used are Shalimar from Guerlain and Classique from Jean-Paul Gaultier.

The Shalimar perfume is an ad from 2008. The fragrance is inspired by a legendary love story between emperor Shah Jahan and princess Mumtaz Mahal out of India. Shalimar literally means *the temple of love* in Sanskrit[7]. The ad presents a woman who is laying naked on a bed. During this time, she says that she only wears a few drops of Shalimar on her skin and nothing else[8]. Shalimar is not the only perfume that used these words in their adverts. Marilyn Monroe became famous with her quote about Chanel n° 5. When she was asked what she was wearing at night, she replied: "*five drops of Chanel n° 5"*[9]. If Shalimar's ad is inspired by Marilyn Monroe is unknown. The idea of Guerlain with this ad was that Shalimar takes over the senses when you are wearing it. The intended effect of this perfume should be the feeling of sensuality, desire and a hint of the forbidden[10].

In our research, we interpreted Shalimar's ad as a seducing way of selling the product. We made this interpretation because we see a woman without any clothes. She shows sex-appeal by the way she is touching herself, how she is depicted in the bed and by whispering that she is not wearing any clothes but only Shalimar on her skin. We think that the ad could affect our target

[7] https://www.guerlain.com/int/en-int/fragrance/womens-fragrances/shalimar
[8] https://www.youtube.com/watch?v=7_awP6Ry36E
[9] http://fashion.telegraph.co.uk/beauty/news-features/TMG9680298/Listen-to-Marilyn-Monroe-talk-about-Chanel-No.-5.html
[10] https://www.guerlain.com/int/en-int/fragrance/womens-fragrances/shalimar/shalimar-eau-de-parfum-spray

group if they want to buy the perfume for a woman they know and to whom they can associate this ad with. Therefore, we came up with the following hypothesis:

"*Men are more likely to buy the perfume of Guerlain if they can associate the woman who is pictured in the ad of the perfume with the woman they want to buy it for.*"

The second ad we used in our research is the ad for the perfume Classique. Jean-Paul Gaultier was inspired by his grandmother when he first invented this fragrance[11]. He looked at the classic way of portraying a woman. As he stated, it was based on the idea that women wear nail polish, face powder and are moving gracefully with the rose fragrance on their body[12]. The ad we used is from 2016. At that moment he changed his vision on women. Now, they are depicted in a different way: women can be naughtier for example. He changed the silhouette of the perfume bottle with a bigger bottom and less breasts because society was also changing. He likes to look at things from unexpected perspectives[13]. Because of that, in this ad, women are more in charge than men. She whistles at men and slaps one of them on his butt. Both sexes are doing their own job and, in the end, the two colours, blue and pink, are coming together[14].

Our interpretation of this ad is that women are in charge and powerful on their own. We see that men and women are doing their own job. For example, one of the women puts the handle over, which starts the whole process in the factory. The woman is strong and independent. In our opinion, men's facial expressions show that they are attracted to them. We think that our target group would be convinced to buy this product if they see women they know as they are represented in this ad. Therefore, we agreed on the following hypothesis.

"Men are more likely to buy the perfume of Jean-Paul Gaultier if they can associate the woman who is pictured in the ad of the perfume with the woman they want to buy it for."

We chose these ads because they are different from each other. As we already discussed before, the first ad displays the woman as an object of desire while the second one stages powerful and independent women. However, this interpretation can be different for everyone who sees these

[11] https://perfumesociety.org/perfume-house/jean-paul-gaultier/
[12] https://perfumesociety.org/perfume-house/jean-paul-gaultier/
[13] https://www.jeanpaulgaultier.com/en-gb/le-createur/
[14] https://www.youtube.com/watch?v=BdGs7Sihf_s

ads. Therefore, we wanted to study the influence of women's representation on convincing men to buy perfume for a woman they know. We agreed on the following overall hypothesis:

"*Men are more likely to buy a perfume when they can associate the representation in the ad with a woman they know*."

Different perspectives

TV perfume commercials often follow the same construction: mysterious, handsome models or celebrities display their charms in a luxurious environment, before the bottle of perfume appears on the screen like a precious artefact. These glamorous and captivating videos essentially rest on a strong visual appeal, intensified by music. In general, the actor or actress barely says a few words, and except from the brand and the name of the fragrance, text is rarely included.

These characteristics create a lot of questions for many people, from the average Internet user to the professional researcher. Forums and videos discuss perfume ads' features, asking why they *"make no sense"*[15] or are *"so weird"*[16]. Some even make fun of them, mocking their codes and similarities[17]. An article from the media *Vice* explores such codes and similarities. Helped by experts, it introduces the most common structure, economy and efficiency of perfume commercials[18].

Besides popular contents, it appears that researchers are also interested in fragrance adverts. For instance, Toncar and Fetscherin's paper (2012) compares the impact of the scent to the power of the message on the consumer. On a very different angle, Tuna and Freitas' research[19] is looking up on gender representation imagery. Even specific fragrance adverts have been studied, like the Jean-Paul Gaultier's commercial for his perfumes *Le Mâle* and *Classique*[20], an ad that we will use in our project.

[15] https://www.quora.com/Why-do-perfume-ads-make-no-sense
[16] https://www.youtube.com/watch?v=Ftf3d5qfVqI
[17] https://www.youtube.com/watch?v=m33YjRU1s98
[18] https://www.vice.com/en_us/article/4xp7pj/why-are-perfume-adverts-always-so-terrible
[19] http://revistacomsoc.pt/index.php/comsoc/article/view/702/623
[20] https://www.shorturl.at/atu45

Fragrances imagery also caught the attention of students at Roskilde University. From studying the representation of genders in perfume ads[21] to discussing the translation of a scent into an audio-visual product[22], RUC students examined their visual aspects in different ways.
However, it seems like our specific research angle has not been explored yet. While previous studies focus on advertising strategies, commercials' imagery or adverts' messages, we are studying male consumers' preferences regarding TV-commercials for women's perfumes. Because men occasionally offer to their acquaintances and relatives a bottle of perfume, we are interested in the role video commercials play in convincing men to buy a specific bottle. To be more specific, we want to understand how the representation of women in these ads influence their choice.

In other words, we would like to find out what mechanisms are the most likely to influence men in their consuming choices. While topics addressed in previously mentioned studies are part of our project, like gender representation, advertising strategies or commercials' messages, they do not constitute the object of our paper. Though they are relevant in guiding our research, the angle of our paper is focused on men's habits. Are these advertising strategies actually working? What kind of imagery is the most efficient: a beautiful and sensual woman expressing her sexual desire, or an empowered figure? Are they both effective? Ineffective? Is the way women are represented in commercials playing an important role in the process of convincing consumers to buy, or are other factors more important, like the brand, the celebrity implied in the ad or the packaging of the product? These questions will guide our research.

Method

As we already mentioned, we wanted to look into the perspective of men on women's perfume ads and what convinced them to buy it for someone they know. Because of that, we used an online open-ended questionnaire to test the influence of women's representation.

First, we started with a pilot questionnaire, filled in by two respondents. As we started the research, we agreed that the foundation of our analyses should have its roots in the answers we received from the questionnaire. Its design should give us guidance in answering our research

[21] https://rucforsk.ruc.dk/ws/files/57617321/The_commercialisation_of_Gender_-_169469.pdf
[22] https://rucforsk.ruc.dk/ws/files/62978898/Parfumens_Poesi_Therese_Remmer_Nurnberg.pdf

question. Before we made any progress, we were advised to send out a pilot questionnaire and see if the results could be converted to fit our needs. From the beginning, we agreed that we would focus on making it short and that is should have open answers. This kind of questionnaire has both its advantages and disadvantages. It gives the opportunity to respondents to fully express their opinion, being limited only by the language's boundaries. It can produce rich material and help to deeply explore the targeted area (Sudman & Bradburn, 1983, p. 150). However, we can point out the difficulty to decode answers from an open-answer questionnaire, and therefore the difficulty to categorise it into material for the research (Sudman & Bradburn, 1983, p. 151). As a result, based on our knowledge, we designed a questionnaire which seemed to be structured, to the point and which would give us quality material to work with.

Our main working platform was Google Drive. We kept all our research, writings and documents in Drive. It eased our process and gave us the freedom to see, comment or adjust each other's contributions. Its simplicity and accessibility were the decisive factors in choosing the platform. Therefore, Google Forms was a natural choice. Despite the multitude of platforms that we could have used to conduct the pilot and the final questionnaires, Google Forms was the only website we could keep organised and together in the same folder with our other documents.

The pilot questionnaire was filled out by two respondents. Even though we were confident in our work and efforts, it turned out that the questions were not clear, sometimes misleading and we did not get the answers we hoped for. We did not seek for specific responses from the pilot, but we had an idea about the range of answers that would give us the possibility to relate to the problem we addressed. The answers showed flaws in the questionnaire. They showed that the way we addressed the questions, the format we used, created a different meaning for those that are not familiar with our study. The way we addressed the questions limited respondents' perspective on the basic visuals and understanding of the ad. Thus, limiting their ability to elaborate on the answers. Though we appreciate the honesty of the answers, we did not see how we could relate the responses to our research. What attracted men in the ad is clear, but it is not sufficient to conclude that those images are enough to identify a consumer's behaviour. It also showed that our structure could be improved. As a result, we sat down, analysed the answers, did some research and tried to improve our work.

In order for us to create a successful questionnaire, we extracted some of the relevant "*Steps in preparing a questionnaire"* presented in the book *Asking questions* (A1). Because some steps are too general or irrelevant, we left some of them out.

The carried research showed that when building a questionnaire, the designer should always have in mind the cardinal question "*Why am I asking this?" (*Sudman & Bradburn, 1983, p. 13). The answer to the questions should always be strongly related to the research question (Sudman & Bradburn, 1983, p. 13). Having this in mind and taking the first step (A1), we agreed that our questions had to clearly reflect what we aimed to know, but in the same time avoiding being biased or implying an answer. Following the third step (A1), we decided to delete the first and third questions from each of the first two sections, rephrase the second one as well as the conclusion part. They did not seem to properly reflect what we intended to find out. Fourth and fifth steps implied a slight change of format. It came to our knowledge that asking a general question before specific ones improves the quality of the answers (Sudman & Bradburn, 1983, p. 144). As a result, we rephrased the second question from the pilot questionnaire and made it the first one in the final version, giving us the opportunity to open the survey on a general question. In addition to the third step, we had to work on the 12th and 13th steps to properly reshape the questionnaire (A1).

All the above guided us to create the questionnaire on which we relied our research on. The final version is better structured and easier to understand. To improve our questionnaire, we opened it with a general question as advised by Sudman & Bradburn (1983). The second question helped to filter the information from the first question. On top of it, the question gave the opportunity to understand, elaborate and reflect on the ad and the answer. Then, it led to the third question where respondents could elaborate on the position they had in regard to the knowledge created by answering the previous questions. After applying the same build up system used for the first sections, the conclusion had to be remodelled as well. We resentenced and split into two parts the first question of the conclusion, so we could keep the opened tone. That way, we avoided forcing an answer based on the premise that the respondent would buy a perfume. Moreover, we leave it open for them to make a decision regarding this.

Design of the study

In this research, the data was collected among European men, aged between 18 and 30 years old. We used a cross-sectional study. This means that the data was collected once over a group of people in the same time period[23], in this case between the 26th of April and the 15th of May. This research is based on one single-source[24]. The demographic focus in this report is based on the individual level of European men aged between 18 and 30 years old.

Procedure

Three students participated in this group project. All of us asked three European men to participate in our online open-ended questionnaire. The first part of the procedure was based on convenience sampling, in which the participants were easy to reach from students' private network[25]. The respondents were invited by a message with the link to complete the questionnaire. In the message, we asked the respondents to send it to another male within the target audience. By sharing the questionnaire this way, we used linear snowball sampling. This means that the questionnaire was sent to a respondent, this respondent sent it to another person in the same group and so on. Thanks to this type of sampling, we could guarantee our respondents' anonymity and exclude socially desirable answers[26]. However, this process did not work out the way we wanted. We only had 19 responses with the snowball effect, but our goal was to reach 30 respondents. Therefore, we sent our friends the questionnaire and we asked them to invite their male friends to participate in the questionnaire, so we could still guarantee their anonymity.

Sample

The questionnaire was sent to only European men between 18 and 30 years old. In total, we invited nine men to participate. The use of the snowball sampling and convenience sampling increased the number of participants. Our goal was to reach 30 people to participate in this questionnaire. In total, 32 men answered the questionnaire.

[23] https://www.iwh.on.ca/what-researchers-mean-by/cross-sectional-vs-longitudinal-studies
[24] http://www.businessdictionary.com/definition/single-source-data.html
[25] https://explorable.com/convenience-sampling
[26] https://research-methodology.net/sampling-in-primary-data-collection/snowball-sampling/

Measurements

By building up our questionnaire in three different parts, we gave our respondents the possibility to share all their thoughts with us and we hoped to get a clear image of their mindset. The first two parts defined the questions about the different ads and the last part was questions about both commercials. With the first two parts, we wanted to research what they saw in the commercials and what their interpretations were. The third part allowed us to measure what convinced them to buy a perfume and for what kind of relationship they wanted to buy it. While the first two parts let us investigate what attracted our respondents in the commercials, the third part showed us if they were really convinced by the commercial or not. We also made a section where people could comment, for example about unclarities.

Analysis

Once the survey was ready to meet its respondents, we agreed on few specific steps to design a solid analysis and avoid biases. First, we decided that we would not draw any conclusion before obtaining at least 30 answers. We thought that below this number of responses, the interpretation and conclusion on the research data would not be reliable enough.

We also agreed that each of us would design an analysis by themselves. We did not share our first thoughts and findings with the other members of the group before each of us wrote their own interpretation of the data (A2 to A4). Deciding not to discuss it before making up our minds helped us avoid being biased by other groupmates' ideas. Moreover, it gave different angles to our interpretations.

So, we wrote three different analysis. In general, we identified recurring words, popular opinions and unexpected answers for each question of the survey to categorise them in groups of similar thoughts. We eventually shared our analysis and decided to confront our interpretations question by question and to categorise our reflections in a common analysis (A5). In a word, our overall interpretation will sum up and clarify our thoughts by taking into consideration the most relevant and recurrent points that each of us identified.

Progress during project work

On the 28th of February, we administered our group with the topic perfume ads. At that moment, we only had a small idea that we wanted to do research in perfume advertisement. We agreed on this idea because we were inspired by the ad of Jean-Paul Gaultier. In our mind, the video is more a short movie than an advert for a perfume. Yet, we still had a clear memory of the brand and the perfume after watching it.

In the first few weeks, we narrowed our topic down step by step. We started by watching Jean-Paul Gaultier's perfume ad for Classique. This gave us the idea to focus on this ad because, according to us, the woman is pictured as strong and powerful. The first ideas were about how this perfume commercial could convince someone to buy this product, even though they do not know how the perfume would smell. After looking at other commercials, we noticed a shift in the representation of women in perfume commercials in recent years. In our interpretation, women were first pictured in a sensual and sexual way and this shifted towards a representation of strong independent women. Because our group is formed by two women and one man, the discussions were really interesting. Sometimes, we interpreted the advertisements in different ways. This is how we agreed on using two different perspectives of picturing women. We kept the perfume ad of Jean-Paul Gaultier and searched for a more sensual perfume ad.

Moreover, we were aware that men could also buy a perfume for a woman. This is why we had the idea of researching about men's perspective in perfume advertising. We used the book *24 questions for planned communication* of Jan Krag Jacobsen (2003) to come up with a short version of a communication plan. This helped us through the project, because this was our starting point to write the introduction and to start the discussion about our topic. The 24 questions helped us defining the target group of our research, for example. When we chose the commercials, we wanted to use in the research, we discovered that most European countries broadcast the same commercials. Besides that, we wanted to focus on the shift of women's representation in commercials. With a younger generation, that is also able to buy perfume for women, we thought that they were more aware of women's movements because they grew up with it. That is why we chose as a target group European men between 18 and 30 years old.

Before the first meeting with our supervisor, we could already present our first version of the research question:

"*How does sexes representation in perfume adverts convince men to buy women's perfume?"*

In the end, we did not stick to the first version of the research question. We had a lot of problems with the terms *sexes representation* and *gender representation*. When we wrote the introduction, we saw that the use of the term *sexes representation* could give us a lot of problems. After a discussion with the three of us, we ended up with the term *women's representation*. We chose this term, because we wanted to focus on the way women are pictured in the ads. Thereby, in a further stadium, we wanted to take away the uncertainties for any possible respondent. Besides this word, we also had troubles with the word *convince* in our research question. Because of this, we chose a more neutral word: *influence*. We were more interested in the way it affected men rather than convinced them to buy a perfume. The final research question we agreed on was:

"*How does women's representation in perfume adverts influence men to buy women's perfume?"*

In the first personal group meeting with our supervisor, we discussed our planning. We made a schedule for the whole group project work period. To make this, we took into account everyone's personal planning and the scheduled meetings by the supervisor. We had a goal to accomplish per week, so we made sure that it would not be last minute work. In the end, this helped us through the project because it gave us structure.

After specifying our research question, the discussion about gathering data started. We discussed many options. Before we specified our research question, we were thinking about asking people on the street to give their opinion. We also thought about doing interviews with different European men. With all the ideas we came up with, we had some counter arguments that gave us doubts. At one point, we found a way of gathering data that we all supported: an online questionnaire. This convinced us, because we could get a broader audience than we would have in the streets or with interviewing and we could guarantee anonymity. In this questionnaire we wanted to give the respondents two commercials, so they could compare these two with each other. Therefore, we had to choose one other advertisement to use. After hours

of searching, we found the ad for Shalimar. This ad fitted perfectly in our research. Before the meeting with our supervisor, we made a set up for the questionnaire. During the group meeting, we became aware of the validity and biased questions. We made sure that the questions we used were open and accessible for our target group. To test the validity of our questionnaire, we sent out a pilot questionnaire.

The pilot questionnaire was filled in by two people, a Romanian and a Dane. This way of testing our questionnaire opened our eyes. Before we sent out the questionnaire, we were maybe a little bit sceptical about the pilot questionnaire, because we thought that we had a clear questionnaire. We wanted to send it out to the wider audience immediately. In the end, it was a good thing that we tested the questionnaire beforehand. We attached the pilot questionnaire with its answers (A6). We got answers that we did not expect, but also that would not have helped us answering our research question. So, we knew at that moment that we had to reconsider the questionnaire in a critical way. The vulgar answers of one of the respondents helped us during the discussion to come up with better questions. We looked in every question for a possibility to interpret this in a way that a respondent could give these vulgar answers. Eventually, we wrote our final questionnaire (A7). After the group meeting with the supervisor, where we discussed our pilot questionnaire and new ideas, we sent out the final questionnaire on the 26th of April.

Our questionnaire was in English. However, not every respondent was able to answer in another language. Because in France it is not common to fill in English questionnaires, we asked our supervisor if it was possible to gather the data over there in their own language. He agreed and Astrid made a French translation of our questionnaire (A8).

In the meeting, we discussed how to spread out the questionnaire as well. Using the snowball effect was recommended to guarantee the anonymity. To stay in schedule, the idea was to gather the data from the 26th of April until the 3rd of May. During this time, we made use of the snowball effect. Each of us asked three friends to fill it in and send it to the next one. After a week, we got 13 answers. This was clearly not enough. The snowball effect did not work out in the way we hoped for. People did not fill it out or it stopped at the second level of respondents. On the 3rd of May, we decided to send the questionnaire to group chats, asking if they could send it to friends or if they could fill it in by themselves. On the 15th of May, we got our final number of respondents: 32 respondents.

Our last stage started with writing the analysis. We did not want to bias each other, so we had the idea to make an individual analysis first, then discuss this together to agree on an overall analysis. The idea was that we looked at the answers in different angles, using different theories. Together, it would make a strong analysis as the base for a strong conclusion. In a group meeting we attended together, we discussed all the findings of our own analysis per question. This way, we had a clear overview per question, what the main ideas and categories were. Even though we made the analyses on our own, we got a lot of similarities. Because of that, the perspectives that differed were interesting to discuss and allowed us to understand each other's way of thinking. We included the notes we made during this group meeting (A5), which in the end helped us to write the overall analysis.

In the last week of our project, we were done with the analysis. In a group meeting, we discussed what we still missed. In the end, we came up with the critical reflections, the conclusion, the table of content and the abstract. Together, we produced the critical reflections and the conclusion. In the critical reflections, we focused on our limitations and what we could do in a future research. Regarding to the conclusion, we gave answers to all the hypotheses we used in this report based on the overall analysis. To find the answers to our hypotheses, we used the term *women's representation*. This was defined by what the respondents saw, how the women were pictured, and how they felt about this. The relationship for whom they would buy the perfume for was also taken into account.

For the article, we wanted to look at our subject from a different perspective. During this progress we mainly focused on the interpretations of men. We thought it was interesting to write the article on a woman's perspective. First, we thought about some theories that could be used. We were inspired by the book of Reicher and Lambiase (2003). What also helped us to write the article was choosing the sender. *Cosmopolitan* is a well-known magazine for many young female adults. We agreed immediately that this magazine should be our sender. While we developed ideas for the content, we were inspired by the content of the website of *Cosmopolitan*. They perfectly showed us what kind of subjects were interesting for our target group. In the end, we wrote an article about the sexualization of women in perfume commercials. In both commercials we used, the women were represented in a sexual way. With this article, we wanted to describe how women are sexualized in perfume commercials and make other women aware of this in order to create a movement against this sexualization.

Analysis

As we already explained in the method, we started to make the analysis on our own, so we could combine this later on. We chose this way, because we wanted to look at the results from different perspectives and without being biased by each other. In the appendices, we inserted our detailed analyses (A2 to A4).

Summary analysis: Mare

I divided my analysis in two different parts (A3). The first part is an analysis based on the answers per question and the second part was an analysis based on the answers per respondent.

The first ad that is shown in the questionnaire is the ad of Guerlain, Shalimar. Most of the respondents interpreted the ad Shalimar as a sexual way of selling a perfume. One respondent saw the ad as one of the standard perfume ads. Another one explained that he was disturbed because of the text and he did not know what this meant. He gave the own interpretation towards it, that the male voice-over was telling the woman what to do. Regarding to the way the woman is pictured in the commercial, most of the answers could be combined in the category *visualising in a sexual way*. Some saw her as an object of lust, others saw this way of picturing as a sexist way or a seductive way to visualise a woman.

Not everyone had an opinion about the way the woman was pictured in the ad for Shalimar. A lot of people said that this is a basic way of representing a woman in a perfume ad. However, the majority in the end does not like the way the woman is visualised, because of the sexualized way, objectifying of a woman's body, too much nudity and it is not from this time anymore. One of the respondents compared the advert with a scene from a movie. He thought that there will be a lot of discussion about this way of representing a woman if this way was used into a movie.

It is interesting that the majority does not like the way the woman is represented in the advertisement, because of the research of Saad (2004). In the article of Saad (2004), the general opinion of feminists is shown about advertisers. They said that the stereotypical advertiser wants to oppress women and they do this in the way they visualise the woman. It is because of

this that women are pictured as objects or in a sexual way (Saad, 2004, p. 600). The effect of a sexual commercial is more effective for the opposite sex. If there is a woman portrayed in the ad in a sexual way, it should be more effective if the target group are men (Saad, 2004, p. 601). Research has shown that men are more attracted by beauty and youth, while women are more attracted by social status. Advertisers can be aware of these cultural differences in perspectives, which is why they use young beautiful women instead of other ways of visualising a woman (Saad, 2004, p. 602).

A few respondents did not want to give an opinion about what they saw or do not know how to feel about this way of representing a woman. This makes sense if we look at the article of Edell and Burke (1987). There are two approaches for the effectiveness of advertising, namely the semantic judgement approach and the cognitive response approach (Edell & Burke, 1987, p. 421). The social cognition approach is about analysing the feelings, judgements, attitudes of the characteristics in the ad and looks at the outcomes. With the semantic judgement approach, the attitude change over time what will also be taken into account (Edell & Burke, 1987, p. 421 & 422). Thinking and feeling are two different evaluation systems (Zajonc, 1980). Because of this, the perception towards a commercial can be positive and negative at the same time (Edell & Burke, 1987, p. 422). The research of Edell and Burke (1987) showed that feelings contributes in the way the advertisement will be explained. Negative and positive feelings contribute unique outcomes (Edell & Burke, 1987, p. 426).

Many people did not get the message of the ad, Classique. One respondent had to watch it three times and it still did not make sense what he was seeing. An interesting answer of one of the respondents was that he thought this ad was about a weight problem. Another interesting point of view was, if you use this perfume you will be exactly the same as all the other boys and girls, because of the production line.

As I concluded, the ad can be interpreted in so many ways. However, is the ad in the end effective to convince men to buy this perfume, if the interpretations are so different from each other? Therefore, we made use of the following research of Wind & Denny (1974). For measuring the effectiveness of a commercial there are many criteria to take into account. The criteria that will be measured are: a clear message, a comprehensive commercial and the attitude towards the product that is presented. There is not found any criteria that has been superior towards the others (Wind & Denny, 1974, p. 136). To test commercials effectiveness, the

DAGMAR approach can be used. DAGMAR stands for Devising Advertising Goals for Measured Advertising Results (Jones, 1994). This approach focuses on the communication effects of commercials. The approach helped advertisers to convince people to buy their product by getting their attention. The approach takes into account the different stages of consumer convincing aspects and it is focused on creating a relationship between the consumer and the product or company (Jones, 1994, p. 39). So, we cannot say that this commercial is not effective based on the unclear message, it depends on multiple criteria.

Some of the respondents interpret the woman in the lead as a predator or sexist. There are also respondents that have a positive opinion about this way of visualising. Other respondents think that this way of picturing shows gender equality between both sexes. They saw a shift between gender roles, but it did not work they said. There was the feeling that the woman became cockier and that this would not happen in real life. Other positive comments were about the powerful, confident, maybe a bit bossy, but a strong way of women's representation. However, a lot of respondents see her just as a normal woman.

For most of the respondents, the first ad was about the body of the woman and the second one was about the attitude and empowering. Not everyone sees the second ad as empowering. For example, they said that it showed stereotypes in two different ways. Thereby, for some it showed that the woman was controlled by men in the second ad and in the first ad she was free in whatever she wanted to do. One answer was interesting because this man interpreted both commercials as women emancipation. Another respondent explains that he thinks there is a shift in old and new values.

For the last questions, I used a different way of analysing the answers, namely per respondent. I added table 4 (A3) which shows the answers of the respondents if they were convinced by the commercial. Also, the remarkable answers have been taken into account. There are eight respondents of the 32 that wants to buy the perfume based on the commercial. Four of the respondents had a clear opinion which perfume they wanted to buy for a woman they know. Two of the four respondents wanted to buy the perfume Shalimar, because it was more appealing to them and it would suit in the relationship with a girlfriend. The other two respondents would buy the perfume Classique, because they liked the way this perfume is represented in a classy and high-end way for their girlfriend. Three of the other four respondents were enthusiastic about both commercials. The last one was not enthusiastic at all about one of

the commercials, but he would still buy it for his mistress. Most of the respondents are not convinced by the commercial, because they want to buy a perfume based on its smell or they did not like the way the woman is pictured in the ad.

Summary analysis: Astrid

In this analysis, I am giving my personal interpretation of the data we collected to answer our research question. I built it according to the criteria that struck the most our respondents. This interpretation is therefore built in three parts.

The first two parts focus on the two most recurrent criteria I observed while reading our respondents' answers: the *level of inappropriate or sexist content* of the ads and their *level of standardization*. I am defining these categories a little further in this paper.
Eventually, I will conclude on the global feeling our respondents' answers transmitted about both ads and add a few remarks about my analysis.

Level of inappropriate or sexist content
This part focuses on our questionnaire's respondents' perception of the representation of women in the commercials for Classique by Jean-Paul Gaultier and Shalimar by Guerlain. Most of our 32 respondents had clear and strong opinions on these ads. Sometimes enthusiastic, shocked or uncomfortable, I am here exploring their feelings toward the commercials.

For Shalimar, the biggest lexical field revolved around the model's sexualisation. Respondents described her as an objectified woman, displaying the product, using her body to sell the fragrance. She was referred to as 'hot', 'naked', a 'sexual object' and a 'trophy' that could 'easily be manipulated' (A2, table 1). Moreover, a few answers clearly stated that some respondents were uncomfortable about the women's representation, writing for example that the advertisers went 'a bit far here' and that the setting was 'too much'. Someone thought it was a 'controversial' ad, showing that they did not think this kind of picturization of a woman's body fit in our society anymore.

About the second ad, for Classique, opinions were quite different. This time, most respondents saw an attempt to empower women. In general, reactions were much more positive. One respondent even found the switch in genders' roles 'funny' and 'nice' (A2, table 2). This time,

women are described as ‘confident’, ‘in charge’, ‘strong’, ‘equal’ to the men in the advert (A2, table 2). While there are still many remarks about the fact that they are fitting beauty standards and that diversity is lacking, the general impression is rather favourable to this representation.

Earlier in this research, we made the hypothesis that men would rather buy a perfume they can associate with the woman they want to gift it to. According to the research of Toncar & Fetscherin (2012, p. 65-66), *“one plausible explanation [to the efficiency of visual puffery] is that fragrances are somewhat of a fantasy product, intimately connected to the self-esteem or self-image and perceived desirability and attractiveness of the buyer. Consumers are not buying the fragrance alone, but the imagery that becomes intimately associated with the fragrance”*. This could explain why most reactions were intense. If men want to offer a perfume to their girlfriend for example, they would rather choose one that fits their vision of their girlfriend. In the past few years, feminist movements have been rising to protest in favour of women’s rights, and more and more men have been joined the cause. If men now find representations of powerful women more attractive, it explains that most of them enjoyed Jean-Paul Gaultier’s ad better than Guerlain’s.

Level of standardisation

Another important category of answers I am analysing now is the difference respondents noticed about the settings. Receivers did not stop at the image women incarnate, they took into consideration the global situation, showing that the validity of the representation of a woman depends on its context.

Even though Guerlain’s ad was the least favourite of the two, and most people were upset about the objectification of the woman, they perceived it as a ‘standard’, ‘basic’ perfume ad (A2, table 1). As one respondent stated, ‘the use of sexual symbols and images are very common in perfume commercials’ (A2, table 1). Several people did not like the objectification of the model’s body, yet wrote that it was ordinary, thus adequate for perfumes’ ads.

Basically, a majority of respondents adapted their judgment to the context, meaning a perfume advert. A few respondents remarked a ‘switch’ in advertisers’ choices after watching Jean-Paul Gaultier’s ad (A2, table 2). Many described it as ‘weird’ or ‘non-conformist’. A few did not even get the idea behind it at all, but liked the colours and the feeling of ‘equality’, for example (A2, table 2). Here, the message missed reaching several respondents. While they preferred the

representation of the women, many of them were confused by the commercial: are the women 'in charge' of the factory, or are they 'manufactured' by men (A2, table 2)?

In order to attract new generations, numerous adverts today chose a different approach than the one employed by Guerlain. Freeland already made a similar observation by writing that *"rather than emphasizing luxury in a narrative of female longing, [advertisers] foreground the independence of a saucy young heroine [...]"* (2011, p. 75). In other words, commercials' producers use now more strong female characters instead of submissive, flirtatious women. However, the confusion of respondents toward this ad suggests that such change still needs.to improve. Like already mentioned, fragrances are strongly linked to seduction and sex-appeal (Freeland, 2011, p. 80). Hence this confusion, revealing that a commercial not displaying a sex scene or how attractive a woman becomes when spraying some perfume on her skin is not associated to a fragrance advert.

Conclusion

Most respondents agreed to say that Jean-Paul Gaultier's ad displayed women and men rather equally. Women were described as being independent and modern. In comparison, Guerlain's commercial exposed their model like a sexual object submitted to the man in the background, according to a vast majority of answers. Nevertheless, both of these ads failed to convince respondents to buy the perfume they promoted, like the numbers below prove it

Among the 32 answers we received, 11 people enjoyed the ads and were interested in one or both perfumes; 12 were not interested in buying perfume or did not feel affected by the ads; 9 people declared that they would not buy these perfumes because of their representation of women. In other words, only one third of the respondents declared that they had a clear positive image of the perfumes of Guerlain and Jean-Paul Gaultier, and the same amount of people said that the ads were the reason one they would not buy it.

Furthermore, only four out of 32 respondents specified which perfume they were interested in. Three of them preferred Classique, arguing that the representation of women was more respectful. They also enjoyed the setting and the 'effort' put into the ad (A2, table 3). The only respondent who liked the ad for Shalimar better wrote that he enjoyed the aesthetic more.

Since only four respondents had a clear opinion of the kind of perfume they would rather buy, it is hard to conclude on the efficiency of the marketing techniques used by Jean-Paul Gaultier and Guerlain. It seems like a more modern representation of women pleases potential young male consumers, meaning European men aged 18 to 30 years old, but this rare kind of representation caused confusion in many respondents. However, strong feelings about these ads could also mean that they left a memory, which may actually be the intended effect.

Summary analysis: George

A common ground in both ads, yet different in their approach, is nudity. It "*does not imply that models are completely unclothed*", but in the same time, "*Nudity ranges from implication that models are not wearing clothing to fully-frontal nudity*" (Reicher & Lambiase, 2003, p. 16).

The complexity of Guerlain's ad is embedded within its simplicity, where the model identifies with full nudity[27]. In some sequences in the beginning, parts of the body are superficially covered by bed sheet. In order to emphases the sexual reference, the model "*can communicate sexual interest with the viewer or simply attempt to elicit sexual arousal* "*by making eye contact with the viewer, flirting, and moving provocatively*" (Reicher & Lambiase, 2003, p. 18). To ensure the attraction, the ad connects the audio with the visuals, by having a woman and a man whispering in background and talking seductively. The synchronization between audio and video emphasises the sexual behaviour (Reicher & Lambiase, 2003, p. 18). Relating to the answers from the first two question of the first ad and the formed groups, we can see that the respondents, as expected, strictly react to nudity and the embedded sexual hints in the ad. It is a matter of individual perspective and association which makes the difference between the groups. It is clear that by making people see and think about sex, the ad is assimilated to sexuality and suggesting "*that sex–related benefits can accrue to the brand purchasers*" (Reicher & Lambiase, 2003, p. 33). Based on the theoretical framework, the ad does not have any hidden messages, just simply the product's association with sex. The consumers will be able to relate a female that wears this perfume with the one they see in the add. Complementary, the majority of last questions' responses strongly agree with the sexual representation and hints embedded in the ad (A4). Through the answers and the formed categories, it easy to see that, mostly, people seem to like the woman in the ad, what represents and how she does that.

[27] https://www.youtube.com/watch?v=7_awP6Ry36E

In the second ad, the nudity is presented using a different approach, where the woman wears clothes. Here, the sexual hints are "*designed to be perceived subconsciously*" which usually "*go undetected by those viewing the ad*" (Reicher & Lambiase, 2003, p. 25). This ad hides better the sexual hints, but emphasise a small gender role exchange, similar to a sexual roleplay. I will not look into all the sexual details, but only those that are related to women's power. The ad is full of fetish hints which fit like a glove to the women's power representation. "*A fetish object symbolizes control and release, power and helplessness, sexuality and infantilism*.", where "*sexual energy becomes directed toward something other than the genitals, a substitute that is charged with sexual power and attraction*" while the object "*replace human contact for arousal*" (Reicher & Lambiase, 2003, p. 74). To begin with, strong nuance of red on the model's lips is a clear sign of power[28] and as well a small hint towards arousal. The cardinal fetish object that reflects the effort, ambition, patience and desire to appear perfect, is the corset. A corset is "t*ightly binding the model, pulling in the stomach, and pushing the up the chest*" (Reicher & Lambiase, 2003, p. 72). To emphasise it, the ad even puts focus on the moment when the laces are tightened. Generally it takes two persons to tight the laces, but in the ad we can identify at least four that are doing so, showing both the controlling power the women has, and the effort she is putting in getting herself ready as more power is put into tithing corset. "*The laces also suggest striptease or foreplay. Dressed like this, it will take a while to undo the corset*." and it will serve "*well as a visual signifier of desire and temptation*" (Reicher & Lambiase, 2003, p. 72). Penis associations and the ideal muscular mesomorph in the ad contribute creating the sexual hint. Despite these hidden messages, it is clearer that the gender roles are slightly changed and women got the power. Other power examples are: women's considerable size compared to men, the fact that women parades in front of men, her begin placed higher than men; and in the end, the moment when we women slaps man's posterior. It is interesting to see that the general responses to the first question to this ad, identified that men are trying to create a perfect women, a woman of their own taste, while the other group saw the sexual desire and hint between the characters. The second question for this ad is the one that is creating awareness of the women and her representation. A significant amount identified women's power or attributes of it and few remarked her looks, which is no surprise since that's what the ad mostly focuses on. The third question is the one with the most surprising answers. The trend here is to

[28] https://www.psychologies.co.uk/body/the-power-of-red-lipstick.html

disagree with the representation in the add or, which is new to me, to move into defines and give a neutral answer.

Gender expressions are defined as a "*way of being a mere show*" where "*a considerable amount of the substance of society is enrolled in the staging of it*" (Goffman, 1979, p. 8). Therefore, it is important to state the fact even though the respondents come from different societies with different values, they share similar beliefs when it questioned about women's representation in the ad, despite the fact that their "*biological, psychological, and social roots of sexual behavior*" (Reicher & Lambiase, 2003, p. 151) have been influencing them differently. Generally, "*individuals, at some point in live, usually an early one, develop a basic orientation to sexuality that they carry forward*" (Reicher & Lambiase, 2003, p. 151). Their sexual behaviour "*carries the program of a person's erotic fantasies and their corresponding practices*" (Reicher & Lambiase, 2003, p. 151). As the ads present opposite perspectives on sex and sexual rituals, respondents could have chosen any of the ad to relate to. In this case we would have the same amount of people who, for example, can relate to the first ad, but then they would not identify themselves in the second ad, and vice versa. There would be equal numbers of answers supporting the first ad and the same number that would not tolerate the second one, and the other way around. But it is not. I noticed that when people went through and answered the questions in the first ad, they were limited in developing their opinion, denouncing and making themselves clear about their view on the ad, women and their representation. Mostly, they seemed to follow a general path where they felt attracted by the women and the representation. I can say that they felt aroused by the ad, as sex is one of the primary instincts. Guerlain does a very good job playing with those instincts and does not fear to stimulate them directly. An important part in Guerlain's ad is the fact that it is just a spark, and the rest is let to viewer's imagination which, like mentioned earlier, is defined by their habits, experiences and influences they develop. It is clear that men enjoy this ad, and we can see that they are attracted by the women and her representation presented.

Opposite to Guerlain, we have Gaultier's completely different ad, which on the surface emphasizes to a small extent gender equality and women's power, while sneaking sexual hints. Generally speaking, "*when embeds are consciously detected, their power diminishes because the viewers' defense mechanisms are stimulated" (*Reicher & Lambiase, 2003, p. 27). Looking at the answers from the first question Gaultier's ad, we can already see that defence mechanism start to play a role. The respondents saw only what they wanted to see and, thinking only about

themselves, they saw the ad as an opportunity to create a woman by their preferences, while the others saw the connection between the models. It is interesting to point out that in these answers, compared to the answers from Guerlain's ad, men do no relate to it and they try keep this situation/inconvenience as far as they can from themselves. Seemingly that they don't like the situation where women are powerful, they see the ad as a way to shape the women so they can like her. They are not able to see themselves in a similar relation/connection to the one they see happening between the models in the ad. It is interesting to see how the defence mechanism triggers involuntarily. The second question did not give them the opportunity to continue being defensive and most of them recognized women's power manifestation. The third question is the one that anchored the decision in these analyses. As their defence shield was on and forced in a way to admit the power display, men had they manhood damaged. The responses are conclusive and put into perspective the fact men don't like to be seen less or even equal to women, and for certain they don't like somebody to tell them that. The answers are very evasive, balanced or disagree with how women are portrait, especially compared to men.

All the above findings are backed up by the answers received in the conclusion part. When presenting the difference between the ads, the respondents identified that the first ad is trying to sell sex and that the second one has more focus in selling the perfume. This illusion is understandable and is due the result of having more images with the actual perfume bottle in the second ad. Despite the fact that we wanted the answers for the second question to be clearer, we worked with what we have. I tried to look for a trend in the answers, but because they are not very clear it made it quite difficult. Despite that, it seems that there is no clear choice of perfume based on the ad, but rather the way the perfume smells weights much in making a decision. As well, many would consider the perfumes appropriate mostly for their girlfriends. Limited by the choice of questionnaire, our goal was not to box in and influence any answer.

In order to have a strongly argued conclusion, it important to have an insight in the communication process. You can find more detailed approaches and insights which are strongly related to the above, and constitute relevant findings matching the addressed problem (A4). It elaborates and applies Schrøder's theoretical framework for analysing the process "*through which the audiences engage, understand, criticize and respond to mass-mediated messages"* (Schrøder, 2000, p. 254). Understanding the audience is crucial when analysing the results from the questionnaire which, in this case, reflects their consumer choices.

Despite the tie in the answers, and based on the analyses, I want to present two remarks. Firstly, consistent with the answers, I cannot declare a clear winner. Should we have used a different type of questionnaire or approach and force the respondents to choose between the perfumes, probably the result would have been more conclusive, but the data would be subjective. Moreover, I believe that ads' order had as well a strong saying in their decision when they chose a perfume. Probably, the women's representation in the second ad created, unconsciously, a small amount of discomfort. I imagine that, at this point in the questionnaire, because both ads approach sexuality, the discomfort earlier identified in the Gaultier's ad, shaded the memory created from watching Guerlain's ad, making the decision difficult. Should the order be different, I believe that the balanced would be heavily tilted. If I was to rely only on the answers from the conclusion part of the questionnaire, I would say that the majority chooses a perfume mostly based on its smell. That is a fair and smart way to do. But I am morally obliged to refer to the whole process and findings. When answering the questions from the first ad, the tendency is to be relaxed, opened and answer explicit about the ad and the women's representation. The answers from the second ad sit on the opposite pole, where, the respondents, even though it not clearly stated but reflected in their answers, were indignant by women's representation in the ad. The defensive and restrained answers, the fact that they saw the women represented as equal to men and their disagreement on women's representation suggest that their manhood took a hit.

Overall, men are certainly influenced by the women's representation in the presented ads. The difference in how much they are influenced lays in the each individual's established sexual behaviour, how the ads stimulate and represent sexual behaviour, and, equally important, the social influence or pressure, individual's attitude expressed by his/hers "*comprehension", "motivation", "position"* and possibly *"discrimination"* (Schrøder, 2000, p. 243). However, the data is not sufficient to conclude that women's representation in the ads does influence men's women perfume consumer behaviours, but it is sufficient to say that women's representation affects men.

As a side note, the research has revealed a surprising fact. Based on the different reaction people had to the ads, it is clear that, despite men's behaviour and support towards women and feminism in today's society; men, don't want women to be seen as equal as them. It does not seem that they express it, but instead, at this point consciously or not, men would like women

to have the same routine as they had few hundred years ago: run choirs around the house, rise children and, as many responded, be an object of sex.

Overall analysis

In this part of our research, we combined our personal analyses into an overall analysis. Every quote that we used from our respondents' answers are referenced in A7 & A8.

In the advertisement for Shalimar, we saw that the *sensuality* and *the power of the smell* were main categories in the answers we received about the interpretation of this ad. In the category about *sensuality*, we talked about the references towards the sexual way of selling a perfume. The other category, *the power of smell*, could be divided in two categories: first, *the smell makes her more confident* and second, *it makes her more attractive to others*. In other words, respondents either thought that she felt more attractive by herself, or that she became irresistible for men while wearing this perfume. As George already mentioned before in his analysis, the book of Reicher and Lambiase (2003) explained that sex-related benefits can encourage men to buy a product. Most respondents interpreted this ad as being sexualized. The connection between the behaviour in the commercial and the audio ensure the attraction (Reicher & Lambiase, 2003, p. 18). Described by some of our respondents as exaggerated, the woman's behaviour in the first ad is actually an advertising technique. As explained by Toncar and Fetscherin (2012) in Astrid's analysis, unrealistic representations of women intend to leave a memory. Remarkable for the interpretation of this ad is that a respondent was disturbed by the male voice-over and, because of this, thought that the male voice-over was telling the woman what to do. This answer is different from the others because a second character, the male voice-over, is included in the interpretation of the ad. Most of the respondents only focused on the woman. This ad was perceived as a standard perfume ad.

In the ad for Shalimar, many respondents thought that the woman was *sexually objectified*. For example, they used the words like 'hot', 'object of lust' and 'too much'. Another category could be *the (traditional) beauty*, based on expressions like 'beautiful', 'pretty' or 'fits beauty standards'. Not every respondent felt comfortable explaining their thoughts on the way the woman was pictured. They stayed rather *neutral*.

The majority did not like the representation of the woman in the commercial for Shalimar. The ad was ‘too sexualized’, had ‘too much nudity’ and it was ‘an objectification of the body’. As Mare already mentioned before in her own analysis, the research of Saad (2004) showed that a sexual way of picturing women is effective in commercials to get the attention of the opposite sex. Men should be more attracted by young and beautiful women (Saad, 2004, p. 602). Moreover, several respondents linked smell to seduction, a relation already mentioned before by Danesi (2018) who described smell as a powerful tool of attractiveness. One of the respondents compared this way of picturing women to a movie setting. He explained that there would be a lot of discussion about this way of representing a woman in that setting and described it as ‘controversial’. Most people gave answers which fit the category *unacceptable way of representation*. Other answers could be categorised in the categories *acceptable way of representation* and *neutral about the way of representation*. People who had answers in the *neutral* category did not give an opinion about the ad. The reason why people cannot explain their opinion about this ad, could be explained by the article of Edell & Burke (1987). Based on this article, the analysis of Mare explained that the perception of a commercial can be negative and positive at the same time (Edell & Burke, 1987, p. 422), because thinking and feeling contain two different evaluation systems (Zajonc, 1980). One respondent’s answer reflects this theory as he put it into the following words: ‘I know it's wrong of me to think this, but she looks like she wants to be pleased already’.

The advertisement of Jean-Paul Gaultier for Classique gave us a lot of possibilities to divide the answers. Many people did not know how to interpret the ad. One of the respondents commented that after three times watching the commercial, he still did not get the idea behind it. Despite of the misunderstandings or uncertainties of the ad, we still agreed on different categories: *objectifying women*, *relationship* and *sex illusion*. The category *objectifying women* refers to the idea that women could be improved or perfected. Respondents wrote that they saw men controlling women, manufacturing women and referencing to weight problems. The *relationship* was visible for respondents because some of them interpreted the commercial as a love story. Besides that, some of the respondents thought that the ad was a sex metaphor, thus *sex illusion*. Sexual connotations are very common in perfume commercials and form a web of details that receivers attach different meanings to (Danesi, 2018, p. 206). As George stated in his analysis, the ad is full of fetishes that refer to sex. The red lipstick stands for power and it is

a small hint for arousal[29]. Besides that, the corset in the commercial shows the ambition, patience and the desire to be perfect (Reicher & Lambiase, 2003, p. 72).

Moreover, responses are divided about the way the woman is pictured. We categorised answers as *women's character traits*, *stereotypes*, *neutral* and *others*. Some *character traits* that were found were 'sassy', 'empowered', 'bossy' and 'free- will'. Regarding to the *stereotypes*, we noticed the responses sexualized way of visualising, skinny women, women presented as objects, women used as a selling argument and women that are the desire for men. In the category *neutral* we added the respondents that did not have or did not want to give an opinion about the way the women were pictured in this commercial. In the category *others*, we added the answers about the interpretation of respondents that the women were pictured as 'predator[s]' or even as sexual harassers. The answers differ, interpreting women from being sexual harassers to a normal way of picturing a woman, until a way of representing women as equal to men.

As we could see in the ad for Shalimar, there was a clear majority of opinions about the thoughts about the way the woman was pictured in the ad. However, it is not clear at all in the ad for Classique. Furthermore, in this question, we used the same categories as we used in the same question for Shalimar: *acceptable way of representation*, *unacceptable way of representation* and *neutral about the way of representation*. Respondents thought that this way of picturing women was *acceptable* because of the equality between both genders, as women are represented equal to men. The *unacceptable way of representation* could be explained by answers interpreting the woman as a sexual harasser, describing the ad as a 'humiliation' for both sexes and the 'cocky' way of picturing the women. For this question, we also added a different category called *others*. People were not neutral in this one but had mixed feelings, so they did not have an opinion. The respondents were disturbed, but not as shocked as they were by Shalimar's ad. For them this was a new 'weird way of visualising'.

We asked the respondents to compare both ads and tell us about the differences they saw. For most questions, the three of us were on the same page about interpreting the answers, but with this question we had different interpretations. Astrid organised respondents' answers in a first category identifying *the differences in women's representation*, in comparison to Guerlain's ad.

[29] https://www.psychologies.co.uk/body/the-power-of-red-lipstick.html

She also categorised the responses focusing on *the place men occupy* in Jean-Paul Gaultier's ad. George, on the other hand, interpreted the answers about the first ad as *selling sex only* and the second ad as *selling a perfume*. At last, Mare interpreted and divided the answers in the following categories: *the body of women* and *the attitude of an empowered woman,* which were used to sell the perfumes. We agreed on two answers that were remarkable. One respondent wrote that he interpreted both commercials as 'women emancipation', while another respondent saw the old values of the society in the ad for Shalimar shift into nowadays values in the ad for Classique.

With the last part of the questionnaire, we researched whether the commercial influenced men to buy a certain perfume. In the book of Reicher and Lambiase (2003), as mentioned in the analysis of George, ads influence men in different ways because they have different perspectives on women's representation based on biological, psychological and social roots of sexual behaviour. Astrid and George did the analysis based on the categories they made and Mare made an analysis based on every individual respondent. The categories that were formed for this question were: *men would buy none of the perfumes, both of the perfumes, buy the perfume of Guerlain* or *buy the perfume of Jean-Paul Gaultier*. In the end, only eight respondents out of 32 were convinced to buy a perfume. Four of these eight respondents had a clear opinion about which perfume they wanted to buy. Two of them were convinced to buy Shalimar, because the commercial was appealing and would suit the relationship they have with their girlfriend. The other two respondents would buy Classique because they thought the product was 'high-end' and 'classy'. These two respondents would also buy the perfume for their girlfriend. Despite the misunderstandings or the different interpretations of the ad of Jean-Paul Gaultier, we cannot say if this ad could influence men to buy a perfume, as Mare already mentioned before. The research of Wind & Denny (1974) explains that there are multiple criteria needed to test the efficiency of a commercial. None of them is superior to the other (Wind & Denny, 1974, p. 136). Yet, these commercials probably left a memory, since they seem to be very effective in intriguing, shocking or pleasing their audience. By using these techniques, advertisers do not aim to trigger their decision to buy, especially because they cannot allow a potential consumer to figure out the smell through their TV screen, like many of our respondents pointed. The exaggerated setting of the first ad and the extravagance of the second one are techniques commonly used to spread an idea of the brand and give an image to its perfume (Toncar & Fetscherin, 2012, p. 66). Regarding the responses of the other convinced respondents, three of them were positive about both perfumes. The other one was not positive

about one of the commercials, but was still convinced after watching these ads to buy it for his mistress. All the respondents who were convinced to buy the perfume based on the commercials would buy it for a girlfriend or mistress. People who filled in this question, even though they were not convinced by the commercials, would buy the perfumes as well for their aunt, sister and grandmother.

Critical reflections

Despite the fact that we are satisfied with our efforts and the final version of our paper, in further research we would make some adjustments. Firstly, we believe that we could change the ads' order. We are interested in seeing if this would give similar, different or influenced responses from the target audience. We had some interesting answers, but it seems that some of our respondents did not understand some parts of the adverts. Because of that, we have as well considered analysing different ads. We believe that testing other ads would give different answers, because of a different focus and contrast.

Secondly, it is possible we had an unwanted influence on the respondents. As the snowball effect turned out to be a failure, we had to ask our acquaintances to fill it out. By doing that, we might have put some pressure on our respondents which could lead to rushed, sloppy and careless answers. We could have conducted the questionnaire in person, but this would also contain some difficulties: socially desirable answers, pushed answers or being out of their comfort zone. With the use of an open-ended questionnaire, we were aware that it is more difficult to analyse these answers than other types of questionnaires. Knowing that our respondents have different nationalities and backgrounds, by doing this type of questionnaire we believe that we gave the respondents the freedom to express their opinions, answers and to structure their responses. We believe that the diversity of different nationalities, age, experiences and sexes, kept a balance in the project and did not have a strong impact in terms of bias.

It is crucial to mention that we cannot know if respondents watched the commercial with the sound volume on. As we mentioned in our research, the soundtrack, in relation to the visuals, has a big influence on interpreting the ads. Together, they create the whole experience. Without

one of them, the influence on the consumer's behaviour could change, which could lead to different results in our research.

Our project opens many and different paths for furthers studies. For example, based on the same structure, the problem definition could target women and see their consumer behaviour given the women's representation in the same ads. The structure could be replaced or modified by adding interviews or observing focus groups. They could unveil information which is difficult to access through questionnaires. Another suggestion, within the area but with different focus, could be to conduct an analysis based on socio - psychological reception in the ads. The focus is very complex and implies more biological, social and psychological knowledge.

Our sources are crucial, but we still have to keep in mind that they can be biased. We did our best to check out the sources up and to reflect on the authors, methods, findings and their objectivity. We cannot be completely sure that no unwanted factors have compromised the objectivity of the sources. Limited by what was available and based on our judgement, we tried to ensure that there was no disqualifying influence on our sources and findings.

Conclusion

In our report, we had one research question formed by three hypotheses. Our research question was: *"How does women's representation in perfume adverts influence men to buy women's perfume?"* The term *women's representation* is a reference to what the respondents saw and what they get from this way of picturing her.

The first hypothesis was: "*Men are more likely to buy the perfume of Guerlain if they can associate the woman who is pictured in the ad of the perfume with the woman they want to buy it for."* With this hypothesis we can associate two respondents which were convinced by this commercial to buy the perfume. They saw a woman who was feeling great in her own skin and they felt appealed to the woman that was represented. The respondents would buy this with a girlfriend because of the association with the advert.

The second hypothesis was: *"Men are more likely to buy the perfume of Jean-Paul Gaultier if they can associate the woman who is pictured in the ad of the perfume with the woman they want to buy it for."* In line with this hypothesis, two of our respondents were convinced by this

commercial to buy the perfume. They saw a woman that was represented in a high-end and classy style and they felt more respect towards this woman. This way of picturing a woman was also associated by the respondents with a girlfriend.

The last hypothesis was more an overall hypothesis: *"Men are more likely to buy a perfume when they can associate the representation in the ad with a woman they know."* However, we cannot conclude this based on this research. Most respondents said that they were not convinced by any of the commercials. They had two reasons for this. The first reason was that both commercials were not appealing for them. They thought the first one was inappropriate and for the second ad they did not get the message. Another reason was that they usually buy a perfume based on its smell and they would not be influenced by an ad. Even though they were not convinced by the commercials, the majority filled in that they would buy a perfume for a girlfriend or a mistress.

Based on our findings, we cannot conclude that men are influenced by perfume commercials. However, we can conclude that they associate perfume ads with the relationships they have with their girlfriend and mistress.

Communication article

Women are not sexual objects

Women have been sexualised for as far as we can remember. It feels like we are already used to it, because it happens on a daily basis. Even when we are not aware of it, we can still find it everywhere. For example, sexualizing women is a common approach in the perfume industry. In many perfume commercials we can find a lot of references towards sex even when you do not see or recognise it immediately. In what way are we sexualized? Did it become a part of our society? Why women? And should we accept this?

To find answers to our questions, we will give detailed insights from different commercials. At first sight, the commercial of Guerlain and Jean-Paul Gaultier looked totally different from each other. In the commercial of Guerlain, there is a woman laying nude on the bed, where in the commercial of Jean-Paul Gaultier the woman is pictured in a factory, with skin-coloured clothes on and wearing red lipstick. However, they have one point in common, both intrigue to sex. If it is not obvious from the beginning, then it is found in the hidden aspects of the commercial.

The ads follow the general types of sexual references identified in advertisements research by Reichert and Lambiase (2003). The first type identified is nudity, which can vary "*from tight-fitting clothing, to underwear and lingerie, to nudity"* (Reicher & Lambiase, 2003, p. 14). Even though the model in Gaultier's ad wears significantly more clothes than the one in Guerlain's ad, it still corresponds to this category as she is wearing lingerie. As well, in Gaultier's ad, the masculine models are half naked and wearing tight jeans.

The second type of sexual content present in both ads is sexual behaviour. It consists in "*Individual and interpersonal (sexual) behaviour. Includes flirting, eye contact, posturing, and movement (body language, nonverbal and verbal communication)*" (Reicher & Lambiase, 2003, p. 14). In Guerlain's ad, besides the hint given by nudity, her slow, yet accented body movements and the eye contact intrigue sex. Gaultier's ad does not have the same straight-forward approach in expressing sexual behaviour, but more common expressions. They are represented by the unusual type of flirting: women whistling to the men and the exchange of sexually loaded glances between them. As well, the way she parades in lingerie is a sex referral.

Physical attractiveness is usually the first to notice in ads with sexual content. In both ads we can see that the feminine model has a perfect, idyllic body without visible flaws, perfectly toned, glowing skin, long legs and proportional characteristics. The manly figure in the Gaultier's ad, is a clear representation of the perfect mesomorph. Generally, we do not see in ads older, imperfect or people with disability (Reicher & Lambiase, 2003, p. 174). Subconsciously, we compare our sex lives, imperfection and desires with the fantasies pictured by the media, affecting the way we see ourselves. Even though, only if you look like them you should consider yourself sexy (Reicher & Lambiase, 2003, p. 154). Despite the sexual arousal addressed to the viewer, the models' actions suggest sex and imply sexuality, but they do not have to be sexually active (Reicher & Lambiase, 2003, p. 154).

The camera movement which shows flashes of the model's behaviour in the Guerlain's ad is a clear sexual referent. The viewer is 'dragged into her bedroom' by presenting her short captions, from various angles and with different movements which stimulates receiver's imagination. In Gaultier's ad, the sexual referent is as well identified in the cuts and camera movements. Opposite to Guerlain's ad which is trying to connect with the receiver, Gaultier's ad catches the desire and sexual tension between the models. The short images portray both the female and male model in separate images, though emphasising the sexually loaded glances. The sexual act is implied by all the preparation, assimilated to the foreplay and arousal, the moving objects related to the sexual act itself which can be found as well in the increase of objects' movements, music, and clips speed imply leading to orgasm, and implicitly the end of the sexual act.

Sexual embeds refer to the "*Content interpreted as sexual at the subconscious level. Includes worlds like sex, nonsexual perceptible objects that can connote sexual body parts and sexual actions, and small images of genitalia, body parts, and people."* (Reicher & Lambiase, 2003, p. 14). As Guerlain's ad is quite straight forwards, there are not noticeable sexual embeds. Though, some could argue that the ending scene, where the lid is set in the perfume bottle, could be a direct, unconscious referral to the sexual act. On the other side, there are many noticeable sexual embeds, but we will look only into few of them. The corset, which gets special attention and focus, is a symbol of fetish. The effort of putting on and wearing a corset and the way it highlights different body parts is strong sexual referral (Reicher & Lambiase, 2003, p. 72). The factory's cylindrical production handle, which is the beginning is pointed at 90°. Both models tilt it to 45°, suggesting *"an erect penis*" (Reicher & Lambiase, 2003, p. 25). Some

might argue that the short visual of the ad where the model is surprised with her opened mouth is a subconscious hint or representation of a fellatio (Reicher & Lambiase, 2003, p. 26).

Despite all the identified and unidentified embeds, it still comes to individuals' sexual behaviour, orientation and stimulus. Individuals, "*at some point in live, usually an early one, develop a basic orientation to sexuality that they carry forward*" (Reicher & Lambiase, 2003, p. 151). The sexual orientation, also known as 'lovemap', is the referee when faced with explicit or embedded sexual references. It defines whether the individual should be aroused, disgusted, neutral, critical and so on by the presented stimulus. The position they take regarding the stimulus affects both their individual behaviour and their consumers' behaviour. From advertisers' point of views, lovemaps have common grounds, thus they can be easier to categorized in groups. This way, the target audiences are reach faster, easier and specific.

"*Sex in advertising is about constant state of desire and arousal-never about intimacy or fidelity or commitment*" (Reicher & Lambiase, 2003, p. 174). In spite of that and knowing that real life is much tougher than presented and induce reality on a screen, sadly, we are all driven by the same desire to reach perfection. Because there is no such thing, we fool ourselves, that by having these objects assimilated to perfection, we get one step closer to it.

Now it is time for us girls to stand up against these representations of perfection and sexualization. Wearing these perfumes, will not make us more attractive. In addition, we should not be presented as a sexual object. We should not support this, and we should accept that nobody is perfect. Stop sexualizing of women in perfume commercials by not being a part of these commercials anymore. Embrace yourself.

Description of the article

The sender of the article is Cosmopolitan. This (online) magazine writes about relationships, health, beauty, fashion and sex. Cosmopolitan has the biggest market share with 52.3 percent against other women magazines and is most likely to be read[30]. It has 64 international editions and is spread in 110 countries all over the world[31]. On their online platform, they directly approach their readers with topics like: ''Here's how you can help the victims of the New Zealand Mosque shootings right now'' and ''How women were tricked into being afraid of the equal rights amendment''[32]. Because of its reputation, we think that this source would be more applicable for the article we wrote.

Our target audience are women between 18 and 34 years old[30], corresponding with magazine's target audience. Because of the way women are pictured in commercials, they should be aware of the possible interpretation by the other sex. This generation can change how they want to be presented for the future. This is a new kind of women's movement. We have already seen that women can strive together for better rights, similar to the *#MeToo* movement. This movement was established to speak up against sexual violence[33]. Now, there should come a new movement that will speak up against sexual representation of women.

With this article, we try to create awareness among women about the questionable sexualized approaches in perfume commercials. Many perfume commercials perfectly illustrate how adverts use the objectification of models as a marketing technique. Arousing men's desire for a woman in a commercial, actually arouses the desire for the advertised product (Reicher, Lambiase 2003, p. 33). This technique has been used for a long time without us noticing it. By analysing the perfume commercials of Guerlain and Jean-Paul Gaultier, our article aims to raise awareness among women about the role such objectification plays in inequalities between men and women. Because these two ads show two different representation of women, we think they can help us explain that there is not only one way of turning women into objects. In a word, the

[30] http://www.cosmomediakit.com/hotdata/publishers/cosmopoli2521681/categories/Readership_Section.pdf
[31] https://www.nytimes.com/2012/08/05/magazine/how-cosmo-conquered-the-world.html
[32] https://www.cosmopolitan.com/politics/
[33] https://metoomvmt.org/about/

topic of this article is relevant because since media shape our society, representing women this way shapes the way we perceive them.

The online version of Cosmopolitan is the chosen medium because it is a popular website read mostly by women. Because the magazine earns its existence by the sales it generates, it has to contain short, to the point and yet intriguing articles. The online version of the magazine contains many other articles which cannot be included in the printed version. Therefore, the online version suits our article best. Similar to being printed, the article could be read or picked up from where they left it at any time and place. The difference would make the fact that the link can stay opened on their devices, not needing to carry the whole magazine. As well, being online, the article would be easier to spread, reaching more audience. Even though there is no share button for the articles, the link itself can be easily shared or posted on any online medium.

Bibliography

Danesi, M. (2018) [1999]. *Of Cigarettes, High Heels, and Other Interesting Things: An Introduction To Semiotics*, University of Toronto.

Edell, J. A., & Burke, M. C. (1987). The Power of Feelings in Understanding Advertising Effects. *Journal of Consumer Research, 14*(3), p. 421-433.

Freeland, C. A., (2011). Chapter 5: Share the Fantasy: Perfume Advertising, Fashion, and Desire. *Fashion - Philosophy for Everyone: Thinking with Style*, p. 70-87.

Goffman, E. (1979). *Gender advertisements*, United Kingdom, 1979, THE MACMILLAN PRESS LTD

Jakobsen, J. K. (2013) [2003]. *24 questions for planned communication*, Roskilde University Press.

Jones, D. B. (1994). Setting Promotional Goals: A Communications' Relationship Model. *Journal of Consumer Marketing, 11*(1), p. 38-49.

Reichert, T. & Lambiase, J. (2003), *Sex in Advertising: Perspectives on the Erotic Appeal*. Lawrence Erlbaum Associates, Inc.

Saad, G. (2004). Applying Evolutionary Psychology in Understanding the Representation of Women in Advertisements. *Psychology and Marketing, 21*(8), p. 593-612.

Schrøder, K. (2000), Making sense of audience discourses. Towards a multidimensional model of mass media reception. *European Journal of Cultural Studies*, 3(2), p. 233-258.

Sudman, S. & Bradburn, N. M. (1983). *Asking questions* (3. print. ed., The Jossey-Bass series in social and behavioral sciences). San Francisco: Jossey-Bass.

Toncar, M. & Fetscherin, M. (2012). A Study Of Visual Puffery In Fragrance Advertising. *European Journal of Marketing*, 46(1/2), p. 52-72.

Wind, Y., & Denny, J. (1974). Multivariate Analysis of Variance in Research on the Effectiveness of TV Commercials. *Journal of Marketing Research*, *11*(2), p. 136-142.

Windahl et al. (2009/1992). The nature of communication planning, Ch. 3. In Using communication theory. *An introduction to planned communication*. Sage, Los Angeles.

Zajonc, R. B. (1980). Feeling and Thinking: Preferences Need No Inferences. *American Psychologist*, *35*, p. 151-175.

Appendices

A1

11

Questionnaires from Start to Finish

In this final chapter, we describe the process of preparing a questionnaire—what one does first, and next, until the questionnaire is in its final form. This step-by-step description should be useful for the researcher who has read the earlier chapters but still is not quite sure of how to start and to proceed. A second purpose is to remind overhasty researchers that a good questionnaire is the end product of a sequence of procedures—all of which play a role in the final quality. If some or most of these steps are omitted, the questionnaire will suffer. To rephrase the old motto, "Write in haste, repent at leisure."

Below are listed the steps in preparing a questionnaire. Some readers may be surprised to see that there are more steps involved after the first draft is finished than before. As in golf, follow-through is critical in preparing a good questionnaire.

Steps in Preparing a Questionnaire

1. Decide what information is needed.
2. Conduct a search in data archives for existing questions and scales on the topics of interest.

3. Draft new questions and/or revise existing questions.
4. Put the questions in sequence.
5. Format the questionnaire.
6. Precolumn and precode.
7. Get peer evaluation of draft questionnaire in group sessions and/or individually.
8. Revise the draft and test the revised questionnaire on yourself, friends, relatives, or co-workers.
9. Prepare simple interviewer instructions for pilot test; revise questionnaire if the instruction writing or interviewer training uncover any problems.
10. Pilot-test on small sample of respondents (twenty to fifty) similar to the universe from which you are sampling.
11. Obtain comments of interviewers and respondents in writing and/or at interviewer debriefings.
12. Eliminate questions that do not discriminate between respondents or that do not appear to provide the kind of information required.
13. Revise questions that cause difficulty.
14. Pilot-test again.
15. Prepare final interviewer instructions; revise questionnaire if the instruction writing uncovers any problems.
16. During interviewer training and initial interviewing, be alert for possible new problems; in very serious cases, interviewing may need to be stopped until new instructions can be issued to interviewers.
17. After interviewing is completed, analyze interviewer report forms and debrief interviewers and coders to determine whether there were any problems that would affect analysis.
18. Use the experience gained on one questionnaire for future planning.

The Testing Procedure

Of the eighteen-step process listed above, only the first six steps have been discussed earlier in this book. Scientific knowledge of questionnaire construction can take us only part of the way. Ultimately, every questionnaire must be tested and refined under real-world conditions.

A2

Astrid's analyses

Table 1

AD N° 1

How do you interpret this ad?

Displays the woman	- "Very sexual" - "Inappropriate" - "Very sensual" - "I think it makes it all mysterious or makes it happen about sex when it really is just scented water…" - "It's a naked woman promoting a perfume" - "It portrays the woman as an object of pleasure, and the perfume as something that will help achieve it. The stylistic method is reminiscent of old b&w romantic film." - "It is very explicit." - "It is a bit disturbing, but my best thought would be a naked, horny woman, being pleased by a perfume, and a man telling her what do to (I don't speak French)." - "I interpret it as a commercial that focuses on selling its product with sex." - "Very sexualized advertisement, based on a representation of the woman's body to sell. There is a woman who loses 'control' with shots in a dive that give an impression of grip of the man over the woman. The man is not represented, we hear only his voice." - "Exaggerated"
Displays the perfume's effects	- "Smelling good makes one more sexually attractive" - "A way to visualize the sensation of the smell" - "You put perfume on, and you are naked and sexy." - "A woman is orgasming because she used a perfume" - "It's trying to make its product represent some very important aspects of femininity, and it emphasizes on the idea of making the woman become more appealing and erotic."

	- “The company is trying to let the audience think the woman that uses the perfume will be irresistible for men.” - “I actually don't know what to make out of this. It looks like the woman is getting turned on by her own perfume, which makes it a weird marketing approach.” - “That this perfume is made of some special testosterone, because I can't explain myself how a girl/woman can get so horny with a perfume.” - “It portrays the woman as an object of pleasure, and the perfume as something that will help achieve it. The stylistic method is reminiscent of old b&w romantic film.” - “I think it is a basic perfume ad. Perfume must be really good because she has to roll naked in her bed” - “This perfume has the power to arouse women” - “It is a bit disturbing, but my best thought would be a naked, horny woman, being pleased by a perfume, and a man telling her what do to (I don’t speak French).” - “This perfume will make people want you.” - “The perfume is going to make you sexy as fuark.” - “This advertisement uses the sensuality of the woman to sell the product. As if the product could give the woman a greater attractiveness.” - “This perfume is making the woman horny.”
Other	- “Not as a perfume ad” - “Yes” - “Yes” - “Okay” - “It is an ad for a perfume.” - “Very imposing” - “Like an usual perfume ad.”

<u>How do you think the woman is pictured in the ad?</u>

Beautiful	- “In a sensual way” - “Sexual, but not in a bad way, kind of artsy”

Sexualized	- “Hot” - “It is suggested that it has something to do with the fragrance” - “As an object of lust” - “Naked” - “Sexy and not innocent.” - “I think the nudity is too much for a perfume ad” - “She is pictured in a very seductive and sexualized manner” - “As a sexual object.” - “I think she's made an object that can only be beautiful and smell good and she can easily be manipulated” - “I presume that the advertisers wanted to make a connection between the perfume and erotic sensation, which is ok, but I think they went a bit far here. The woman is pictured being in a very lustful state and some scenes, if not all, are too much for a perfume ad.” - “In a very sexist way.” - “The woman is “sexualized” to appeal more men” - “Overtly sexual representation, seen almost like some kind of trophy.” - “Very sensually” - “Sensual, attractive, attention freak” - “Slutty, easy-going, erotic and with nice shapes I might add.” - “She is pictured like an object.” - “As a hot woman?...” - “ The woman is pictured as a sexual symbol and very flirtatious.” - “Sexual” - “Exposed” - “The woman is represented as an object of sexual desire and submitted to the man.” - “As a selling argument.” - “As an object. A display to expose a product.” - “In an exaggerated sensual way.” - “Not in a great way, very sexualized and naked.”
Other	- “??”

	- “She's pictured as a woman who's enjoying herself. She is of course pretty and fits the traditional beauty standards for occidental women. She is however alone in the ad, as if the perfume is supposed to be so good that it can even ‘bewitch’ you.” - “Okay” - “I don't know what they are talking about in the background, but she looks like she can't wait to be with him”

<u>What do you think of the way the woman is pictured?</u>

Okay	- “It’s fine” - “Interesting way, a good one for a perfume” - “Very standard, perfume, coffee etc ad way” - “I think the concept is a little weird, but makes sense to show the erotical perspective of using perfume.” - “I think that the way she is pictured makes the perfume become very appealing for women, because of the idea of it being able to make you feel attractive and great in your own skin.” - “I don’t judge, as long as she feels comfortable doing it.” - “I don’t really have an opinion. Basic ad and basic way to picture a beautiful woman in perfume ads.” - “I’m a fan” - “I think it makes sense because [the women] are selling perfume, and the use of sexual symbols and images are very common in perfume commercials.” - “She is pictured sexy, so the women watching the ad would want to buy it, so they would feel more sexy.” - “I do not find it overly sexist even if using women as a selling argument should be avoided.”
Not okay	- “Sexualized” - “Inappropriate” - “I don’t like all the nudity in it” - “Despite not having heterosexual preferences, the woman is still very sexualized.”

	- “Wrong, because it’s not correct to objectify people.” - “I don't think it's a good way to produce women. Perfume ads are generally not good at making men and women equal. Women are always mysterious and sexy and men are always strong. All because of the perfume…” - “I think that the way the woman was pictured is a bad choice. If those scenes were in a movie then it would be a whole new discussion, but for an ad it's controversial at least. However I don't find this ad insulting either, just weird. I also don't speak French so I can't have a complete opinion about the ad.” - “That it is very sexist.” - “It seems rather basic, too simplistic and stereotypical of perfume ads where people are over sexualized.” - “I believe that it is fine as long as this kind of foreplay happens in private” - “Can't deny the fact that she is attractive and sensual, but I think that it doesn't fit very well in nowadays society.” - “I know it's wrong of me to think this, but she looks like she wants to be pleased already, like ‘let's get this over with’. What I am saying is that she basically wants to be used and that's that.” - “I don’t like the way she is pictured.” - “Kind of irritated that sex sells” - “Sexist and shocking representation that should not exist anymore.” - “I do not find it overly sexist even if using women as a selling argument should be avoided.” - “Awkward” - “It is a ‘sexploitation’ of women, like we see it too often unfortunately.” - “I think we could avoid it.”
Neutral	- “No opinion”
Other	- “??” - “Okay”

Table 2
AD N° 2
How do you interpret this ad?

Different	- “Modern” - “Non-conformist” - “Weird” - “I don’t know, pretty bad ad, don’t understand it, but it still tries to do something fancy with machines and stuff. Also why sailor outfits, kind of random for a perfume ad. Honestly, very gay” - “There is an attempt to empower women, however, it’s still a base-line they should follow.” - “Sorry, I'm completely speechless. This advertisement is completely a nonsense. I've never watched an ad 3 times. I did it for this one and I still can not find a sense…” - “Much more interesting than the first one. I got the feeling that men want all women to be made from the same mold” - “If women were to work in factories, what their job should be: give orders.” - “Looks like men would like to create women as they would like, but women have something to say as well.” - “Different.” - “The people behind this have done more to make a good commercial.” - “Here, the relation to seduction is more subtle than in the previous advertisement.”
Classic	- “As a perfect picture” - “As kind of a love story” - “Two people meet in a woman-dressing factory and it ends in a release of perfume, which for me, looks like a metaphor for sex.” - “Boring” - “It's the typical story in ads like these where the women are made to appear like a temptation for men who see them with desire.” - “This perfume will make you irresistible.”

	- “It’s a perfume commercial about a factory, where beautiful people make perfume.”
Objectifying	- “Weight problematic” - “The ad shows that using this perfume brand will make you like all other men or women. Be part of the herd.” - “It is almost like the men decide the way women are. Coming out of a production line. Controlled by the men” - “I think that this advertisement wants to send the message of manufactured attraction.” - “That one should be a slim beautiful woman for the beautiful men to like one and if you are not thin enough then you have to be snatched into a cross .... There is no room for diversity” - “A factory that tries to create the perfect men and women” - “It's similar to ‘build a bear’ - except that here you build a woman” - “Male and female sensualities are used as a selling argument.” - “Not a great ad for men and women’s representations.”
Other	- “I didn't get this one” - “I don’t quite get it.” - “I don’t really know. It sells a perfume and that’s all I understood.” - “It is better than the first one.”

<u>How do you think the woman is pictured in the ad?</u>

Their own individuals	- “[...] with a little bit of sassiness.” - “She's pictured as a pretty woman coming from the crowd but stands out due to her using the perfume (manning the machine) and ends with the man.” - “She's shown in a very modern setting so to say, with what I believe is an emphasis on the issue of gender equality, aiming to portray her as being empowered.” - “The woman has a free will and can become a predator too, not only a prey.”

	- “She is okay with the fact that she is like everyone else. In this ad, the woman is confident” - “She looks powerful, maybe a bit bossy and standing on a pedestal.” - “Strong and powerful” - “The women are equal to the men in this ad.” - “As strong and in charge” - “She’s pictured as in control, but still very feminine and beautiful.” - “The woman is seen as a goal to reach for the man (so still a little centered on the man) but there is a greater balance of strengths between the two sexes, or at least a semblance of balance. The woman is seen with a kind of power, even if it is a power of attraction referring to a sexualized ‘subject’.” - “They have control although they are again a selling argument.”
A stereotype	- “Like a haute couture model” - “Equally sexualized as the men in the ad” - “Skinny” - “Sexist” - “As an object” - “Like stereotypical top-models […]” - “Like a diva” - “As if they must follow a line about what they should look like.” - “She is set up so the men can admire / judge her” - “As a very sensual woman” - “As a factory item of some sort, with both the men and the women being produced as objects of desire, irresistible to each other, pushing stereotypes of each gender.” - “She’s pictured as in control, but still very feminine and beautiful.” - “Attractive” - “The woman is seen as a goal to reach for the man (so still a little centered on the man) but there is a greater balance of strengths between the two sexes, or at least a semblance of balance. The woman is seen with a kind of power, even if it is a power of attraction referring to a sexualized ‘subject’.” - “They have control although they are again a selling argument.”

	- “Like an object of desire? That men are trying to get.” - “It is still a kind of ‘sexploitation” when they are on the conveyor belt, but better represented than in the previous ad.” - “It’s better than the first ad but it’s still not great for the image of women being top models, skinny with a corset.”
Neutral	- “Just as a woman” - “Can’t say”
Other	- “Like she should watch out for a sexual harassment sued.” - “Okay” - “Nothing special, with a hint of idealistic.” - “As a part of the commercial to spice it up a little but not to be the center.”

<u>What do you think of the way the woman is pictured?</u>

Okay	- “Pretty fine” - “It’s okay by me” - “Again, sex sells. An average looking woman would not be used.” - “Differently from the previous ad, they introduced an opposite sexisme, where women are the strong sex and are on the same level as men.” - “Okay, as long as she feels comfortable doing it” - “It is good to be confident but not to pursue being like everyone else” - “[Advertisers] are following the trends.” - “It seems that for a moment there's a change of roles between men and women. It's nice and funny in the same time, I mean the way she whistles at them and slaps him in the end, for sure you don't see that very often happening.” - “It's not something that is unusual.” - “I like the equality in this ad.” - “It’s pretty nice” - “It makes sense because it will commune with the customers’ inner wishes and make them want to be like them.” - “I like that [women] aren’t the center of the ad and it is more focused on the product.”

	- “Less shocking than the previous advertisement but there is something that bothers me in the representation of the woman, I don’t really know for what reason.” - “I find it more equal.”
Not okay	- “As something that is produced by a machine” - “Disturbing” - “In this ad, the women represent all the stereotypes associated with being a woman. I don’t like it.” - “Very boring and impersonal, almost like mass produced robots.” - “I personally think that the shifting gender roles idea was a bad idea in the way it was used and it has made the woman seem more cocky than anything else.” - “Even though it ‘tries’ to empower women, they are still used as objects.” - “It is again the strong men and the beautiful women” - “I think it’s of bad taste, or at the very least too cliche.” - “It is good to be confident but not to pursue being like everyone else” - “Rather humiliating for both sexes.” - “Same as before. [It could be avoided]”
Neutral	- “Don’t know” - “Don’t like it very much, but that is very likely because the ad is bad” - “There were also men in the ad” - “Can’t say” - “Nothing specific”
Other	- “Skinny, not fat” - “She wants attention, and the perfume gives her that.” Something disturbing but not shocking as the first one

Table 3

CONCLUSION QUESTIONS

In your opinion, what are the differences between these two ads?

Women's representation	- "The ad is very sensual. The second one is more like haute couture." - "Sensuality and the approach of the ad to present a perfume" - "For me it's basically as easy as new/old ideals. The first one is based of the perfect woman, very pretty and with a perfect body that should be 'conquered' by a man, while the second one has its emphasis on women not being restricted by the old ideals, with them having the opportunity to be the ones that conquer the men." - "In the first [ad], the woman is completely objectified, in the second there is an attempt to empower them, but still is suggesting a stereotype." - "In the first one the woman is a luxury object, whereas in the second one men and women are on the same level." - "The second one focuses more on stereotypes of both men and women, and also goes down a more "artificial" road than the more "pure sensation" aesthetics of the first." - "In second ad, the woman is pictured as being more controlling than in the first" - "They focus on different things about the women, one focuses only on the body and the second one seems to have character representations too." - "I think that the first one is only about the body, whereas in the second one, it seems to me like the perfume is strongly linked to your attitude." Classic/different Weak, under the influence, submitted/more power - "It is clear to see that [the first] one is only a women's perfume, and the other is both a perfume for men and women. They are pictured equal in the second one, and the woman is more like an object in the first one." - "The first [ad] is only about sex and the second is also about control and is a commercial for both men and women." - "The first [ad] was selling the woman whereas the other was selling the product."

	- “In the first advertisement, there is a woman with little power, under the influence and submitted to the man. While in the second, we have a woman with a kind of power and a greater balance of strengths between the two sexes.” - “They are not treated the same way and one of them offers two products which brings a greater equality in the representation of men and women.” - “The first [ad] is much more exaggerated while the second one seems softer.”
Men and women together	- “One is about just women and the other is about both” - “The first one focuses on the female body and women as the audience. The second one focuses on the female and male relationship. With the women as audience, but tries to inspire them to buy the counterpart perfume for their male partner.” - “In the first one, the ad seems to suggest that the perfume can be also enjoyed by the one wearing it, while the other suggest a more ‘mating’ message.” - “There were men in the ad” - “[The first] one is more centered on the woman and the other exposes both” - “It is clear to see that [the first] one is only a women’s perfume, and the other is both a perfume for men and women. They are pictured equal in the second one, and the woman is more like an object in the first one.” - “The first [ad] is only about sex and the second is also about control and is a commercial for both men and women.” - “In the first advertisement, there is a woman with little power, under the influence and submitted to the man. While in the second, we have a woman with a kind of power and a greater balance of strengths between the two sexes.” - “They are not treated the same way and one of them offers two products which brings a greater equality in the representation of men and women.” - “While the first ad is not great for women’s representation, in the other one it’s the same for everybody.”

None	- “Both ads are pretty inadequate” - “I would say even though they are very different, they pass the same idea. Women emancipation doesn't come from either showing your body or embracing the stereotypes associated with being feminine” - “I don't think I see the big difference. The woman may be more freed in the first advertisement but otherwise not” - “Both of them tried to make a connection between the perfume and erotic desire, but I didn't understand the second one.”
Other	- “The first one is not really a perfume ad but more focused on the woman whereas the other is more of a normal perfume ad for me” - “Different approaches” - “[The first] one is a very classic ad, and the second tries to hard to be the Coca-Cola machines ad” → the setting - “They have completely opposite approaches, but maybe that is because they are different types of fragrance” Pure sensations/stereotypes - “Lots of differences” - “There isn't much going on in the first ad. In the second ad there is.” - “More people [in the second one]. More colours. Different genders.”

<u>Would you consider buying one of these perfumes for a woman? Why?</u>

Guerlain’s perfume	- “If I had to make a choice based solely on the advertisements, I would go for the first one just because the ideas that it represented are more appealing to me personally.”
Jean-Paul Gaultier’s perfume	- “Yes [...]. I think it looks a bit high-end, classy.” - “I would definitely remember the second one for the effort put into it and maybe try it at the store, but would only buy it if the smell of the perfume appealed to me.” - “Ideally not, because I'm not a real fan of the perfume industry. But if I had to choose one of them, I would choose the one represented in the

	second advertisement, where the woman is, in my opinion, represented in a better way than in the first.”
Either one	- “Sure, the quality seems high and the ads are of high production value” - “Yes, if she wants that perfume then yes” - “Yes” - “If I did it wouldn't be cause of the ads.” - “If they are not too pricey, yes.” - “Based on the ads, yes. Based on how they actually smell, I don't know.” - “Yes, because the women were hot”
None of them	- “It’s not the ad that makes you buy the perfume, it’s the smell” - “No because the ads were disturbing” - “No. I don’t think the brands get what it is to be a woman” - “Nope, I would never buy a product like that based on an ad. All about the smell” - “Not really, I would never gift perfume to a person.” - “No. I cannot smell a perfume through TV and, being honest, I would most likely only remember the song and not the brand. Should I have to buy a perfume, I'd go to the store and smell them.” - “I would need to smell them first, but based on the ads, probably not.” - “No” - “I didn't want to buy the perfumes now that I've seen the advertisements, but it's in principle. If I buy a perfume in a month I probably forgot what perfume they advertised and then I smell enough to what I like best / what I think people like.” - “No. I don't like perfumes, and after seeing these ad I think I'll never buy these two specifically.” - “No, because I don’t like JP Gaultier” - “Probably not, but even less so because of the content.” - “Probably not” - “I don’t think so.” - “No i would not, I know them both and don’t really like them.” - “No, I’m gay.”

	- “No, perfume ads don't really affect me. I'd rather just go out and buy a perfume in a store for perfumes.” - “It could be but I don’t think it would be because of the two ads.” - “No. For no specific reason, but the fact that I don’t buy perfume.” - “Not really, I don’t only rely on adverts to buy a product, it has to be tried, even more so for a perfume.” - “No, because I have bad tastes in perfumes.”

<u>If so, who would you offer it to (mother, sister, friend, girlfriend, mistress...)?</u>

Lover	- “Girlfriend” - “Girlfriend” - “Mistress” - “Girlfriend” - “Girlfriend or mistress” - “Girlfriend” - “Mistress” - “The second perfume I think it would be appropriate to give only to my girlfriend because of the bottle.” - “Apart from my girlfriend, I think I would go with something more neutral.” - “Girlfriend. Don’t want to think of my mother that way…” - “The perfume remains for me something that really is related to seduction, so I do not see myself offering perfume to someone else than my girlfriend.” - “Rather my girlfriend.” - “Girlfriend”
Relative	- “Maybe an aunt or a grandmother.”
Other	- “Just like the previous question, if it’s something the person wants then yes” - “Depends on the smell” - “Usually, I never buy something because of an advertisement. Anyway, it depends on their aroma... Maybe a girlfriend, if I had one. Maybe a sister, if I had one... It depends on the fragrance.” - “Depends on the smell of the perfume when i try it at the store.”

COMMENTS:

- “If the second one is more recent, this might be a shift in the mindset of ad makers.”
- “Porn”
- “I think there is a general trend in perfume advertising that I am quite tired of. Female perfumes must always be some kind of artsy fish and then a woman's voice whispering the perfume name very sensually at the end. The men's perfumes are always advertised with beautiful, strong men. There is generally not much diversity and I cannot identify with any of them.”

A3

Mare's analysis

We can divide the answers in two ways, namely in categorising all the answers at the same question or looking at all the answers of one person and making an analysis out of that. The first part of her analysis will be about categorising the answers in the way her first thoughts lead to, the second part of the analysis will be about analysing the persons in the way they responded. In this analysis, she also used a couple of theories that will help to understand these responses.

The first ad that is shown in the questionnaire is the ad of Guerlain, Shalimar. This part contains three questions.

The first question we asked about Shalimar is: ”How do you interpret this ad?’’

Categories that could be made out of these answers were: sexual way of presenting a woman, sensual way of presenting a woman, visualizing the sensation of the perfume, inappropriate way of presenting a woman, others what means totally different answers.

Most of the respondents see it as a sexual way of selling a perfume. This can be interpreted in different ways. For example, the perfume makes a woman irresistible for men. But also, you put perfume on and you are naked and sexy. The ad can also be interpreted as sexual out of a different point of view, namely that the woman is aroused because of her own perfume. An answer that was remarkable in the category others was, that it is one of the standard perfume ads. In the category others, there was also a man that explained that he was disturbed because of the text and he did not know what this meant. He gave the own interpretation towards it, that the male voice-over was telling the woman what to do.

After the first question, we followed up with a question about the interpretation of the woman in the perfume commercial. Therefore we asked: ‘’How do you think the woman is pictured?’’

Categories that could be made out of these answers were: sexual way of presenting a woman, sensual way of presenting a woman, visualizing the fragrance and other answers.

As already stated in the answers of the first question, most of the respondents see the woman represented in a sexual way. Some call her an object of lust, others see this way of visualizing as a sexist way or a seductive way to visualize a woman. Two people did not want to fill in this question, they answered with the answers okay and two question marks. A remarkable answer for this question was that the woman is pictured as a traditional beauty and that the perfume can bewitch her. In the end most of the respondents see this ad as sexual and sensual, but they don't agree if this is positive or negative, we hopefully will find this out in the other question about this advertisement.

As Mare already mentioned before, we do not know if the respondents had a positive or negative view on the way the woman is pictured in the advertisement. To make this clear we asked them: ''What do you think of the way the woman is pictured?''

Categories that could be made out of these answers were: fine way of presenting a woman, an inappropriate way of representing a woman, no opinion given about the way of presenting a woman and other answer possibilities.

A lot of people say that this is a basic way of visualizing a woman in a perfume ad. Because of that some accept it and others just think this is more a cliché. Besides these answers some of the respondents do not want to share their opinion about it or do not have an opinion for it. The majority in the end do not like the way the woman is pictured, because of the sexualized way, objectifying of a woman's body and too much nudity and it is not from this time anymore. An interesting answer of one of the respondents was that he had the feeling that the woman wanted to be pleased and used by a man for that. The point of view from another man was as well really interesting. He compared the advertisement with a scene from a movie. As he told us, he thinks that there will be a lot of discussion about this way of representing a woman if this way was used into a movie. He does not see this ad as an insulting way of visualizing a woman but for him it is just a weird way to convince people to buy the product. The last suggestion he added to his answer was that he could not make a clear opinion out of this because he does not speak French, so he does not know what the voice-over is about.

It is interesting that the majority does not like the way the woman is represented in the advertisement because of the research of Saad (2004). In the article of Saad (2004), the general opinion of feminists is shown about advertisers. They said that the stereotypical advertiser

wants to oppress women and they do this in the way they visualize the woman. It is because of this that women are visualized as objects or in a sexual way, they said (Saad, 2004, p. 600). The effect of a sexual commercial is more effective for the opposite sex. If there is a woman portrayed in the ad in a sexual way, it should be more effective if the target group are men (Saad, 2004, p. 601). Research has shown that men are more attracted by beauty and youth, while women are more attracted by social status. Advertisers can be aware of this cultural differences in perspective, which is why they use young beautiful women instead of other ways of visualizing a woman (Saad, 2004, p. 602).

Even though many respondents does not like the commercial, a few respondents did not want to give an opinion about what they saw or do not know how to feel about this way of representing a woman. This makes sense if we look at the article of Edell and Burke (1987). There are two approaches for the effectiveness of advertising, namely the semantic judgement approach and the cognitive response approach (Edell & Burke, 1987). The social cognition approach is about analysing the feelings, judgements, attitudes of the characteristics in the ad and looks at the outcomes. With the semantic judgement approach, the attitude change over time what will also be taken into account (Edell & Burke, 1987, p. 421 & 422). Thinking and feeling are two different evaluation systems (Zajonc, 1980). Because of this, the perception towards a commercial can be positive and negative at the same time (Edell & Burke, 1987, p. 422). The research of Edell and Burke (1987) showed that feelings contributes in the way the advertisement will be explained. Negative and positive feelings contribute unique outcomes (Edell & Burke, 1987, p.426).

Next to the advertisement of Guerlain, we also used the advertisement of Jean-Paul Gaultier with the perfume Classic for this report. We asked exactly the same questions about this commercial, as we did for the commercial of Guerlain.
The first question was again: ‘’How do you interpret this ad?’’

The categories that stand out because of the answers we got were: modern way of visualizing a woman, the respondent did not get the message of the commercial, the man controls the woman by this way of visualizing a woman and other answers outside of these categories.

This was a really hard question to categorise because of all the different answers. While some people see this as a love story or a modern way of selling a perfume, others think that the man

controls the woman or interpret this that men and women should be created as perfect creatures. Many people did not get the message of the ad at all. One respondent had to watch it three times and it still did not make sense what he was seeing. An interesting answer of one of the respondents was that he thought this ad was about a weight problem. Mare thinks this is a reference towards the big corset in the commercial that is bundled together by the man really tight. Another interesting point of view was, if you use this perfume you will be exactly the same as all the other boys and girls, because of the production line. One respondent even interpreted this ad as a metaphor for sex. So in the end the different perspectives shows us that this ad can be interpreted in so many ways.

As Mare concluded, the ad can be interpreted in so many ways, but is the ad in the end effective to convince men to buy this perfume if the interpretations are so different from each other? Therefore, we made use of the following research of Wind & Denny (1974). For measuring the effectiveness of a commercial there are many criteria to take into account. The criteria that will be measured are the message that is clear, the comprehension of the commercial and the attitude towards the product that is presented. There is not found any criteria that has been superior towards the others (Wind & Denny, 1974, p. 136). To test commercials effectiveness there can made use of the DAGMAR approach. DAGMAR stands for Devising Advertising Goals for Measured Advertising Results (Jones, 1994). This approach is focused on the communication effects of commercials. The approach helped advertisers to convince people to buy their product by getting their attention. The approach takes into account the different stages of consumer convincing aspects and it is focused on creating a relationship between the consumer and the product or company (Jones, 1994, p. 39). So we cannot say that this commercial is not effective based on the unclear message, it depends on multiple criteria. The interpretation of Mare is, if the message is not clear but the commercial catch the attention of the consumer as an example, the commercial could still affect men.

The second question in the questionnaire about the commercial of Jean-Paul Gaultier is: ‘’How do you think the woman is pictured in this ad?’’

Categories that could be made out of the answers of the respondents are: the woman is visualized powerful, the woman is visualized like a predator, the woman is visualized like a model, the woman is visualized like an object and other answers.

Also with this question there are a lot of different interpretations of the ad. The most interesting response for me is the one about sexual harassment. Three of the respondents interpret her as a predator or sexist. Mare thinks this is a reference to the whistle of the woman towards men and the slap on the butt in the end of the commercial. There are also respondents that have a positive opinion about this way of visualizing. Two respondents think that this way of visualizing shows gender equality between both sexes. Other positive comments were about the powerful, confident, maybe a bit bossy, but a strong woman representation. However, a lot of respondents sees her just as a model or a normal woman.

The respondents just explained us what the visualizing was of the visualized woman in the ad. With the following question we want to look if they like this way of representing or that they do not prefer this way of visualizing: ‘’What do you think of the way the woman is pictured?’’

Categories for the question could be: fine way of visualizing a woman, no opinion about the way the woman is visualized, the woman is visualized as if she is produced by a machine and other answers.

Some people see that there is a shift in gender roles, but it does not work they say. They have the feeling that the woman became cockier and that this would not happen in real life. The other respondents differ from each other’s opinion. Some see this as a normal way of visualizing or see this as progress, other people think this is boring or they interpret as she is produced by a robot. One of the respondents still sees the sex into the commercial by the woman they used. He said that if the producers would have used an average good-looking girl this would not have worked.

After asking the three same questions about both commercials, we wanted to create a perspective about women’s representation in commercial ads by comparing these ads. Therefore we came up with two questions. The first question was: ‘’In your opinion, what are the differences between these two ads?’’

Many people wrote here quite the same. If we combine multiple answers, the first ad was about the body of the woman and the second one was about the attitude and empowering. Besides that in the first ad it was only about the woman and in the second ad they added the other sex. Not everyone sees the second ad as empowering, they say that it shows stereotypes in two

different ways or that the second ad shows that the woman is controlled instead of the first ad where she is free in whatever she wants to do. One answer was interesting because this man interpreted both commercials as women emancipation. For him women emancipation is not about showing a woman's body or embracing the stereotypes. Another respondent explains that he thinks there is a shift in old and new values. For him, the first ad is based on the perfect woman and in the second ad the woman is not restricted to the old ideals of the society.

The last two questions, Mare will take into account together, because they follow up each other. The questions are: ''Would you consider buying one of these perfumes for a woman? Why?'' and ''If so, who would you offer it to (mother, sister, friend, girlfriend, mistress…)?

Most of the men do not want to buy these perfumes based on their ads, this because they don't like the ad or they want to smell the perfume first. There are also a few respondents that wants to buy the perfume based on the ad. But which one depends on the one the girlfriend want or the own opinion of the men about the perfume ad. One of them thinks that the perfume of Jean-Paul Gaultier is classy and the other one likes the way the woman is represented in the Guerlain ad. The perfumes will be bought for mistresses or girlfriends, no one used another relationship.

Now Mare has analysed the answers based on categories, she also wanted to look at the results based on the person. Therefore she focused on the question, if a man is convinced to buy the perfume for a woman he knows. She putted the results in the table below.

Table 4

Analysing the respondents

Respondent	Convinced by the ad	Remarkable answers
1	Yes	He would choose the one of Jean-Paul Gaultier because he thinks it is classy and high end. The person he would buy it for is his girlfriend.

2	Yes	This respondent is not clear which one he wants to buy. He is positive about both ads and think they have both high production value. Remarkable is that he sees the different ads as a shift in the mindset of the commercial makers.
3	No	If the person he wants to buy it for wants this product, than he will buy it. The difference between the both commercials are, the first one of Guerlain is focused on the woman and the one of Jean-Paul Gaultier looks like the normal advertisement.
4	Yes	This respondent is remarkable because he thinks that both ads are inadequate and both are inappropriate. However, he would still buy it for a mistress.
5	No	It is not about the advertisement but about the smell.
6	No	The ads were both to disturbing. This respondent did not know what to answer at a lot of questions. He thought the ads were weird and sexist.
7	No	He does not think that both brand gets what it is to be a woman
8	No	He would not buy a perfume based on the ad but based by its' smell. In the answers he gave, he made clear that he did not like one of these ads.
9	No	He would never buy a perfume as a gift. Despite he does not want to buy the perfume he explains that he got the message of the first perfume (Shalimar) in showing it in a sexual way but the second one (Jean-Paul Gaultier) was too boring he thought.
10	No	He wants to smell the perfume before he buys it and besides that after seeing these commercials he will only remember the songs and not the brand of the perfume

11	Yes	If he had to choose based on the advertisement he would choose for Shalimar because it was more appealing to him. As we look at the answers he gave for the explanation of commercial, he thinks the woman is represented in a seductive way and the perfume will give her the attractive feeling and feeling great in her own skin.
12	No	He wants to smell the perfume first and based on these commercials he would probably not buy it. In both ads he thinks the woman is visualized in the wrong way, as an object.
13	No	This respondent did not give us any information. He only responded okay to every question and boring.
14	No	Based on these advertisements he would not buy them. But it could be that he forget about these advertisements in a month and will buy it because someone asks for it.
15	No	He would not buy them based on the advertisements. He did not get one of the ideas of both ads.
16	No	After seeing these two ads, he would not buy these specifically perfumes at all anymore. If we look at the explanation of both ads, Shalimar is sexist towards women and in Classic the woman became the predator.
17	No	The reason why he does not wants to buy the perfume is because he does not like Jean-Paul Gaultier. For the rest he thinks these are interesting choice of ads and as long as the woman is fine with the way of visualizing her he has no problems with it.
18	No	Both ads are sexualized. Shalimar is about the object of pleasure and Classic is about pushing to people towards each other which makes it stereotypical.

19	No	This respondent is not negative about one of the ads. The first one of Guerlain is a basic perfume ad for him and the one of Jean-Paul Gaultier has a confident woman who is just like the rest. It is not clear why this respondent does not want to buy this product.
20	Yes	The Classic one, he would give it to his girlfriend. To an other relationship would be inappropriate because of the shape of the bottle. In the commercial he sees the woman as a powerful, bossy, standing on a pedestal woman.
21	Yes	Based on the ads he would buy it, but he did not choose which one. Both commercials are different for this respondent, one focuses on the body and the other one focuses more on the character representations.
22	No	Why he does not want to buy it is not clear. The first commercial of Shalimar is disturbing because the woman looks like she is easy going. The second commercial gives the idea that men wants to create women but that women has also something to say.
23	Yes	He is not a fan of the perfume industry but he does like the way the woman is represented in the second ad of Jean Paul Gaultier, so he would prefer to buy this perfume for his girlfriend.
24	No	It is possible that he would buy one of these perfumes but he does not think this is related to the commercials. If he would buy one of these perfumes it would be for his girlfriend.
25	No	He does not really has a reason for this, just that he does not buy perfume for a woman at all.

26	No	He does not trust a commercial for buying a perfume.
27	No	He does not buy a perfume for a woman because he said that he has a bad taste in choosing one.
28	No	He would not buy them because he do not like one of them, because he knows the smell. In the first ad the woman is more an object and in the second ad the equality is more visible.
29	Yes	The reason because of this was that the women in the commercials were appealing to him. Only for his girlfriend, he thinks it would be weird to buy it for his mother after seeing these commercials.
30	No	He would not buy it for a woman because he is gay.
31	No	He is not affected by a commercial, he prefers to go to stores to smell these perfumes.
32	No	He first wants to smell the perfume before he buys it, but he will definitely remind the second ad and maybe he will try this one in the store because of that.

A4

George's analysis

As previously mentioned, our choice of ads have different approach in attracting the consumers, implicitly different way to picture the women. The contrast between the ads will help determine which approach has the most influence on men when buying a women's perfume.
To better understand the audience, some dimensions from Schrøder's multidimensional model will serve as guide to "*account for the complex processes through which audiences engage, understand, criticize and respond to mass-mediated messages"*(Schrøder 2000,p.254). In this case we will be referring to the chosen perfume ads. The model can successfully be used and put into two perspectives, as will follow.

In the end, as the snowball effect did not have the desired magnitude, we reached 32 answers to our questionnaire which we got from our friends. Within the responses, like in many studies, there are answers which have no connection with what is being asked, therefore, they have not been used. Moreover, unclear, indecisive or irrelevant answer will be left out too. In conformity to what we agreed before within our group, the answers were separated into different groups for each question.
The first interpretation of the multidimensional model can be put in perspective when talking generally about the questionnaire and what it implies. The respondents were not forced or isolated in a control medium to answer the questionnaire, therefore it is important to understand the process. We are aware that the process is much more complex than we know now, and it would be interesting to look deeper into it in a future research. Schrøder's multidimensional model will serve as a basis and even a starting point to it. The first dimension to start the analyses with, is motivation. Schrøder defines motivation as a "*process through which people establish, by drawing simultaneously on the other dimensions of reception, whether a given media message is worth their while."* (Schrøder 2000,p244). We have given the questionnaire to few people to complete and asked them to spread it further. Bound maybe by a social contract, they filled it in and did not spread it further as they felt that the contract has reached its limitations. Despite the fact that we did not intend to do so, involuntarily, we already had an effect on the first respondents' motivation to complete it, due to their 'bound' by this social contract. Even though it sounded promising and it was out some time, the snowball effect did not work and we had to interfere in order to get answers to our questionnaire. We kept asking friends and posted it in different international groups. By doing this, relying on the social

contract, we already influenced their motivation to answer the questionnaire. Some pressure can be identified in some of the short, trashy answers such as "*Okay" or "??"*, where is clear that the answers came as a result from our pressure. We cannot identify to what extent our pressure to complete the questionnaire or the social contract influenced the answers.

The next dimension is related to the understanding, named and described by Schrøder as "*Comprehension* (which) *goes on at the basic level of the sign" (*Schrøder 2000,p245) and "*should therefore be understood as a decoding continuum from complete divergence from to complete correspondence to either the encoders' intended meanings or the readings produced by other recipients"*(Schrøder 2000,p. 246). In our case we can talk about comprehension on two levels. First level of comprehension is related to the fact that the given task is a questionnaire. Its sign should trigger and understand its meaning and what it involves. After reading the introduction, signs and meanings related to studies should mist their mind and think about their contribution to three student's research project. Comprehension and motivation are strongly related and influenced by one another. The latent level will be picked up later.

Following the two above mentioned steps, defining the position is next in line. Schrøder argues for it as an indication to *"a continuum of attitudinal responses, from acceptance to rejection of the perceived textual position and the various textual elements perceived to make up that position"* (Schrøder 2000,p249). As we still explain the first perspective, the position ,in this case, can be found in the attitude the respondents have towards us, us being somebody asking a favor, the favour we are asking, or toward the identified sign as they complete the questionnaire.

On this note and resuming the discussion started in earlier, keeping in mind the dimensions above explained, the multidimensional model can be identified in among the questionnaire's questions. As a result, briefly, the questions will be matched with the theoretical framework. As both ads have the same questions, they will be mentioned just once. For this section please refer to the bottom of the text. In the beginning of the questionnaires first two sections, the respondents have to make sese of the ads. It can as well be part of the comprehension level, but that would be found at the border between the conscious and unconscious mind, which is not the focus here. Rather, I would use it a part of the motivation. The respondents can choose to forward or skip parts of the ad, or just do something else while the ad is playing. Following that, they should respond to the first question. The first question is the part where were we are

looking into what sense people attributed to the presented ad by trying to get some information regarding their general comprehension. The second question, despite the fact that it could be attributed to other dimension, it is better anchored as well, in the comprehension dimension. The answers from the second question offers a specific understanding. The first two questions are a complex understanding of respondents' comprehension, offering both a narrow and in-depth perspective. The third question has its anchors in the position dimension. Respondents are invited to express their personal opinion about the previously identified portray, as well, their contentment and dissatisfaction. They reach that by expressing their personal opinion and attitude in relation to the presented, and earlier identified, values of the ad. The first question in the conclusion part, has its anchors in the comprehension part. It makes the respondent enunciate the difference between the two ads. The difference is the result produced from comparing the first two questions in each ad, which are as well part from the comprehension dimension. Position is identified in the second question from the conclusion section, where respondents have to give their opinion on whether they would buy the perfume or not. To some degree, the discrimination dimension can be as well attributed to the second question in the conclusion, if respondents would strongly have better enunciate their choices. As well, discrimination constitutes a small role in the position and influence the other dimensions too, but because it will change the focus of the project, it hasn't been used but considered for future investigation.

Taking from where I left it earlier about dividing the answers, I cannot clearly say that there are certain groups or tags which should be attributed to the answers, but it is a general trend it can be identified. The groups will be shortly presented in the following lines. As well, for this part I will be as referring to the table below for all the answers and bottom of the text for the groups division. I find the groups division as being simple and logical. The first group corresponding to first question of Guerlain's ad, is based on the answers which had the impression that the perfume has some kind of magical powers or control over the women in the ad. It is quite easy to see how the meaning was attributed as the perfume and the women are the most predominant elements. The next group subordinate to the first question contains the answers that indicate the fact that the women and the perfume complete each other. The group is formed from answers that see the perfume as a complementary element, to probably any women, which creates the type of women they see or want to see.

For the second question, the answers have been divided again into two categories. Like expected, the answers generally talk about her sexuality. As the answers are very similar, the distinction between the groups is made by a thin line that separates those that remark her sexuality and those that are denouncing, which can be easily crossed at any time. Some respondents find her representation as being within the boundaries of the common sense and saw the beauty in it as both sexual and attractive. On the other hand, there are some respondents that see a little vulgarity in the representation, by attributing specific characteristics.

The third question is the crucial point, where the respondents have to take a stand and assume a position towards the ad and the representation presented in it. The two categories emphasis their position on the subject, namely those that agree with the sexuality and think that is in between the boundaries, those that don't agree and see it vulgar.

Similar to the first ad, the answers for Gaultier's ad have been divided into two groups. The answers from the first question mostly imply the fact that women is represented as something that can be improved or perfectioned in a way or another. The other group is constituted of people that see a connection or a hint between man and women which is built by their sexual desire.

The following question finds again its answers divided into two groups. The distinction between the groups is clear, as one is focused on women's looks and the other one on her attributes taken out from the representation in the ad. The dominant group identifies that the ad emphasises women's power, her attributes and her position. On the other hand, the other group expressed their responses by talking about the woman's look and body in the add.

The third question of Gaultier's ad seems to be the trickiest one to divide in groups. Although it could be divided, similar to how Guerlain's ad third question's answers were divided, into categories that agree or not with the representation, there are not enough answer so support each group. Rather, as you can see from the group division and questionnaire's answer below, the respondents tend to be narrow in their answers or use a counter-argument to create a balance in their answer.

The last part of the questionnaire, despite being the conclusion part, is a confirmation of the earlier results. By explaining in their own words the differences they see in the ad, the

respondents made our work a bit easier. Still, it is difficult to separate the answers into groups. This question helps determining what part of the message has been embedded in respondents' memory. Of course, memory is different from one another, but I assume that the parts that affected them mostly are still to be remembered. As a result, the first group said that the difference is in the amount of clothes the women has in each ad and the way she is used to hint sex. The first ad focuses more on selling sex, while the other ad focused more on selling the product.

The second question in the conclusion section is and easy yes and no question, therefore the groups are divided in the same way. Further, limited by possibility, the answers are attributed to each add alone, in order to highlight the trend. Please see the table below.

Despite the fact that last question was not mandatory in order to complete the questionnaire, it is discussed in the paper. It contributes to establishing connections and trends.

I would like to pause for now the discussion about the responses and look a bit into the messages and hints that come out from the ad. The analyses can be found, of course, in the analyses chapter.

Table 5
Guerlain's ad

	Groups :1 - what perfume does to women / 2 what wearing it will do
	Question : How do you interpret this ad?
	Verry sexual
2	A way to visualize the sensation of the smell
	Not as an perfume ad
	Innapropeiate
	Very sensual
	Yes
	Yes
2	Smelling good makes one more sexually attractive
1	You put parfume on, and you are naked and sexy.
1	A woman is orgasmising because she's used a perfume
1	it's trying to make it's product represent some very important aspects of femininity, and it emphasizes on the idea of making the woman become more appealing and erotic.
2	The company is trying to let the audience think the woman that uses the perfume will be irresistable for men.
	okay

	Jeg synes den får det hele til at være mystisk eller får det til at handle om sex når det egentlig bare er duftevand....
1	I actually don't know what to make out of this. It looks like the woman is getting turned on by her own perfume, which makes it a weird marketing approach.
1	That this perfume is made of some special testosterone, because I can't explain myself how a girl/woman can get so horny with a perfume.
	It’s a naked woman promoting a perfume
2	It portrays the woman as an object of pleasure, and the perfume as something that will help achieve it. The stylistic method is reminiscent of old b&w romantic film.
1	I think it is basic perfume ad. Perfume must be really good because she has to roll naked in her bed
1	This perfume has the power to arouse women
	it is very explicit
1	it is a bit disturbing, but my best taught would be a naked,horny women, being pleased by a perfume, and a man telling her what do to(I am not speaking French)
2	This parfume will make people want you
2	The parfume is going to make you sexy as fuark
	I interpret it as a comercial that focus on selling its product with sex.
	It is an ad for perfume.
	Very imposing
	Result:What perfume does to women - 8 matches/ what wearing it does - 6 matches

	Groups: 1 - talking about sexuality / 2-denouncing it
	Question : How do you think the woman is pictured in this ad?
2	Hot
	it is sugested that it has something to do with the fragrance
2	As an object of lust
2	Naked
1	In a sensual way.
	??
	I think the nudity is too much for a perfume ad
1	Sexual, but not in a bad way, kinda artsy
1	Sexy and not innocent.
1	She's pictured as a woman who's enjoying herself. She is of course pretty and fits the traditional beauty standards for occidental women. She is however alone in the ad, as if the perfume is supposed to be so good that it can even "bewitch" you.
1	She is pictured in a very seductive and sexualized manner
2	As a sexual object.
	okay
2	Jeg synes hun er gjort til et objekt der kun kan være smuk og dufte godt og hun kan nemt manipuleres

1	I presume that the advertisers wanted to make a connection between the perfume and erotic sensation, which is ok, but I think they went a bit far here. The woman is pictured being in a very lustful state and some scenes, if not all, are too much for a perfume ad.
2	In a very sexist way.
	The woman is “sexualized” to appeal more men
2	Overtly sexual representation, seen almost like some kind of trophy.
1	Very sensually
	sensual, attractive, attention freak
2	I don't know what they are talking about in the background, but she looks like she can't wait to be with him
2	slutty, easy going, erotic and with nice shapes I might add
2	She is pictured like an object
	As a hot woman?...
1	The woman is pictured as a sexual symbol and very flirtatious.
1	Sexual.
	Exposed
	Result : Talking about her sexuality - 9 matches / Denouncing it 9 matches

	Groups : 1-agree with sexuality / 2-don't agree
	Question : What do you think of the way the woman is pictured?
1	It's fine
1	Sexualized
	No opinion
2	Innapropriate
1	Interesting way, a good one for a parfume
	??
2	I don't like all the nudity in it
	Very standart perfume, coffe, etc add way
1	I think the concept is a little wierd, but makes sense from showing the erotical perspective of using parfume.
1	Despite not having heteresexual references, the woman is still very sexualised.
1	I think that the way she is pictured makes the perfume become very appealing for women, because of the idea of it being able to make you feel attractive and great in your own skin.
2	Wrong, because it's not correct to objectify people.
	okay
2	Jeg synes ikke det er en god måde at fremstille kvinder på. Parfumereklamer er generelt ikke gode til at fremstille mænd og kvinder lige. Kvinder er altid mystiske og sexede og mænd er altid stærke. Alt sammen pga parfumen...
1	I think that the way the woman was pictured is a bad choice. If those scenes were in a movie then it would be a whole new discussion, but for an ad it's controversial at least. However I don't find this ad insulting either, just weird. I also don't speak French so I can't have a complete opinion about the ad.
	That it is very sexist.

	I don’t judge, as long as she feels comfortable doing it
	It seems rather basic, too simplistic and stereotypical of perfume ads where people are over sexualized.
1	I dont really have opinion. Basic ad and basic way to picture beautiful woman in perfume ads
1	I believe that it is fine as long as this kind of foreplay happens in private
2	can't deny the fact that she is attractive and sensual, but I think that it doesn't fit very well in nowadays society
1	i know it's wrong of me to think this, but she looks like she wants to be pleased already, like let's get this over with. what i am saying is that she basically want to be used and that's that
2	i dont like the way she is pictured
1	Im a fan
1	I think it makes sence because they are selling perfume, and the use of sexual symbols and images are very common in the perfume commercials.
1	She is pictured sexy, so the women watching the ad would want to buy it, so they would feel more sexy.
2	Kind of irritated that sex sells
	Result : Agree with sexuality - 13 matches/ Don't agree - 7 matches

Table 6

Gaultier’s ad

	Groups : 1 - women can be improved or perfected / 2 - connection between models
	Question : How do you interpret this ad?
	Modern
2	As a perfect picture
2	As kind of a love story
	Weight problematic
	Nonconformist
	Wierd
1	It is almost like the man decides the the way woman are. Coming out of the procuction line.. Controlled by the man
	I dont know, pretty bad add, dont understand it, but it still try to do something fancy with machines and stuff. Also why sailor outfits kinda random for a perfume add. Honestly Very gay
	The ad shows by using this parfume brand you will be like all other men or women. Be part of the sheepheard.
2	Two people meet in a woman-dressing factory and ends in a release of perfume, which for me, looks like a metaphor for sex.
2	I think that this advertisment wants to send the message of manufactured attraction.
	There is an attempt to empower woman, however, it's still a base line they should follow.
	Boring

1	At man skal være en slank smuk kvinde for at de smukke mænd kan lide en og hvis man ikke er tynd nok så skal man snørres ind i et korset.... Der er ikke plads til diversitet
	I didn't get this one
	Sorry, I'm completely speechless. This advertisement is completely a nonsense. I've never watched an ad 3 times. I did it for this one and I still can not find a sense...
1	A factory that tries to create the “perfect man and woman
1	It's the typical story in ads like these where the women are made to appear like a temptation for men who see them with desire.
1	Much more interesting than the first one. I got the feeling that men want all woman to be made from the same mold
1	it's similar to build a bear - except here you build a woman
	if women were to work in factories, what their job should be, give orders
1	looks like men would like to create women as they like, but women have something to say as well
2	this parfume will make you irresistable
	I dont quite get it
	It’s a perfume commercial about a factory, where beautiful people makes perfume.
	Different.
	The people behind this have done more to make a good commercial
	Result : Women can be improved or perfected - 7 matches / Connection between models 5 matches

	Groups : 1 - attributes from the ad / 2 - her looks
	Question : How do you think the woman is pictured in this ad?
2	Like a haute couture model
2	Equally sexualized as the men in the ad
2	Just as a women
2	Skinny
2	Like a diva
	Sexist
1	As an object
1	Like she should watch out for a sexual harrasment sued.
1	Like stereo typical topmodel, with a little bit of sassyness.
1	She's pictured as a pretty woman coming from the crowd but stands out due to her using the perfume(manning the machine) and ends with the man.
1	She's shown in a very modern setting so to say, with what I believe is an emphasis on the issue of gender equality, aiming to portray her as being empowered.
2	As if they must follow a line about how they should look like.
	okay
	Hun er opstillet så mændene kan beundre/dømme hende
	Can't say
1	The woman has a free will and can become a predator too, not only a prey.
2	As a very sensual woman

1	As a factory item of some sort, with both the men and the women being produced as objects of desire, irresistible to each other, pushing stereotypes of each gender
1	She is okay with the fact that she is like everyone else. In this ad woman is confident
1	she looks powerful, maybe a bit bossy and standing on a pedestal
1	strong and powerful
	nothing special, with a hint of idealistic
1	The wamon is equal to the man in this ad
1	As strong and in charge
1	She is pictured as in control, but still very feminin and beautiful.
2	Attractive.
	As a part of the commercial to spice it up a little but not to be the center
	Result : Attributes from the ad -13 matches/ Her looks - 8 matches

	Groups : 1- agree /2-disagree /0 -neutral
	Question : What do you think of the way the woman is pictured?
1	Pretty fine
1	As something that is produced by a machine
1	Its okay by me
0	Skinny, not fat
0	Don’t know ..
	Disturbing
2	In this ad the woman represents all the stereotypes associated with being a woman. I Don't like it.
2	Dont like it very much, but that is very likely bc the add is bad
2	Very boring and upersonal, almost like a mass produced robot.
0	Again, sex sells. An average looking woman would not be used.
2	I personally think that the shifting gender roles idea was a bad idea in the way it was used and it has made the woman seem more cocky than anything else.
0	Even though it "tries" to empower woman, it's still used as an object.
0	there was also men in the add
0	Det er igen de stærke mænd og de smukke kvinder
	Can't say
0	Differently from the previous ad, they introduced an opposite sexisme, where women are the strong sex and are on the same level as men.
0	Okay, as long as she feels comfortable doing it
2	I think its in bad taste, or at the very least too cliche.
0	It is good to be confident but not to pursue being like everyone else
0	they are following the trends
0	it seems that for a moment there's a change of roles between man and women. It's nice and funny in the same time, I mean the way she whistles them and slaps him in the end, for sure you don't see that very often happing
0	it's not something that is unusual
1	i like the equality in this ad
0	Its pretty Nice

1	It makes sence because it will commune with the customers inner wishes and make them want to be like them.
0	She wants attention, and the perfume gives her that.
0	I like that they aren't the center and more focus is on the product
	Result : Agree - 5matches /Disagree- 5 matches /Neutral - 15

Table 7
Conclusion

	Groups : 1-Different in amount of clothes and sexual hints / 2- selling the product
	Question : In your opinion, what are the differences between these two ads?
1	The first add is sensual. The second add is more like haute couture
2	One is about just women and women is about both
2	One is not really a parfum ad but more focussed on the woman where the other is more a normal parfume ad for me
1	Both adds are pretty innadecvate
2	Sensuality and the approach of the ad to present a parfume
	Different approach
1	I would say even tho they are very different they pass the same idea. Woman emancipation doesn't come from either showing your body or embrace the stereotypes associated with being feminine
	One very classic add, and the second trives to hard to be the Coca-Cola machines add
1	-The first one focuses on the female body and women as the audience. -The second one focuses on the female and male relationship. With the women as audience, but tries to inspire them to buy the counterpart parfume for their male partner.
2	In the first one, the ad seems to suggest that the perfume can be also enjoyed by the one wearing it, while the other suggest a more "mating" message.
1	For me it's basically as easy as new/old ideals. The first one is based of the perfect woman, very pretty and with a perfect body that should be "conquered" by a man, while the second one has it's emphasis on women not being restricted by the old ideals, with them having the opportunity to be the ones that conquer the men.
1	In the first, the women is completly objectify, in the second, there is an attempt to empower them, but still is suggesting an stereotype.
	there was men in the one ad
1	Jeg synes ikke jeg ser den store forskel. Kvinden er muligvis mere frigjort i den første reklame men ellers ikke
2	Both of them tried to make a connection between the perfume and erotic desire, but I didn't understand the second one.
1	In the first one the woman is a luxury object, whereas in the second one men and women are on the same level.
	One is more centered in woman and the other exposes both
1	The second one focuses more on stereotypes of both men and women, and also goes down a more "artificial" road than the more "pure sensation" aesthetics of the first.

1	In second ad woman is pictured more controlling than in the first
2	the have completely opposite approach, but maybe that is because they are different type of fragrances
1	they focus on different things about the women, one focuses only on the body and the second one seems to have character representations too
2	i think that the first one is only about the body, as for the second one, it seems to me that the perfume is strongly linked to your attitude
1	it is clear to see that one is only a womens parfume, and the other is for both a parfume for men and women. They are pictured equal in the secon one, and the woman is more like an object in the first one.
	Lots of differences
1	The first is only about sex and the second is also about control and is a commercial for both men and women.
	There isn't much going on in the first ad. In the second ad there is.
2	The first was selling the woman whereas the other was selling the product
	Result : Difference in ammount of clothes and sexual hints - 13 matches/ Selling the product 8 - matches

	Groups : 1-yes / 2-no / 0- not based on the ad
	Question : Would you consider buying one of these perfumes for a woman? Why?
1	Yes, the second one. I think it looks a bit high end, classy.
1	Sure the quality seems high, and the adds are of high production value
1	Yes if she wants that parfum then yes
1	Yes
0	It’s not the ad that makes you buy the parfume, it’s the smell.
2	No coz ads were disturbing
2	No. I don't think the brand gets what it is to be a woman
0	Nope, i would never buy a product like that based on an add. All about dat smell
	Not really, would never gift parfume to a person.
0	No. I cannot smell a perfume through tv and, being honest, I would most likely only remember the song and not the brand. Should I have to buy a perfume, I'd go to the store and smell them.
1	If I had to make a choice based solely on the advertisements, I would go for the first one just because the ideas that it represented are more appealing to me personally.
2	I would need to smell them first, but based on the add, probably not.
	no?
0	Jeg ville ikke købe parfumerne nu hvor jeg har set reklamerne, men det er af princip. Hvis jeg skalkøbe en parfume om en måned har jeg sikkert glemt hvilken parfume de reklamerede for og så dufter jeg mig nok frem til hvad jeg bedst kan lide/hvad jeg tror folk kan lide.
0	If I did it wouldn't be cause of the ads.
2	No. I don't like perfumes, and after seeing these ad I think I'll never buy these two specifically.
	No, because I don’t like JP Gaultier
0	Probably not, but less so because of the content.
	Probably not

	if they are not too pricey, yes
1	based on the ads, yes.based on how they actually smell I don't know
	i don't think so
2	no i would not, i know them both and dont really like them.
1	Yes, because the women were hot
	No, im gay.
2	No, perfume ads don't really affect me. I'd rather just go out and buy a perfume in a store for perfumes.
2	I would definitely remember the second one for the effort put into it and mabie try it at the store, but would only buy it if the smell of the perfume appealed to me
	Result : Yes- matches 7 / No- matches 7 / Not based on the ad - 6 matches

	Groups : 1 -girlfiend / 2-other
	Question : If so, who would you offer it to (mother, sister, friend, girlfriend, mistress...)?
1	Girlfriend
1	Girlfriend
	Just like the previous question of its something the person wants then yes
2	Mistress
	No
1	Gf, but no
1	Girlfriend or mistress? But not really.
1	Girlfriend
2	the only people i bring gifts are my mistress'
	Jeg ville ikke give dem til nogen.
	Depends on the smell
1	Usually, I never buy something because of an advertisement. Anyway, it depends on their aroma... Maybe a girlfriend, if I had one. Maybe a sister, if I had one... It depends on the fragrance.
1	the second perfume I think it would be appropriate to give only to my girlfriend because of the bottle
1	apart from girlfriend I think I would go with something more neutral
	no, look above.
1	Girlfriend. Don’t want to think of my mother that way...
	If i am going to buy a perfume it would normally be for my mother for christmas or someone else.
	Depends on the smell of the perfume when i try it at the store
	Result : Girlfriend - 9 matches / Other - 2 matches

A5

Notes from overall analysis

- First question Astrid: sensuality & power of smell → women comparing to the power of how they smell
- First question George: perfume does for women and what wearing the perfume would do with the women
- First question Mare: focused on sexual way of selling and focused on remarkable answers namely standard perfume ad and the voice-over was disturbing
- Second question Astrid: sexualization and objectification: hot, object of lust, too much. Others: beautiful, arty, pretty, fits beauty standards. Neutral: no opinion
- Second question George: Sexualty in the way it is attractive, people pointing fingers / denouncing
- Second question Mare: visualizing in a sexual way and traditional beauty
- Third question Astrid: acceptable, unacceptable and neutral.
- Third question George: supporting, being against the representation
- Third question Mare: majority did not like the way women was pictured because it was too sexualized, too much nudity and objectification of the body. Movie and commercial comparison
- Fourth question Astrid: objectifying women, different, classic. Problem about the weight, men controlling women, manufacturing women all for objectifying. Different; modern, weird, attempt to empower women, nonsense. Classic: perfect picture, love story, fancy, boring, metaphor of sex
- Fourth question George: women being an object that can be improved or perfected, relationship and sex illusion between the characters
- Fourth question Mare: many people did not get the message of the ad: "I had to watch it 3 times", "if you use the perfume you're the same as the other boys and girls" ''weight problem''
- Fifth question Astrid: own independent individuals (sassy, empowered, free will, predator, (em)powered) and stereotypes (sexualized, skinny, objects, used as selling argument, desire for men like to get), neutral and other (sexual harassers)
- Fifth question George: women's' look (body and characteristics), character traits (power, bossy, trying to impose)

- Fifth question Mare: women pictured as being a predator, sexist and sexual harasser were outstanding (cockier). It is in conflict with the ones believe that it shows equality (powerful, confident strong,). Mare focused on the difference between categories. Most of them saw her as model or a normal person.
- Sixth question Astrid: acceptable (same level as mine, equality), unacceptable (sexual harassers, cocky, humiliating both sexes), others (disturbing but not shocking as the first one, weird and new way of visualizing)
- Sixth question George: those that agree or not with the physical features or power displays , but mostly were restrained with their words.
- Sixth question Mare: exactly the same as Astrid
- Seventh question Astrid: women - majority (sensual vs haute couture, classic vs different weird, female body vs relationship men and women, being conquered vs conquering), equality (men were included, more equal), two people had the answer: both ads are inadequate and had the same idea behind
- Seventh question George: selling sex only and selling a perfume
- Seventh question Mare: body of women / attitude and empowering "both ads were about women emancipation" "old/new values"
- Eighth question Astrid: none of the perfume, big brick the smell -- not smell not buying it. Other reason: misrepresented women and disturbing ads. People who chose the first one: girlfriend feel good and appealing. Second ad: high end and classy, better representation women. None of them, both of them, Guerlain, Jean-Paul Gaultier
- Eighth question George: depending on the perfume, they would or not buy one of the perfumes
- Eighth question Mare: Only 8 convinced, 4 have a clear opinion, 2 wanted Shalimar (appealing, suit a relationship with gf), 2 for Classique for a gf (high-end and classy), 3 really enthusiastic (both commercials), 1 (was negative but still wanted to buy it for a mistress), 24 respondents were not convinced by the commercials because they wanted to smell or it was a wrong way of visualizing.
- Ninth question Astrid: Girlfriends, 2 or 3 weird answers for family members (aunt, grandmother, sister)
- Ninth question George: girlfriend
- Ninth question Mare: Girlfriend and mistresses

A6

Pilot questionnaire and answers

Perfume commercials

Hi! We are a group of students working on a research project, and we need your help for that.

Before answering, please note that we are only interested in answers from men aged 18 - 30 years old.

We would like to have your opinions, feelings and thoughts about 2 perfume commercials. In this questionnaire, you will first watch the commercial and then answer to 3 open questions. Please, answer to these questions in the right order. Feel free to develop your answers as much as you think it is necessary!

Of course, this survey is completely anonymous.

Thank you for your participation, you are helping a lot!

First commercial

Perfume ad n° 1

http://youtube.com/watch?v=c1ccjUEfH2I

1. **In this ad, what attracted you the most?**

2. **How do you understand this ad?**

3. **In what way can you associate this ad with the women in your life?**

Second commercial

Perfume ad n° 2

http://youtube.com/watch?v=BdGs7Sihf_s

4. **In this ad, what attracted you the most?**

5. **How do you understand this ad?**

6. **In what way can you associate this ad with the women in your life?**

Conclusion

2 more questions to sum up what you just watched and you're done!

7. **In what way do these ads show different perspectives?**

8. **Which one of these perfumes would you like to buy for a woman you know?**

Powered by
Google Forms

Perfume commercials

2 responses

First commercial

In this ad, what attracted you the most?

2 responses

The woman in the bed.

Tities 😍

How do you understand this ad?

2 responses

That the woman feels sexy while wearing this perfume.

If I buy this perfume for my girlfriend she will behave like this woman 💁

In what way can you associate this ad with the women in your life?

2 responses

That women feels really good while wearing perfume, and like in this ad, even sexy.

None

Second commercial

In this ad, what attracted you the most?

2 responses

The blond woman with strong red lipstick.

The concept of the add

How do you understand this ad?

2 responses

This ad is colorful, shows that its a perfume production, but with men looking towards the beautifull women. Although i dont see a connection between the women/men and the perfume.

They try to show that they put a lot of effort creating this perfume, especially for couples

In what way can you associate this ad with the women in your life?

2 responses

Besides the way the people look at each other, I find it hard to associate it with women in real life. But maybe women feels more confident wearing the perfume, and the men have more intrest in the women.

None

Conclusion

In what way do these ads show different perspectives?

1 response

The first ad is very simple but sexual, there is a strong connection between the sexyness and the perfume. The other one is a lot more colorful, happy but and shows the perfume a lot more. Not so sexual though.

Which one of these perfumes would you like to buy for a woman you know?

2 responses

Probably the first one, because i think the woman would appreciate it most

First one for a women that I am attracted to, the other one for a friend.

This content is neither created nor endorsed by Google. Report Abuse - Terms of Service

Google Forms

A7

Questionnaire and answers (English)

Perfume ads

Hi! We are a group of students working on a research project and we need your help for that.

Before answering, please note that we are only interested in answers from men aged 18 - 30 years old. If you are not a part of this group, and you are still interested in filling it in, please state your gender and age in the comment section below.

We would like to have your opinions, feelings and thoughts about 2 perfume commercials. Feel free to develop your answers as much as you think it is necessary! It will only take a few minutes.

Of course, this survey is completely anonymous.

Thank you for your participation, you are helping a lot!

*Required

Skip to question 1.

Perfume ad n° 1

First of all, watch this ad:

http://youtube.com/watch?v=c1ccjUEfH2I

1. **How do you interpret this ad?** *

2. **How do you think the woman is pictured in this ad?** *

3. **What do you think of the way the woman is pictured?** *

Skip to question 4.

Perfume ad n° 2

Here is the second ad:

http://youtube.com/watch?v=BdGs7Sihf_s

4. **How do you interpret this ad?** *

5. **How do you think the woman is pictured in this ad?** *

6. **What do you think of the way the woman is pictured?** *

Skip to question 7.

Conclusion

7. **In your opinion, what are the differences between these two ads?** *

8. **Would you consider buying one of these perfumes for a woman? Why?** *

9. **If so, who would you offer it to (mother, sister, friend, girlfriend, mistress...)?**

10. **Do you have any comments?**

Powered by
Google Forms

The answers are avaialable and can be downloaded via the following link: https://docs.google.com/forms/d/17DReyiyi06ZxsxSPdyHoQbBnlvSs3M94dkz4pM4cVvA/edit?usp=sharing

Respondent	1. How do you interpret this ad?
1	Verry sexual
2	A way to visualize the sensation of the smell
3	Not as an perfume ad
4	Innapropeiate
5	Very sensual
6	Yes
7	Yes
8	Smelling good makes one more sexually attractive
9	You put parfume on, and you are naked and sexy.
10	A woman is orgasmising because she's used a perfume
11	it's trying to make it's product represent some very important aspects of femininity, and it emphasizes on the idea of making the woman become more appealing and erotic.
12	The company is trying to let the audience think the woman that uses the perfume will be irresistable for men.
13	okay
14	Jeg synes den får det hele til at være mystisk eller får det til at handle om sex når det egentlig bare er duftevand....
15	I actually don't know what to make out of this. It looks like the woman is getting turned on by her own perfume, which makes it a weird marketing approach.
16	That this perfume is made of some special testosterone, because I can't explain myself how a girl/woman can get so horny with a perfume.
17	It’s a naked woman promoting a perfume
18	It portrays the woman as an object of pleasure, and the perfume as something that will help achieve it. The stylistic method is reminiscent of old b&w romantic film.
19	I think it is basic perfume ad. Perfume must be really good because she has to roll naked in her bed
20	This perfume has the power to arouse women
21	it is very explicit
22	it is a bit disturbing, but my best taught would be a naked,horny women, being pleased by a perfume, and a man telling her what do to(I am not speaking French)
23	This parfume will make people want you
24	The parfume is going to make you sexy as fuark
25	I interpret it as a comercial that focus on selling its product with sex.
26	It is an ad for perfume.
27	Very imposing

Respondent	2. How do you think the woman is pictured in this ad?
1	Hot
2	it is sugested that it has something to do with the fragrance
3	As an object of lust
4	Naked
5	In a sensual way.
6	??
7	I think the nudity is too much for a perfume ad
8	Sexual, but not in a bad way, kinda artsy
9	Sexy and not innocent.
10	She's pictured as a woman who's enjoying herself. She is of course pretty and fits the traditional beauty standards for occidental women. She is however alone in the ad, as if the perfume is supposed to be so good that it can even "bewitch" you.
11	She is pictured in a very seductive and sexualized manner
12	As a sexual object.
13	okay
14	Jeg synes hun er gjort til et objekt der kun kan være smuk og dufte godt og hun kan nemt manipuleres
15	I presume that the advertisers wanted to make a connection between the perfume and erotic sensation, which is ok, but I think they went a bit far here. The woman is pictured being in a very lustful state and some scenes, if not all, are too much for a perfume ad.
16	In a very sexist way.
17	The woman is “sexualized” to appeal more men
18	Overtly sexual representation, seen almost like some kind of trophy.
19	Very sensually
20	sensual, attractive, attention freak
21	I don't know what they are talking about in the background, but she looks like she can't wait to be with him
22	slutty, easy going, erotic and with nice shapes I might add
23	She is pictured like an object
24	As a hot woman?...
25	The woman is pictured as a sexual symbol and very flirtatious.
26	Sexual.
27	Exposed

Respondent	3. What do you think of the way the woman is pictured?
1	It's fine
2	Sexualized
3	No opinion
4	Innapropriate
5	Interesting way, a good one for a parfume
6	??
7	I don't like all the nudity in it
8	Very standart perfume, coffe, etc add way
9	I think the concept is a little wierd, but makes sense from showing the erotical perspective of using parfume.
10	Despite not having heteresexual references, the woman is still very sexualised.
11	I think that the way she is pictured makes the perfume become very appealing for women, because of the idea of it being able to make you feel attractive and great in your own skin.
12	Wrong, because it's not correct to objectify people.
13	okay
14	Jeg synes ikke det er en god måde at fremstille kvinder på. Parfumereklamer er generelt ikke gode til at fremstille mænd og kvinder lige. Kvinder er altid mystiske og sexede og mænd er altid stærke. Alt sammen pga parfumen...
15	I think that the way the woman was pictured is a bad choice. If those scenes were in a movie then it would be a whole new discussion, but for an ad it's controversial at least. However I don't find this ad insulting either, just weird. I also don't speak French so I can't have a complete opinion about the ad.
16	That it is very sexist.
17	I don’t judge, as long as she feels comfortable doing it
18	It seems rather basic, too simplistic and stereotypical of perfume ads where people are over sexualized.
19	I dont really have opinion. Basic ad and basic way to picture beautiful woman in perfume ads
20	I believe that it is fine as long as this kind of foreplay happens in private
21	can't deny the fact that she is attractive and sensual, but I think that it doesn't fit very well in nowadays society
22	i know it's wrong of me to think this, but she looks like she wants to be pleased already, like let's get this over with. what i am saying is that she basically want to be used and that's that
23	i dont like the way she is pictured
24	Im a fan
25	I think it makes sence because they are selling perfume, and the use of sexual symbols and images are very common in the perfume commercials.
26	She is pictured sexy, so the women watching the ad would want to buy it, so they would feel more sexy.
27	Kind of irritated that sex sells

Respondent	4. How do you interpret this ad?
1	Modern
2	As a perfect picture
3	As kind of a love story
4	Weight problematic
5	Nonconformist
6	Wierd
7	It is almost like the man decides the the way woman are. Coming out of the procuction line.. Controlled by the man
8	I dont know, pretty bad add, dont understand it, but it still try to do something fancy with machines and stuff. Also why sailor outfits kinda random for a perfume add. Honestly Very gay
9	The ad shows by using this parfume brand you will be like all other men or women. Be part of the sheepheard.
10	Two people meet in a woman-dressing factory and ends in a release of perfume, which for me, looks like a metaphor for sex.
11	I think that this advertisment wants to send the message of manufactured attraction.
12	There is an attempt to empower woman, however, it's still a base line they should follow.
13	Boring
14	At man skal være en slank smuk kvinde for at de smukke mænd kan lide en og hvis man ikke er tynd nok så skal man snørres ind i et korset.... Der er ikke plads til diversitet
15	I didn't get this one
16	Sorry, I'm completely speechless. This advertisement is completely a nonsense. I've never watched an ad 3 times. I did it for this one and I still can not find a sense...
17	A factory that tries to create the “perfect man and woman
18	It's the typical story in ads like these where the women are made to appear like a temptation for men who see them with desire.
19	Much more interesting than the first one. I got the feeling that men want all woman to be made from the same mold
20	it's similar to build a bear - except here you build a woman
21	if women were to work in factories, what their job should be, give orders
22	looks like men would like to create women as they like, but women have something to say as well
23	this parfume will make you irresistable
24	I dont quite get it
25	It’s a perfume commercial about a factory, where beautiful people makes perfume.
26	Different.
27	The people behind this have done more to make a good commercial

Respondent	5. How do you think the woman is pictured in this ad?
1	Like a haute couture model
2	Equally sexualized as the men in the ad
3	Just as a women
4	Skinny
5	Like a diva
6	Sexist
7	As an object
8	Like she should watch out for a sexual harrasment sued.
9	Like stereo typical topmodel, with a little bit of sassyness.
10	She's pictured as a pretty woman coming from the crowd but stands out due to her using the perfume(manning the machine) and ends with the man.
11	She's shown in a very modern setting so to say, with what I believe is an emphasis on the issue of gender equality, aiming to portray her as being empowered.
12	As if they must follow a line about how they should look like.
13	okay
14	Hun er opstillet så mændene kan beundre/dømme hende
15	Can't say
16	The woman has a free will and can become a predator too, not only a prey.
17	As a very sensual woman
18	As a factory item of some sort, with both the men and the women being produced as objects of desire, irresistible to each other, pushing stereotypes of each gender
19	She is okay with the fact that she is like everyone else. In this ad woman is confident
20	she looks powerful, maybe a bit bossy and standing on a pedestal
21	strong and powerful
22	nothing special, with a hint of idealistic
23	The wamon is equal to the man in this ad
24	As strong and in charge
25	She is pictured as in control, but still very feminin and beautiful.
26	Attractive.
27	As a part of the commercial to spice it up a little but not to be the center

Respondent	6. What do you think of the way the woman is pictured?
1	Pretty fine
2	As something that is produced by a machine
3	Its okay by me
4	Skinny, not fat
5	Don’t know ..
6	Disturbing
7	In this ad the woman represents all the stereotypes associated with being a woman. I Don't like it.
8	Dont like it very much, but that is very likely bc the add is bad
9	Very boring and upersonal, almost like a mass produced robot.
10	Again, sex sells. An average looking woman would not be used.
11	I personally think that the shifting gender roles idea was a bad idea in the way it was used and it has made the woman seem more cocky than anything else.
12	Even though it "tries" to empower woman, it's still used as an object.
13	there was also men in the add
14	Det er igen de stærke mænd og de smukke kvinder
15	Can't say
16	Differently from the previous ad, they introduced an opposite sexisme, where women are the strong sex and are on the same level as men.
17	Okay, as long as she feels comfortable doing it
18	I think its in bad taste, or at the very least too cliche.
19	It is good to be confident but not to pursue being like everyone else
20	they are following the trends
21	it seems that for a moment there's a change of roles between man and women. It's nice and funny in the same time, I mean the way she whistles them and slaps him in the end, for sure you don't see that very often happing
22	it's not something that is unusual
23	i like the equality in this ad
24	Its pretty Nice
25	It makes sence because it will commune with the customers inner wishes and make them want to be like them.
26	She wants attention, and the perfume gives her that.
27	I like that they aren't the center and more focus is on the product

Respondent	7. In your opinion, what are the differences between these two ads?
1	The first add is sensual. The second add is more like haute couture
2	One is about just women and women is about both
3	One is not really a parfum ad but more focussed on the woman where the other is more a normal parfume ad for me
4	Both adds are pretty innadecvate
5	Sensuality and the approach of the ad to present a parfume
6	Different approach
7	I would say even tho they are very different they pass the same idea. Woman emancipation doesn't come from either showing your body or embrace the stereotypes associated with being feminine
8	One very classic add, and the second trives to hard to be the Coca-Cola machines add
9	-The first one focuses on the female body and women as the audience. -The second one focuses on the female and male relationship. With the women as audience, but tries to inspire them to buy the counterpart parfume for their male partner.
10	In the first one, the ad seems to suggest that the perfume can be also enjoyed by the one wearing it, while the other suggest a more "mating" message.
11	For me it's basically as easy as new/old ideals. The first one is based of the perfect woman, very pretty and with a perfect body that should be "conquered" by a man, while the second one has it's emphasis on women not being restricted by the old ideals, with them having the opportunity to be the ones that conquer the men.
12	In the first, the women is completly objectify, in the second, there is an attempt to empower them, but still is suggesting an stereotype.
13	there was men in the one ad
14	Jeg synes ikke jeg ser den store forskel. Kvinden er muligvis mere frigjort i den første reklame men ellers ikke
15	Both of them tried to make a connection between the perfume and erotic desire, but I didn't understand the second one.
16	In the first one the woman is a luxury object, whereas in the second one men and women are on the same level.
17	One is more centered in woman and the other exposes both
18	The second one focuses more on stereotypes of both men and women, and also goes down a more "artificial" road than the more "pure sensation" aesthetics of the first.
19	In second ad woman is pictured more controlling than in the first
20	the have completely opposite approach, but maybe that is because they are different type of fragrances
21	they focus on different things about the women, one focuses only on the body and the second one seems to have character representations too
22	i think that the first one is only about the body, as for the second one, it seems to me that the perfume is strongly linked to your attitude
23	it is clear to see that one is only a womens parfume, and the other is for both a parfume for men and women. They are pictured equal in the secon one, and the woman is more like an object in the first one.
24	Lots of differences
25	The first is only about sex and the second is also about control and is a commercial for both men and women.
26	There isn't much going on in the first ad. In the second ad there is.
27	The first was selling the woman whereas the other was selling the product

Respondent	8. Would you consider buying one of these perfumes for a woman? Why?
1	Yes, the second one. I think it looks a bit high end, classy.
2	Sure the quality seems high, and the adds are of high production value
3	Yes if she wants that parfum then yes
4	Yes
5	It’s not the ad that makes you buy the parfume, it’s the smell.
6	No coz ads were disturbing
7	No. I don't think the brand gets what it is to be a woman
8	Nope, i would never buy a product like that based on an add. All about dat smell
9	Not really, would never gift parfume to a person.
10	No. I cannot smell a perfume through tv and, being honest, I would most likely only remember the song and not the brand. Should I have to buy a perfume, I'd go to the store and smell them.
11	If I had to make a choice based solely on the advertisements, I would go for the first one just because the ideas that it represented are more appealing to me personally.
12	I would need to smell them first, but based on the add, probably not.
13	no?
14	Jeg ville ikke købe parfumerne nu hvor jeg har set reklamerne, men det er af princip. Hvis jeg skalkøbe en parfume om en måned har jeg sikkert glemt hvilken parfume de reklamerede for og så dufter jeg mig nok frem til hvad jeg bedst kan lide/hvad jeg tror folk kan lide.
15	If I did it wouldn't be cause of the ads.
16	No. I don't like perfumes, and after seeing these ad I think I'll never buy these two specifically.
17	No, because I don’t like JP Gaultier
18	Probably not, but less so because of the content.
19	Probably not
20	if they are not too pricey, yes
21	based on the ads, yes.based on how they actually smell I don't know
22	i don't think so
23	no i would not, i know them both and dont really like them.
24	Yes, because the women were hot
25	No, im gay.
26	No, perfume ads don't really affect me. I'd rather just go out and buy a perfume in a store for perfumes.
27	I would definitely remember the second one for the effort put into it and mabie try it at the store, but would only buy it if the smell of the perfume appealed to me

Respondent	9. If so, who would you offer it to (mother, sister, friend, girlfriend, mistress...)?
1	Girlfriend
2	Girlfriend
3	Just like the previous question of its something the person wants then yes
4	Mistress
5	
6	No
7	
8	Gf, but no
9	Girlfriend or mistress? But not really.
10	
11	Girlfriend
12	
13	the only people i bring gifts are my mistress'
14	Jeg ville ikke give dem til nogen.
15	Depends on the smell
16	Usually, I never buy something because of an advertisement. Anyway, it depends on their aroma... Maybe a girlfriend, if I had one. Maybe a sister, if I had one... It depends on the fragrance.
17	
18	
19	
20	the second perfume I think it would be appropriate to give only to my girlfriend because of the bottle
21	apart from girlfriend I think I would go with something more neutral
22	
23	no, look above.
24	Girlfriend. Don’t want to think of my mother that way...
25	
26	If i am going to buy a perfume it would normally be for my mother for christmas or someone else.
27	Depends on the smell of the perfume when i try it at the store

Respondent	10. Do you have any comments?
1	Nop.
2	If the second one is more recent, this might be a shift in the mindset of ad makers.
3	No
4	Porn
5	Nope
6	
7	
8	Plenty, how long do you have
9	Nope, good luck!
10	
11	
12	
13	svagt spørgeskema, i kunne godt have fundet på nogle mere dybdegående og gravende spørgsmål til jeres research
14	Jeg synes der er en generel tendens indenfor parfumereklamer, som jeg egnetlig er ret træt af. Kvindeparfumer skal altid være et eller andet artsy fis og så en kvindestemme der hvisker parfumenavnet meget sensuelt til sidst. Mandeparfumerne reklameres altid med flotte, stærke mænd. Der er generelt ikke meget diversitet og jeg kan ikke identificere mig med nogen af dem.
15	
16	
17	Interesting choice of ads!
18	
19	
20	
21	
22	
23	at some point kind of difficult to answer you can interperet the questions multiple ways
24	
25	
26	Nah
27	Mabie try and switch the commercials around next time, at least for me the second was the most appealing and would be more interested in finishing the survey if they were swamped around

A8

Questionnaire and answers (French)

Les publicités de parfum

Salut ! Nous sommes un groupe d'étudiants travaillant sur un projet de recherche, et nous avons besoin de votre aide pour le mener à bien.

Avant de répondre, il est important de préciser que nous ne pourrons prendre en compte que les réponses d'hommes ayant entre 18 et 30 ans. Cependant, si vous ne faites pas partie de cette population mais que vous souhaitez répondre tout de même, précisez s'il-vous-plaît votre genre et votre âge dans la section "commentaires" à la fin de l'étude.

Dans cette étude, nous aimerions simplement avoir votre opinion, vos impressions et vos pensées concernant deux publicités de parfum. Vous êtes tout à fait libre de développer vos réponses autant qu'il vous plaira ! Cette étude ne devrait pas vous prendre plus de quelques minutes.

Bien sûr, vos réponses sont anonymes.

Merci de votre participation, vous nous aidez beaucoup !

*Required

Skip to question 1.

Publicité n° 1

Avant tout, regardez cette publicité :

http://youtube.com/watch?v=c1ccjUEfH2I

1. **Comment l'interprétez-vous ?** *

2. **Comment pensez-vous que la femme de la publicité est représentée ?** *

3. **Que pensez-vous de cette représentation ?** *

Skip to question 4.

Publicité n° 2

Et voici la seconde publicité :

http://youtube.com/watch?v=BdGs7Sihf_s

4. **Comment l'interprétez-vous ?** *

5. **Comment pensez-vous que les femmes de la publicité sont représentées ?** *

6. **Que pensez-vous de cette représentation ?** *

Skip to question 7.

Conclusion

7. **D'après vous, quelles sont les principales différences entre ces deux publicités ?** *

8. **Achèteriez-vous l'un de ces deux parfums pour une femme de votre connaissance ? Pourquoi ?** *

9. **Si oui, à qui offririez-vous ce parfum (mère, sœur, amie, petite copine, maîtresse...) ?**

10. **Un commentaire ? Une remarque ?**

Powered by
Google Forms

Via this link the official answers are available and can be downloaded in excel: https://docs.google.com/forms/d/1YFTgPXov3uNAKQASvRfq2hOUZGFmksp-gJ0qDx2pf-Y/edit?usp=sharing

Respondent	1. Comment l'interprétez-vous ?
1	Publicité très sexualisée, basée sur une représentation du corps de la femme pour vendre. On a une femme qui perd le "contrôle" avec des prises de vue en plongé qui donne une impression d'emprise de l'homme sur la femme. Qui quant à lui n'est pas représenté, nous n'entendons que sa voix.
2	Cette publicité utilise la sensualité de la femme pour vendre son produit. Comme si le produit pourrait donner à la femme une plus grande attractivité.
3	Que le parfum donne chaud a la dame.
4	Exagérée
5	Comme une pub de parfum habituelle

Respondent	2. Comment pensez-vous que la femme de la publicité est représentée ?
1	La femme est représentée comme un objet de désir sexuel et soumise à l'homme.
2	Comme un argument de vente.
3	Comme un objet. Un presentoir pour exposer un produit.
4	De manière sensuelle exagérée
5	Pas fou fou, très sexualisée et dénudée

Respondent	3. Que pensez-vous de cette représentation ?
1	Représentation sexiste, choquante, qui ne devrait plus exister.
2	Je ne la trouve pas abusement sexiste meme si placer la femme en argument de vente devrait être évité.
3	Malaisante.
4	C'est une sexploitation de la femme comme on le voit trop souvent hélas
5	Perso je pense qu’on pourrait s’en passer

Respondent	4. Comment l'interprétez-vous ?
1	Ici, on a un rapport à la séduction plus subtile que pour la publicité précédente.
2	La sensualité masculine et féminine sont utilisé en tant qu'argument de vente.
3	Je sais pas trop. Ça vend un parfum et c'est tout ce que j'ai compris.
4	Mieux que la précédente
5	Pub de parfum pas fou pour l’image de l’homme ou de la femme

Respondent	5. Comment pensez-vous que les femmes de la publicité sont représentées ?

1	La femme est vue comme un objectif à atteindre pour l'homme (donc encore une peu centré sur l'homme) mais il y a un plus grand équilibre des forces entre les deux sexes ou du moins un semblant d'équilibre. Femme vue avec un certain pouvoir, même si il s'agit d'un pouvoir d'attraction renvoyant à un "sujet" sexualisé.
2	Elles ont le contrôle bien qu'elles soient à nouveau un argument de vente.
3	Comme un objet de désir ? Que les hommes essaient d'obtenir.
4	Toujours une certaine forme d'exploitation quand elles sont sur les tapis roulants notamment, mais mieux représentées que la précédente pub
5	C’est un peu mieux qu’avant mais ça reste pas dingue avec l’image de la femme top modèle, fine avec un corsair

Respondent	6. Que pensez-vous de cette représentation ?
1	Moins choquante que pour la publicité précédente mais il reste quelque chose qui me gène dans la représentation de la femme, je ne saurais vraiment pas dire pour quel raison.
2	Je la trouve plus égalitaire.
3	Assez dégradante. Pour les deux sexes.
4	Rien de spécial
5	Pareil qu’avant

Respondent	7. D'après vous, quelles sont les principales différences entre ces deux publicités ?
1	Dans la première publicité on a une femme avec peu de pouvoir, sous emprise et soumise à l'homme. Tandis que dans la seconde, on a une femme avec un certain pouvoir et un plus grand équilibre des forces entre les deux sexes.
2	Elles ne sont ne sont pas traitées de la même manière et l'une d'elle proposent deux produit ce qui ramène une plus grande égalité dans le regard porter sur l'homme et la femme.
3	Plus de monde. De couleur. De sexe différents.
4	La première est beaucoup plus exagérée tandis que la seconde paraît plus soft
5	L’une il y a que l’image de la femme qui est pas ouf dans l’autre c’est tlm au même tariff

Respondent	8. Achèteriez-vous l'un de ces deux parfums pour une femme de votre connaissance ? Pourquoi ?
1	Dans l'idéal non, parce que je ne suis pas un véritable fan de l'industrie du parfum. Mais si je devais en choisir un des deux je choisirais celui représenté dans la seconde publicité, où la femme est à mon sens mieux représenté que dans la première.
2	C'est possible mais je ne pense pas que ce serait en lien avec les deux publicités.
3	Non. Sans trop de raison, si ce n'est que je n'achète pas de parfum.
4	Pas spécialement, je ne me fie pas qu'aux pubs pour acheter un objet il faut le tester, surtout dans le cadre d'un parfum
5	Non, pcq j’ai des mauvais goût en parfum

Respondent	9. Si oui, à qui offririez-vous ce parfum (mère, sœur, amie, petite copine, maîtresse...) ?
1	Le parfum reste pour moi quelque chose qui est très imprégné par la séduction, donc je ne me vois pas offrir de parfum à quelqu'un d'autre qu'à ma petite copine.
2	Plutôt à ma petite copine.
3	Peut-etre une tante ou ma grand mère.
4	Petite amie
5	Non

Respondent	10. Un commentaire ? Une remarque ?
1	
2	Je pense que les questions de cette étude sont un peu trop ouverte ce qui peut s'avérer compliquer à traiter. Mais je pense que les questions abordées sont légitimes.
3	Je suis un homme de 23 ans.
4	Bonne chance dans votre enquête !
5	Non c’est bon

Answers translated from French

Guerlain's ad

	How do you interpret this ad?
1	"Very sexualized advertisement, based on a representation of the woman's body to sell. There is a woman who loses 'control' with shots in a dive that give an impression of grip of the man over the woman. The man is not represented, we hear only his voice."
2	"This advertisement uses the sensuality of the woman to sell the product. As if the product could give the woman a greater attractiveness."
3	"This perfume is making the woman horny."
4	"Exaggerated"
5	"Like an usual perfume ad."

	How do you think the woman is pictured in this ad?
1	"The woman is represented as an object of sexual desire and submitted to the man."
2	"As a selling argument."
3	"As an object. A display to expose a product."
4	"In an exaggerated sensual way."
5	"Not in a great way, very sexualized and naked."

	What do you think of the way the woman is pictured?
1	"Sexist and shocking representation that should not exist anymore."
2	"I do not find it overly sexist even if using women as a selling argument should be avoided."
3	"Awkward"
4	"It is a 'sexploitation' of women, like we see it too often unfortunately."
5	"I think we could avoid it."

Gaultier's

	How do you interpret this ad?
1	"Here, the relation to seduction is more subtle than in the previous advertisement."
2	"Male and female sensualities are used as a selling argument."
3	"I don't really know. It sells a perfume and that's all I understood."
4	"It is better than the first one."
5	"Not a great ad for men and women's representations."

	How do you think the woman is pictured in this ad?
1	"The woman is seen as a goal to reach for the man (so still a little centered on the man) but there is a greater balance of strengths between the two sexes, or at least a semblance of balance. The woman is seen with a kind of power, even if it is a power of attraction referring to a sexualized 'subject'."
2	"They have control although they are again a selling argument."
3	"Like an object of desire? That men are trying to get."

4	“It is still a kind of ‘sexploitation” when they are on the conveyor belt, but better represented than in the previous ad.”
5	“It’s better than the first ad but it’s still not great for the image of women being top models, skinny with a corset.”

	What do you think of the way the woman is pictured?
1	“Less shocking than the previous advertisement but there is something that bothers me in the representation of the woman, I don’t really know for what reason.”
2	“I find it more equal.”
3	“Rather humiliating for both sexes.”
4	“Nothing specific”
5	“Same as before. [It could be avoided]”

Conclusion

	In your opinion, what are the differences between these two ads?
1	“In the first advertisement, there is a woman with little power, under the influence and submitted to the man. While in the second, we have a woman with a kind of power and a greater balance of strengths between the two sexes.”
2	“They are not treated the same way and one of them offers two products which brings a greater equality in the representation of men and women.”
3	“More people [in the second one]. More colours. Different genders.”
4	“The first [ad] is much more exaggerated while the second one seems softer.”
5	“While the first ad is not great for women’s representation, in the other one it’s the same for everybody.”

	Would you consider buying one of these perfumes for a woman? Why?
1	“Ideally not, because I'm not a real fan of the perfume industry. But if I had to choose one of them, I would choose the one represented in the second advertisement, where the woman is, in my opinion, represented in a better way than in the first.”
2	“It could be but I don’t think it would be because of the two ads.”
3	“No. For no specific reason, but the fact that I don’t buy perfume.”
4	“Not really, I don’t only rely on adverts to buy a product, it has to be tried, even more so for a perfume.”
5	“No, because I have bad tastes in perfumes.”

	If so, who would you offer it to (mother, sister, friend, girlfriend, mistress...)?
1	“The perfume remains for me something that really is related to seduction, so I do not see myself offering perfume to someone else than my girlfriend.”
2	“Rather my girlfriend.”
3	“Maybe an aunt or a grandmother.”
4	“Girlfriend”
5	