Bachelor Thesis
Cultural Adaptation of Cancer Campaign Films

A comparison made between beauty commercials; United States of America and India.

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Kurskod: BQ2025
Poäng: 15
Betygsdatum:

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**Keywords:** cultural adaptation, nationalism, appropriation, campaign films, semiotics, film analysis, connotation, denotation.
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1.0 Introduction

During my two years of studying film production I have had some experience in culturally adapting American commercials into Swedish commercials. One example is an infomercial that was made for Norrbärke Sparbank. My team started out by studying some of the previously made commercials in Sweden and then comparing those with other popular ones that we could find, some being bank commercials from Canada and from the U.S. We surprisingly noticed the humor placed in many of these commercials such as Bank of America, so my team combined some of the ideas inspired from what we have found and integrated rap into Norrbärke Sparbanks first humorous infomercial. It appeared to have been a success once it was published on the bank’s Facebook page and so I realized the potential value in culturally adapting commercials. The comments we received from the audience were positive and the spread of the film showed its effectiveness. Thus proving that we had managed to take a popular reoccurring theme from one culture and adapting it to fit another. So began my interest in cultural adaptation, as I had realized that cultural adaptation allows us the opportunity to understand the potential of different social groups and individuals. It defines how we choose to shape, design, create and adapt cultural forms to fit the needs of a particular people, place, time and situation. It is the reorganization and reconstitution of an accepted culture.¹ Sometimes this is put into effect on a global scale, such as marketing, businesses, and entertainment.

Cultural adaptation has been used as a global marketing strategy as people have come to realize and accept the differences between countries and their respective culture.² Perhaps in studying cultural adaptation we might find if there is a balance to keeping the over-all message intact while adapting the storyline to fit the culture in which the film was intended for. Power of the sexes, masculine or feminine, gestures, movement and interactions with the environment are merely a few of the possible cultural patterns that might present itself in this research.³ Social structures within a family and/or workplaces could be some of the most obvious changes that one might find.

As my main field of study is commercial and infomercial I will be focusing on the marketing strategy that have been implemented into these films. There are several key elements that many

² A. Moran & M Keane, p. 41
marketers focus on. One of which is the “human element” of visual story telling which in this case, is the reason of cultural adaptation as the human element requires for the content in the film to have some shared experience and values with the consumer. With that said, the cancer campaign films was given a sense of realism and relatability for the viewers that it was intended for.

1.1 Background

An interesting example of cultural adaptation are the cancer campaign films we see on TV and on social media websites (such as Facebook and YouTube) made to collect funds for research and support women. Breast cancer being the most common and reoccurring cancer in women around the world as over 1.7 million cases were diagnosed in 2012. Thus placing it in second as the most common cancer today and it has become known through awareness campaigns. These campaigns are not only being broadcasted by cancer foundations but even by numerous commercial industries such as those manufacturing cosmetics, technology and even supermarket industries, reaching out to women who are struggling or who have survived this disease. By labelling and highlighting their products with moral value they manage to make a profit and then give a percentage of that income to cancer foundations such as the Pink Ribbon. Creating ads that are connected to cancer campaign businesses have managed to flourish in places like the U.S. where cancer care’s costs have amounted to a total of 216.6 billion dollars. It has become a global stand where various companies around the world have made their own adaptations of the common message being to support women, fitting it into their own culture in hopes to better effect the viewers and raise funds for those struggling with this disease, all the while advertising their products/services and/or policy. Countries on the opposite sides of the globe have modified the campaign, each having their own history, religion, and cultural values. Some of these companies have even managed to spread these films on various media platforms which in time received thousands, even millions of views. That is to say they managed to keep intact the same underlying goal, being to support women, while changing the content to fit their culture.

Breast cancer campaigns such as the Pink Ribbon and Breast Cancer Awareness Month create events for the public on a global scale to spread awareness while raising funds for breast cancer research. Supporting women who are going through cancer or have survived it.

1.2 Aim of Study

The aim of this study is to compare breast cancer campaign films from two separate cultures that hold different religious values and economic backgrounds, to get a better understanding on how each culture had influenced what we see now on the screen. As Helen Katz had written, one reaches a specific ethnic group by encoding a message with cultural elements. So with that, to study campaign films across countries would improve our understanding of cultural value in the creation of commercials and campaign films. Therefore, my research questions are; what differences and similarities can be found in each culturally adapted cancer campaign film? In what way has each culture impacted them (regarding the environment and characters)? How was cultural adaptation used to market these products/services? By studying some of these campaign films that influential-culture-dynamic might be discovered, possibly improving further campaign and/or marketing films.

1.3 Material

In studying the theories behind cultural-adaptation and visual story telling one might find the answer to the previously stated questions. In this study I plan to analyze four cancer campaign films, two from each country, where the ads were made for cosmetic companies. The countries are as follows; the United States of America and India. These countries were picked as they have completely different religious and economic backgrounds; India is a third world country where Hinduism is its major religion while the United States is a first world country built on Christianity.

Although there are several types of companies that have advocated for breast cancer, the commercials chosen were among cosmetic companies only, as they happened to have succeeded exponentially with their campaigns on social media, above any other companies found. These cosmetic companies had successfully marketed their product as they had spread and reached

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thousands, even millions of people with their beauty brands while advertising for cancer care and support. So as I was searching for films to compare, cosmetic companies from the U.S. and India seemed to be at the top of the list (that had campaign for breast cancer).

The films can be found on social media (YouTube and Facebook). The campaign films chosen are based on view count so as to allow a fair study for this research. Facebook and YouTube are the social media platforms that are the most commonly used among the two countries mentioned and so in my search for breast cancer/women cancer support campaign films these were highly rated on YouTube and shared multiple times on Facebook in their respective countries.  

Here is a list of the following campaign films with a short description of the each company that made them. Again, these films are the most popular on the mentioned platforms within cosmetic marketing of the countries previously mentioned:

**USA**

Breast Cancer campaign “First Haircut” by Ulta Beauty has a Youtube view count of circa 600,000 views. On Facebook it has 3.2 million views. Ulta beauty is a chain of beauty stores in the U.S. They sell various beauty products and fragrances for men and women, although their website mainly markets towards women. Each store even has their own salon where they do hair and makeup.

Breast Cancer campaign “Be a Breast Friend, AVON Breast Cancer Crusade” by Avon has a Youtube view count of circa 630,600. On Facebook it has an estimated amount of over 400,000 views. Avon is also a beauty company that sells cosmetics, fragrances, skincare, haircare and personal care for women that can be supported by the logo on their website, “A company for

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women.” It was a company that was started in 1886, about 34 years before the women in the U.S. had the right to vote. The company was made known for helping women receive their own income as they went out and sold perfumes.  

### India

Dathri Ayurveda and their campaign supports female cancer survivors with their commercial entitled “Dathri Ayurveda supports hair donation for cancer survivors with Hair confidence” with a collective YouTube view count of over 100,000. They have this video on their Facebook page as well as their first promotional video however a view count estimate was not available for this ad. Dathri is a company that aims to sell quality Ayurveda products. Ayurveda is an ancient Indian medical healthcare system where the main goal is to boost the quality of healthy living. Dathri mainly sells hair and skincare products for women that can be found on their website and Facebook home page.

Female Cancer Survivor campaign “Brave and Beautiful” by Dabur Vatika has a YouTube count of over 3,000,000 and on Facebook an estimated 410,000 with a combined share count of circa 10,400. Dabur is India’s biggest Ayurveda medicine and natural health care products manufacturer. Their policy is to create products for health and wellness to bring comfort to their customers. Dabur Vatika which is the brand that is being advertised here, is a brand that sells natural hair care products.

### 1.4 Theory and Previous Research

The cultural adaptation is generally done for the sake of familiarity, which according to D. Lowe and R. Leiringer, people often prefer as change is often rejected. Behavioral changes, social

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16 Dathri Ayurveda [YouTube]  [https://www.youtube.com/playlist?list=PLfVeemYavB3jCQOdKqYSPLDW5AeM0Vqiw](https://www.youtube.com/playlist?list=PLfVeemYavB3jCQOdKqYSPLDW5AeM0Vqiw) (Accessed 1/23/2018)
19 Dabur Vatika, [YouTube]  [https://www.youtube.com/watch?v=QomoNyfkqv](https://www.youtube.com/watch?v=QomoNyfkqv) (accessed 9/7/2017).
values, and the environment are among a few of the important factors that have impacted these campaign films. Culture is a tool we use to communicate to one another, a message that is conveyed toward a specific group of people. As previously stated, for marketers to succeed in selling their product they must create a sense of realism for the consumer, a shared experience. Although culture differs around the globe, is it merely the quality of sharing humanness or an individual’s origin that generated that shared experience?


The book by Hutcheon and O’flynn brings forth the basic questions that focus on the engagement between story and audience, while bringing up some of the plausible reasons and strategies for adaptation. Hutcheon and O’Flynn argue that although adaptation is looked down upon as merely a less intriguing copy of an original work by critics it is still, somehow, very present in our world and even popular. We see these works of adaptation frequently on TV and films, many of which have won several awards. They describe adaptation as a way we adjust a story, to change its perspective and so changing its interpretation. Hutcheon and O’flynn continue to question in their book on the reasons why adaptation would take place, arguing some of the reasons behind it besides merely the act of repetition. In conclusion to their study, they find that adaptation is not a copy but a recognized work that has been reformed, and the pleasure an audience finds through adaptation is not simply due to the familiarity but also the transformation that brings about something new and different. This book will help me to analyze the structure of each campaign film with the questions they had used to see and understand the reasons behind each adaptation.

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For this research, I will only be using four of the questions that Hutcheon had used relevant to this visual analysis being; who, where, why and how. As “what?” discusses the different mediums I find it inapplicable for this study. I plan to strictly focus on the visual aspect of the films and the social semiotics that can be found there.

The book by Hepp brings up the phenomenon of globalization within media and transcultural communication, describing media adaptation as being linked with existing cultures. He further describes it as a means of communicating in the form of media and that this form of communication surpasses that of a singular culture. With this he tries to bring forth the possibilities that come with transcultural communication and complications that come with it. These complications are discussed in the introduction of his book concerning miscommunication. Hepp, through his book, tries to argue the necessity of understanding culture to better ourselves in media adaptation as it was clear to him that a deeper study was needed to appropriate transcultural communication across nations. He discusses the idea of appropriating media by means of what is politically accurate or popular of a culture. He shares some examples of how the media advertises the norm over the unpopular. His studies will allow me to investigate and analyze what has been changed in the films to be deemed appropriate to the respective cultures.

The final book by Moran and Keane talks about the several approaches on cultural adaptation. They discuss three points on how one may analyze a work of adaptation; communicative, cultural, and it’s relation to previous works. According to them, the purpose of cultural adaptation is to fit the changing lifestyles and identities of a particular group of people in their element. Towards the end it was concluded that succeeding adaptation within marketing is a difficult thing to do if one does not know what needed to be kept and what had to be reformed to fit a social group. With that said, Moran and Keane mentioned that namely globalization is also a key factor in adaptation as media itself is transcultural, as well as adapting for a particular culture for locals to identify among themselves.

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28 A. Hepp Transcultural Communication, U.K. John Wiley and Sons, Inc. 2015 p 3-4
29 A. Hepp 2015, p 3.
31 A. Hepp 2015, p 229.
32 A. Hepp 2015, p 225.
34 A. Moran & M. Keane 2010, p 22-23.
35 A. Moran & M. Keane 2010, p 220.
36 A. Moran & M. Keane 2010, p 235-236.
With Moran and Keane discussing several cases that brings forth adaptations I will be able to understand the concept and purpose behind adaptation from a marketers perspective as well as consumers as this book brings about articles and past work of adapted products, music, businesses, campaigns and articles.

1.5 Method
Stephen Prince writes in his book, The Discourse Of Pictures (1993) on the ways to determine whether a semiotic is culturally based. According to Stephen Prince, visual semiotics are something one must interpret beyond the conventional and purely symbolic reasoning as it is based on the background of who our viewer is and how he/she interprets what they see based on their own understanding. Ekaterina Walter and Jessica Gioglio discuss in their book The Power of Visual Story Telling (2014) how different visuals effect the viewer and how an audience might interpret them. In their book they mention that imagery and symbols could all be interpreted in different ways depending on the individual. With that said I will be focusing on the actors, what they are wearing, their gestures, and symbols that can be found in the film relative to their culture. As well as the environment they find themselves in. In comparing two of the popular films of the same country one might determine the likeness between them, should there be any, and further comparison between the countries could determine the differences created due to cultural-adaptation. By analyzing the films in this way, one might find a certain design behind them and cultural weight of influence.

By doing a qualitative analysis of the films that had undergone adaptation and studying the visual semiotics I hope to ascertain how the message was conveyed. By firstly describing the elements of each scene, then interpreting their value and purpose in conveying the message. The visual semiotics could be signs, symbols or patterns that create meaning. Analyzing the obvious denotations which is to say the literal meaning of what we are seeing. After which I shall study the connotations, that is to say its secondary meaning, in terms of culture and the audience’s own interpretation on what they are perceiving. This would allow me to compare the cultural impact of each film.

By firstly describing each film scene by scene I will convey its literal meaning before breaking

the story down to four parts using the questions previously mentioned.

Using this method has its risks as interpreting the connotations might become highly subjective. My own background might influence the outcome on what I choose to discuss as “relevant” for this study on cultural adaptation. So, I will have to keep this in mind as I try to understand and interpret the social semiotics of each campaign film.

I will be asking myself; who is in the film? Why are they in the film? Where is the film taking place and finally, how is the film adapted for the audience?41 The first three questions focus on the visual aspect. As I am doing a visual semiotic study these three seemed appropriate for the analysis. The fourth question is directed to the audience and how cultural adaptation allows them to connect to the story. I will bring up the fourth question to round up and complete the analysis, by making a comparison of the four films and the cultural variance between them using articles and books that I have found that discuss the religious and social values of the respective countries. Hopefully revealing some of the semiotic elements that hold a deeper meaning.

Prince mentions that one must question the significance of cultural relativism in certain linguistics categories.42 That is to say when certain communicative elements don’t have a specific role in the cultural aspect of film. Prince mentioned in his article the importance in understanding when a culture plays a less decisive role so one can be certain when it does. Some of the cultural variables mentioned are colors, cutting patterns and camera positions which Prince argued, may or may not play a role in what we perceive to be as culturally recognized.43

The book Reading Images, The Grammar of Visual Design written by Gunther Kress and Theon van Leeuwen discusses visual communication and brings up a culture’s impact and values in the visual language and that it changes the way an individual interprets things.44 Besides the study of signs, the book also discusses gestures, people, places and images to bring up other aspects of what we call language besides verbal.45 By studying this theory it will allow for better interpretation of the visual semiotics used and understanding the value of what could be depicted as culturally oriented.

42S. Prince 1993, p 19.
2.0 The Campaign Films – What do we see?

In this section I am going to focus on each of the previously stated campaign films and describe the visual aspects of the film such as; the environment we find our actors in, their clothing, gestures, text, and symbols. This will allow for a comparison to be made more accurately later on in this research. I will then begin the analysis by making a short description of what I believe the story is meant to tell to the audience, that is to say the underlying message and/or purpose. After which I will analyze the cultural elements of the film.

2.1 Let’s Start with U.S.A – Ulta Beauty

*Ulta Beauty – First haircut* is 2.01 seconds long and I will begin describing what I visualize scene by scene, or in the case pictures, as the film mainly consists of photography and text.

The film begins with a picture of two women, both of which are smiling with their heads close together as they look into the camera. The woman on the right has light-brownish hair and is wearing sunglasses while the woman on the left has blonde hair and blue eyes. Another picture comes up of the same woman that was to the right of the previous picture but without her glasses, we can see she has blue eyes. Behind her there is a large body of water and a rocky shore. Text begins to fade into the picture, scrolling upward “I’ll never forget this feeling”.

A clip comes into the next shot. A person is walking down some stairs, I can only see them from the waist down. To the left is a white wall with three picture frames hanging, in them, a toddler with blonde hair and bright blue eyes. On the first picture at the top of the wall we see he is outside and is merely wearing bottoms. The picture from the bottom left the toddler is wearing some black frames, a colorful printed tie but no shirt, matching underwear and a pair of red and white striped socks. To the bottom right he is wearing shorts (The same kind as in the first picture I described) and a straw sunhat. In all the pictures he is outside. The person walking down the stairs walks past them. The text continues “This disease is going to take away my beauty”.

Another shot begins and it’s another picture of the same woman from the first and second picture. This time sitting in the car smiling into the camera. We see she is wearing a *Pink Ribbon* pin. The text says “And don’t try to convince me that there is a silver lining at the end of this journey”. Picture changes, we see close up shots of cards. One that says congratulations, another a bit blurry that says “You make the world a better place by being in it.” One says “Never never give up” and a picture lying beside it of the same two women from the very first picture. The blond to the left and brunette to the right. A blurred figure walks by the cards and picture, the shot changes.

The text continues “Because when you really think about it, life is unfair.” We see a clip of the woman brushing through her light brown hair and it comes off into her hands. The next picture shows a hand holding a chunk of lose hair above the sink. The text says “Even if every day is filled with hope” the picture changes we see the woman lying in bed connected to a tube with a patch resting behind her shoulder. She is looking into the camera holding a cup with one hand and is gesturing a thumbs-up with the other while smiling. “My courage won’t last” reads the text. We see another picture in black and white unlike the others, of a woman with no hair standing up, holding a toddler. “And it is not true that I am strong enough, because the fear is too powerful”. Another picture comes into view, the woman is lying on her side and has no hair and her eyebrows are scarce. The text continues “I no longer think I can beat it” picture changes and we see her eyes are closed as she lies upright on her back. A quilt is over her. “This will prevail over my positivity” it continues “It’s all beyond my control”. The shot changes to a film clip and we see a hand over a sink, reaching for the glass jar of que-tips. The camera angles upward and we see some post-its hanging in the frame of a mirror. The lower one reads “Sisu –keep on fighting like a girl!! You rock :)” and another one above it is telling her to have a good day. The text scrolls on to say, “and you will never hear me say I am still beautiful”. The picture changes to the woman crying, lying on her side and looking up at the camera. It fades into black.

A new shot comes up and the text is repeated “I am still beautiful”. It begins to scroll downward repeating every sentence backwards. We see a hand reaching out to grab some keys hanging on a hook. “And you will never hear me say it’s all beyond my control” a picture of the woman with
no hair lying down smiling at the camera” My positivity will prevail over this”. We see a hand on a steering wheel inside a car after which the picture changes to show the woman sitting on a chair holding a sign that says, “Round five almost there!” She smiles into the camera. The text continues to scroll in the opposite direction, “I can beat it” and continues “I no longer think the fear is too powerful”. We see hands at the steering wheel again.

The picture then changes to see the woman with short grey hair. She is no longer bald. “Because I am strong enough and it is no longer true that my courage won’t last”. We see this woman with even longer hair now, smiling at the camera as she is lying on a bed beside a baby. The picture changes and we see through a rear-view mirror that a woman with sunglasses is driving. “Every day is filled with hope” We see this woman again with bronze colored short hair holding a toddler in a pink dress. We see that they are outside with skies that are bright blue, both are smiling. The text goes on “Even if life is unfair” the picture changes and we see the same two women from the first photo. The woman to the right that we had been following with much shorter hair than when we first saw her. “Because when you really think about it, there is a silver lining at the end of this journey”

We see a glass door open and someone walking through it, the shot then changes to a photo of the woman with slightly longer hair. She holds her bangs between two fingers and smiles at the camera. “And don’t try to convince me that this disease is going to take away my beauty” We see hair being sprayed with water and then the shot changes to see someone getting their makeup done. “I’ll never forget this feeling” we see hair being cut by a man with sheers and holding a comb. The shot changes to see the woman with blonder, more voluminous hair looking at herself in the mirror. The man behind her is wearing a t-shirt with the Ulta Beauty logo. The picture then fades and we see a white background with the text “It’s more than just a first haircut.” A clip comes into view as we see the woman sitting in front of a mirror holding up a picture of herself where she had grey, short hair. The clip then fades into a white background and a text that says, “It’s a beautiful new beginning.” Ulta beauty’s logo then fades in as the other text fades out. There is a sentence under that logo that states “A Proud Partner of the Breast Cancer Research Foundation” on the bottom of this reads “#UltaPinkOver” with a pink ribbon symbol marked at the end.
2.1.2 Analyzing Ulta Beauty’s Campaign Film

Let’s start with the characters we see in the pictures. In the first slide we notice two Caucasian women. One blonde one brunette. The blond seemingly younger, possibly the daughter as they seem similar to one another. We begin to follow the brunette as she appears multiple times in the photos. We now understand she is the main character. We even get to see pictures of a toddler, possibly a grandson. After which a picture comes up where the main character is sitting in the car with a pink ribbon pin pinned to her shirt.

![Image of Ulta Beauty characters](https://via.placeholder.com/150)


This pin is worldly recognized as a symbol that supports breast cancer awareness.\(^{46}\)

We begin to follow the character as she deteriorates, losing her hair because of the disease. The text that we read in the beginning makes her situation appear hopeless. At first it seems the film is meant to end this way as the film fades into black but then another picture starts up again. The text is now repeated backwards and it tells a new story. A story of hope and courage where we see this woman prevail over the disease and begins to smile again. Her hair grows back telling us she’s gotten better, healthier. She hasn’t given up. She gets what seems to be her first haircut since her hair has grown out, the ending of the film reveals that it is meant to symbolize a new beginning.

In this film Ulta Beauty doesn’t appear to be selling any products but a service. As we are already aware they have make-up stations and hair salons. We now get to see them through this film. While advertising their services they manage to share the company’s care for their customers. By showing their support in spreading awareness and inspiration to women who’ve suffered because of breast cancer.

\(^{46}\)Pink ribbon International [Website] [http://pinkribbon.org/about/](http://pinkribbon.org/about/) (accessed 2/10/19)
Now, the film only shows us three people of what appears to be her family. All of which appear to be purely Caucasian. Why? Although the U.S. carried a number of ethnicities the population is over half white with the remaining as follows; 16% Hispanic, 12.6% African-American, 4.9% Asian.  

According to Michael Keane and Albert Moran when trying to reach a broader audience, decisions on things such as ethnicity are made depending on what the culture is. That is to say for who and what place the film is meant to be adapted for. The decision on culturally adapting something is based on the community the audience are placed in. Among ethnicity, Keane and Moran explain some of factors that go into cultural adaptation “…language, ethnicity, history, religion, geography, and culture. They can usefully be referred to as cultural codes.”

In studying the environments where we find our main character, I noticed there had been quite a few, although most of the shots were close-ups so it is difficult to make out each setting. However in some of the scenes there were few things that are of interest to this context. One of which were the shots of the woman inside the driver’s seat of a car. I counted four shots in total. Although not always evident that it was in fact her as one of the clips we could only get a glimpse of a person through the rear-view mirror. In a Western context, the fact that a woman is driving is not a great shock. The U.S. for example has estimated that women licensed drivers are higher than that of men as of 2016. Women accounting for 51% of the driver’s licenses and men the remaining 49%. The fact that it’s “normal” to see women drivers, is highly dependent on the country one finds themselves in. Now, if we were to look into India, as it is the country whose cancer campaign films we are comparing to, the statistics vary greatly. In fact one of India’s daily newspaper recognized this and claimed that driving was mainly a man’s task in India, as they had made a study where there researched 21 out of the 29 states in India and came to find that only 4% of those states had licensed women drivers. This is something I will bring up again as it is relevant to one of the campaign films from India I will be analyzing later on.

To continue among the environments that stuck out to me, one of the clips showed a bathroom mirror where we could see post-it’s that were hanging on the frame. One of which told her to fight like a girl.

48A. Moran & M. Keane 2013, p 44.
49A. Moran & M. Keane 2013, p 41.
Now, some of us probably know about the campaign #LikeAGirl created by *Always* made to empower women.\(^{52}\) *Always* is owned by an American company called *P&G*.\(^{53}\) We know it as a term used to criticize girls and women but now is used to encourage them and has become a popular hashtag on Twitter when it first showed up on America’s Sunday night super bowl in 2015.\(^{54}\) Possibly an influence as to why we are seeing it in *Ulta Beauty’s* commercial as it was released not too long after *Always* had released theirs. Andreas Hepp brings about an understanding that one needs to recognize and be up to date to the various ways of communicating which include social movements to succeed in transcultural communication.\(^{55}\) Perhaps a reasoning for the producer’s choice of words found on that post-it. Using it as a way to attract a wider audience after the #LikeAGirl commercial showing at the super bowl had erupted a response across America.

### 2.2.1 U.S.A – *AVON*

*Be a Breast Friend | AVON Breast Cancer Crusade* is 2:24 minutes and I will continue by describing this film scene for scene as I had done with the previous on a visual level.

“What’s the one thing Best Friends never talk about?” The film begins to type out this text in white on a black background. We see two slightly overweight women talking to one another. To the left is a woman with red hair and bright complexion. To the right a dark woman with dark, short, curly hair. The girl to the left has tattoos on one arm. I notice they are on a stage with a noticeable white tapestry placed in the background and I see part of a camera with the camera man to the right of the shot. The shot then changes to a close-up of the redhead and then a close-up of the girl with short curly hair. Both are wearing a noticeable amount of makeup.

The shot changes to see two new people on the set. To the left a woman with similar short and curly hair, dark complexion. Although fairly smaller. To the right a man with dark complexion. Both of them are facing each other as the previous pair and are talking to one another.
At this point we understand that the discussion between the different pairs is about how deep their friendship is for one another. The conversation is carried on from one pair to another. We see close-up shots of two new people. A tan woman with dark hair and eyes and bright red lipstick talking to a woman with similar traits although having bright blue eyes. The shot then changes to see an older woman with short white hair and glasses talking to another of similar age. The other woman has dark and short hair, both Caucasians.

Two new people on the scene continue the same conversation, both young women similar to each other with dark long hair, fair complexion. Still close-up shots. The one to the right has brown eyes and the one to the left has green. The shot changes, we see yet another new pair. To the right we see it’s a blond Caucasian woman with dark eyes, switching to the left we see it’s a woman with tan skin, dark eyes and dark hair.

Another shot change. Another pair talking. The one to the right with tan complexion, dark eyes and long dark hair. The one to the left has a pale complexion, dark long hair, and bright blue eyes. Both wearing a noticeable amount of makeup. The shot changes to see an older woman to the right with shoulder length blond hair. She is a slightly tan complexion and dark eyes. Slightly overweight. The shot then changes to a full shot, we see them both. To the left is a young man that is lean with fair skin, and dark hair. The full-shot changes to see two new people. A pair of overweight women, both tan with dark short hair. The one to the left with shorter hair than the one to the right. The shot changes to a close up of the woman to the right revealing that she has dark eyes.

Another full-shot comes and we see two other women. Both dark with short curly hair. The one to the left appears to be a small woman and the woman to the right is slightly overweight both continue to talk as the others have done. Another full-shot and we see two women with dark, wavy brown hair and a tan complexion. The one to the right is noticeably taller. A close up shot comes into view. We see yet another woman. She has a fair complexion, dark eyes, bright pink lipstick and long dark hair. The scene changes to a full-shot. We see the woman she is talking too has a similar fair complexion and also has long dark hair although slightly
overweight. The shot changes to a close up of the woman to the left and we see she too has bright pink lipstick. The shot changes and we now have a close up of an older man with greying hair. He has a fair complexion with dark eyes. The shot changes to see a close-up of a woman with red hair and bright red lipstick. She has a fair complexion. A full shot comes in to reveal the woman she is gesturing towards who has short brown hair and also of a fair complexion. The shot changes do an elderly man with greying hair, he is asked what he would do, if told there was something he could do to save “Anna’s” life. That is to say the person in front of him. We only see her blond hair from the back of her head. He asked what it was and the female voice replied by telling him to check her for breast cancer.

A pair is now in view in a mid-shot, we have seen these women before. The one to the right is opening her jacket and gestures her chest forward. The shot now changes to another pair we have previously seen. The man to the right is gesturing with his hands toward the woman’s chest who is to the left of the screen. She lifts her arms up in the way of her chest, both are grinning. We now see another pair, a man with the older woman we’d previously seen. The man to the left is talking, both are grinning. A close-up shot is seen of a woman having her breast checked by her friend. We see the back of her friend’s head as she places her hand inside the woman’s shirt through the sleeve of her tank-top. The woman having her breast checked is laughing. Another pair is scene in a mid-shot. Two women, that we had also previously seen the one to the right is checking her friend’s breast through her shirt. Both are laughing.

We see a new pair talking to one another, both seem to be of Asian ethnicity. Having dark straight hair, fair complexion and dark squinted eyes. We now go through four of the same pairs we’d seen previously talking to one another. After which we see a close up of a woman we hadn’t seen before with a noticeable amount of makeup and short hair. She has a fair complexion and bright blue eyes. Slightly overweight from what is seen. The scene changes to see a familiar pair, locking pinkies as they talk. We see another close up shot of a woman who is of a dark complexion and tight curly hair, also overweight with a noticeable amount of makeup. The shot changes to another woman with dark hair, tan complexion, dark eyes, and noticeable amount of makeup followed by another close-up of a woman with similar ethnicity and makeup. The shot goes back to the woman we had previously seen with dark complexion and tight curls. After-
which it changes to see the woman she is talking to. We can see it’s a woman with tan skin, dark eyes and hair with full make-up. The shot changes and we see a familiar pair conversing. After-which we see another familiar pair spreading their chest outward and pressing toward each other. The film ends to see four of the pairs hugging in a mid-shot scene, one after the other. The last hug we see in full shot with a text to the bottom left corner of the screen that reads, “#BeABreastFriend”.

The shot changes and we see a logo with text beside it in a black background “CHECK YOURSELF. KNOW YOUR RISKS, KNOW YOUR BODY, TALK TO YOUR DOCTOR”. The logo to the left is of a white box with a pink ribbon checked into it and the word “AVON” on the bottom. Underneath this text it shows us the website to go to in order to learn more. The slide changes again and it reads “AVON has always been a friend to women in the fight against breast cancer.” The final slide comes up, we see a pink background with AVON’s moto in cursive, “Beauty for a purpose” signed AVON.

2.2.2 Analyzing AVON’s Campaign Film

The film started out with people talking to one another about their friendship. We got to hear bits and pieces from each pair about their connection and history and the things they would do for each other should it come down to saving a life.
Towards the end they were told that there was something they could do at that moment to save their friend’s/partner’s/family member’s life and that was, by checking them for breast cancer. At that point we could see how some of them reacted and realized that it was not a common thing that people talked about nor was it common to remind our friends to get a breast exam. I believe AVON’s film did just that. Reminding women the importance of getting a regular check-up while advertising their company’s value and care to their customers much like the previous film. Only instead of selling a service or product they are sharing their ethical standpoint as a cosmetic company. A company that supports breast cancer awareness.

Moving along to the analysis my first question is: Who were the people we got to see in AVON’s campaign film? In this second film we got to see several dozen characters all of which were from different ethnicities. In fact we see a total of 37 people, not including those we only see from the back, and a little more than half of them were Caucasian. Which seems to match up to the previously mentioned statistics on U.S.A’s ethnicity being 63% Caucasian. I also noticed that quite a few of the characters that I analyzed were slightly if not more so, overweight. According to the U.S. Department of Health and Human Services, one-third of the adults in the United States of America were believed to be overweight. 56 This, I believe is reflect in the film. Upon further studying the characters, I noticed that a substantial amount of women had been wearing a full face of makeup with bright colored lipsticks. According to Renfrew Center Foundation, an American organization that helps in the treatment of eating disorders, a poll showed that nearly half of the American women felt the need to wear make-up. 57 That it was a necessity for their self-esteem. Perhaps the women in the film were wearing make-up due to AVON being a cosmetics company, but then a couple of the women wore a more natural look, maybe they weren’t even wearing any make-up at all. So that leaves room to wonder on America’s make-up culture and if it’s being reflected in the film as well. Finally, we have the gesture in one of the final shots where two women lock their pinky fingers together. We know this as a sign of keeping a promise, a pinky swear. Although difficult to find where it truly originated from we know that it has been around since at least the 1860s in America as it is recorded in Bartlett’s Dictionary of Americanisms. 58

Continuing to where we find these characters and the environment we find them in, we see that it must be a studio of sorts. There is little to be said of the American culture as for the entire film we see the characters in front of a white tapestry where once we even got to see one of the cameramen filming on the side of the set.

### 2.3.1 India – Dathri Ayurveda

*Dathri Ayurveda - supports hair donation for cancer survivors with hair confidence* is 1:03 minutes long and I will start the analysis by describing what we see scene by scene.

The first scene we see is a close up of a young woman grinning, seemingly jumping upward in slow motion. We see her dark long hair waving above her as she begins to descend back down. In the next shot we see another young woman with similar dark long hair jumping upward in slow motion, smiling. The ending to this introduction is of the two of them jumping together while grinning. Woman #1 (The first one we’d seen) grinning widely at woman #2.

The second scene begins as we see woman #1 riding in what seems to be a bus, she is sitting by the window, smiling with eyes shut. Her head resting on her arm. She is woken up by a sound and the smile quickly fades from her face. She looks around, as if realizing it was her stop we see her get up from her seat.

Scene number 3 begins, we see her sitting on a hospital bed facing the window. The colors to this scene are incredibly faded, with mainly grey and light brown tones. She slowly turns around to see woman #2 being rolled in by a wheel chair. Woman #2 had lost her hair completely and is dressed in hospital garments. She smiles as she sees woman #1 while woman #1 merely looks at her with little expression.

Scene 4 is of them lying in the hospital bed, woman #1 resting her head on woman #2’s lap. Her hair being stroked. Woman #1 looks up at her. The next scene starts as we see the first woman staring into a mirror with her long silky looking hair draped against half her face as she holds a pair of scissors and slowly begins to cut it at chin length.
Scene 6 plays and woman #2 is placing on a wig, smiling when she gets it on and the shot changes to see woman #1 holding a mirror for her. She smiles at woman #2. The scene cuts and we see an ad for *Dhatri Hair Care Plus Herbal Oil* as long dark silky hair engulfs the package and slides away unwrapping it, revealing the package.

The final scene comes up and the atmosphere changes with bright warm colors. We see woman #1 on her phone with her hair up in a bun, she receives a text message with a picture of woman #2, once again with full dark silky hair, holding the product. Woman #2 smiles and releases her own long hair from the bun, wind blowing in her hair as she stretches out her phone to take a selfie.

### 2.3.2 Analyzing *Dathri Ayurveda*’s Campaign Film

The film started out with seeing two young women with long and dark luscious hair. I noticed them enjoying each-other’s company as they smile toward one another. The atmosphere quickly changes and we soon find that one of them is sick and had lost all of her hair. In India hair is highly valued as it speaks of one’s social standard and morals.\(^{59}\) This elevates the situation and creates an even deeper connection to those watching in India.

We see her friend worrying for her and decides to cut her own hair off at nearly chin length, which is then used to make a wig. The film ends to see them both sending selfies to one another showing that both their hair had grown back to its long beautiful length again.

I believe the film was communicating a feeling of deep friendship that the two of them had and the willingness one had to cut off and share her own, perfectly-healthy hair to make her friend happy. Which eventually grew back to its beautiful length, possibly do to Dathri Ayurveda’s hair product which is being advertised through this campaign film. Through-out this ad we notice the shine in the hair the women had in the beginning and end. Dathri Ayurveda are advertising not only their support to women with cancer but also the results their product can give in the process of re-growing ones hair.

Now let us begin with who is in the film and why. One of the actresses in Dathri Ayurveda’s ad is a well-known actress in India named, Manju Warrier. Although not as recognized in the U.S., in India she is a popular celebrity. Looking at the similar ethnicity of the women, they are both of dark complexion, dark hair and brown eyes. If we look at the statistics on the different ethnicities in each country, we’ll find that India’s population mainly have people with darker skin and hair tones than say, that of the United States. As India’s people is made up of 72% Indo-Aryan, 25% Dravidian, Mongoloid and other 3%. Perhaps India’s race is being reflected in this film just as the films analyzed from U.S.A.

Where does this story take place? In the first couple scenes we are only able to see that the young women are jumping outside somewhere as there are some blurred trees and we see the sky in the background. Then we have the scene where woman #1 finds herself waking up on the bus where we are able to see a couple of window guard-rails. In India it is required for all buses to have a minimum of two bars across their windows. We also see some blurred shapes of what seems to be a crowd of people through the window and someone walking by with a large object carried on his head possibly a suitcase. The crowd of people we see is a given, considering what we know about India’s overpopulation accommodating 1.2 billion people. Probably the reason for the guard rails; for overcrowded buses and to keep people from coming inside.

As for the person carrying something on his head, according to researcher Esther Gokhale, it is a common activity in India and this activity helps strengthens the neck and protects you from muscle tension.64 The remaining scenes were of a simple room in the hospital followed by what seemed to be a rather blurred cafeteria. Although not much else can be analyzed we have at least managed to find how some of the environment has indeed been impacted based on cultural relevance. Which according to Linda Hutcheon and Siobhan O’Flynn, is a must, as adaptation is always relevant to the circumstance such as a specific place, where people are tied with values and tradition.65

2.4.1 India - Dabur Vatika

The film begins with someone holding a picture frame, in the picture there is a man with dark hair and eyes. His arms are around a woman’s shoulder, also with long dark hair and dark eyes. They are both smiling. The camera slowly moves downward revealing the arms of the person holding the picture. There are several needle marks on their inner wrist that doesn’t seem to have healed yet. The next shot we see the face of the person who is holding the picture frame. It is a woman with dark eyes but no hair on her head. She is looking into the picture frame. The following shot shows a clock that begins to ring. We see the woman placing the picture behind her. Behind her on the wall there are two other pictures, one of which I can’t quite make out as it is blurred but the other is of three butterflies aligned from the smallest to biggest, top to bottom. The woman turns off the clock and turns to look at a man that is beside her. We can see he is sleeping. He looks like the same man we just saw in the picture. We see the woman rising from the bed revealing more of the room. We can see figurines in the back of the room on top of a small wardrobe, one of which is wearing a garment that seem to be draped over the shoulder and hung on the side with a floor length skirt and headwear of sorts.

The second scene starts as we see an arm reaching out and turning the knob of a wooden stereo. We see a little girl with familiar dark hair and complexion sleeping with her head on the pillow, turned to her side. The window shining brightly behind her. The woman we saw previously is leaning in and rubbing her forehead side to side against the little girls head, smiling.

65 L. Hutcheon & S. O’Flynn 2006, p 139.
At this point we can see the woman has a nose stud. She picks up the sleeping little girl and the girl smiles with her eyes shut. In the third scene we see them together, the little girl standing in front of the woman. The woman gently rubs her stomach and chest as they walk forward. The fourth scene begins and we see the woman through a bared window. Through the window we see kitchen appliances. The woman reaches out above her head with her hands and stops midair, she then looks at her reflection through the window. The film continues as we see the woman standing near a table between the man and the little girl, whom she is spoon feeding. After-which (sixth scene) we see the woman opening a door and the little girl running out with her white shirt tucked in to a blue skirt carrying behind her a red and green backpack. The woman waves to her.

The seventh scene we see the woman standing in front of a mirror holding up two outfits, one long white shirt and one tunic. Placing one in front of her and the other. We then see her walking towards the mirror once again wearing the white shirt and holding a long garment. She ties it up on her head but then takes it off after a pause. Another shot comes up we see her wearing the garment similar to the one the figurines wore in the first scene. A long skirt and garment draped over shoulder, covering her chest. Wearing a cropped top underneath revealing her waist. She then picks up a small dot on her finger tips and looks straight ahead, after a while the man comes into the scene and rests his hand on her shoulder. He takes the dot from her fingers and places it on her temple. They both smile.

The eighth scene we see the man and woman sitting in a car, the man places his hand over hers and she turns her head to him. He then nods and she responds by nodding back. We see her entering a room slowly. There is a blur of people in front of her. She is about to pass through a glass door but waits a moment before continuing A woman comes up from behind her wearing a similar dot but on the center of her forehead between her brows. She too has dark hair and dark eyes. We see the head character turns around and begins to speak with the woman who hugged her, they are both smiling.
The woman with the dot on her forehead stops to talk for a moment. She then takes of her own dot and places it on the woman’s temple beside the one she’s wearing. Another woman with similar ethnicity comes forward and does the same as she places her dot on the woman’s temple. The others in the room stand up and begin to applaud. This scene is blurry so one can’t see the faces of the others in the room. However you can see that they all have dark hair.

The scene then ends with a close up of the woman we’ve been following. She is smiling softly with some tears in her eyes. The text comes up “Some people don’t need to have hair to be beautiful” the text then fades and Dabur Vatika’s logo comes up along with their campaign slogan, “Brave and Beautiful”. Two hair products in green bottles come up beside the logo, showing what they are marketing. A green background comes up with the final text that reads “Such stories inspire millions. If you are the one that is fought and defeated cancer or know someone, share the stories with Dabur Vatika so that it can inspire many such cancer survivors.”

2.4.2 Analyzing Dabur Vatika’s Campaign Film

The story begins by introducing us to a healthy couple that we see through a picture frame. We then get to see that same woman holding that picture but now without hair on her head and
several needle pricks to her wrist. We follow her and see her family life and her struggles with her appearance and lack of hair, which as previously mentioned, is of great social value in India. We notice what seems to be her partner reassuring her in moments where she hesitates because of her appearance. Towards the end as she goes to what seems to be her workplace we see her colleagues gesturing their support in unity as they each place their own dot to her temple and applaud her. The film ends with a text that states that one does not need hair to be beautiful. After-which another text comes up telling us the story is meant to inspire those that have gone through cancer and judging by the amount of views and commentaries this film has received, I believe it has done just that. In being a part of this campaign to support women with cancer they have reached millions with an inspirational story, and in doing so, successfully publicized Dabur Vatika’s hair product as it was marketed toward the end.

Bringing our focus to the actors we notice that they are all of similar ethnicity having dark hair eyes and complexion, much like the first film we analyzed. As we had previously mentioned the ethnicity in India we know it is common and so using people that are local to the area could have enhanced the adaptation. In the sense that the adaptation was done to fit the social capital of India which allows the film to become more spread-worthy within that region. According to Linda Hutcheon and Siobhan O’Flynn, it is one of the reasons one would make the adaptation, “to shift cultural level”66 Albert Moran and Michael Keane mentioned in their book how the experiences we take a part in is based on the normality’s we face in our daily lives.67 In this case it is probably less common in India to meet people of let’s say northern European ethnicity, according to the statistics of India’s population. Which brings more reason for the cast to be a part of the cultural adaptation as it considers familiarity within a specified nationality. Looking at the women at the end of the scene, they all are wearing a dot on their forehead. Although many outside of India do not know its purpose nor its name, it is very familiar to the Indian nationality. The dot is called a bindi and according to the Hindu faith it is worn by women to symbolize their marriage if it is a red dot, and if it is a black dot it is meant to symbolize a woman’s energy as well as protect the woman and her husband.68

The film takes place mainly in a home, supposedly belonging to the woman we first met. Cultural adaptation can be seen in the décor of the home. Such as the figurines. The draped garment over the shoulder that they wore is recognized in India as something called a Sari. It is a traditional Indian apparel meant to cover the chest of a woman however leaves the waistline bare, as clothing design was made with consideration to the temperatures of India.\(^{69}\) Then there were the window grills, which in the United States is not a common thing to see. According to the statistics done by World Atlas, India is one of the 20 most dangerous countries when ranked under the safety and security index, supposedly making them a common trait in many Indian homes.\(^{70}\)

3.0 Film Comparisons – How were the films adapted for the audience?

Now for the comparisons of the respective cultural adaptations and the marketing reasons behind them. How were the films adapted to be suited for the audience? What social semiotics have been placed to adapt each campaign? In this section I hope to bring a discussion around cultural adaptations and the role culture has on marketing.

3.1 Knowing the Background of your Audience

Stephen Prince mentions that one’s interpretation and understanding of a film is relevant to the cultural setting one has become accustomed to and has learned from.\(^{71}\) Being familiar then to what is seen in the film allows the audience to connect in a way that is relatable and even sensible. Albert Moran & Michael Kean discussed that adaptation is often used in reconstructing a work to fit a common lifestyle based on the recognition of a targeted audience.\(^{72}\) In light of this I’ve noticed one of the common changing denominators in all of the films have been the characters. I believe the role they played in the campaign films have been to be the embodiment of relatability for the audience. Moran and Keane bring about a realization that conventional nationalism can be found in certain media, this includes a nation’s ethnicity.\(^{73}\) Ethnicity has played its part in all four of the films as a changing variable and stayed in coherence to the respective countries’ population and race.


\(^{71}\)S. Prince 1993, p 18.

\(^{72}\)A. Moran & M. Keane 2010, p 22.

\(^{73}\)A. Moran & M. Keane 2010, p 46.
Ekaterina Walter and Jessica Gioglio brings up the importance on customizing visual content that is applicable to the audience. Looking at both of the campaign films from India we were able to see markings of nationalism through tradition, perhaps so that the audience can identify themselves through their culture. According to John Hutchinson and Anthony D. Smith’s book on nationalism, it can take many complex forms, including religion, culture and a society’s ethical values. Dathri Ayurveda created a realistic-to-the-local scenario where we found our character in a bus with guarded windows, where the outside was crowded and we found a man doing what is considered a habitual activity in India as he carried a load on top of his head. The story was communicated and shared using the cultural backgrounds of what is recognized to the local community. In the same way we noticed how in the campaign film by *Ulta Beauty* a woman was driving herself around because as we have learned, more than half the population in the United States are female drivers. While in the campaign film *Dabur Vatika* we witnessed a man at the wheel, again in accordance to the fact that India mainly has male drivers. Andreas Hepp mentions this phenomenon as the “domestic approach” where the media and its context is created based on the audiences’ daily reality. In *Dabur Vatika* for example, that which portrayed as a form of nationalism is seen through the head character as she wore the sari and the bindi. Holding a religious value the story held a more profound spiritual meaning with the bindi being a pronounced cultural icon symbolizing its historical and religious background. Bringing unity to the story as we saw the women wearing and then passing on their bindi’s to the head character.

According to Hutchinson and Smith, unity is the meaning of nationalism, signifying one people whose history and culture has been passed on and kept through generations. As nationalism was found here so was it found in Dathri Ayurveda’s film with the importance of a woman’s hair in India, which we now know the long length of hair was important on a social standing. But why is nationalism of importance to cultural adaptation? It signifies identity and as we know from Morgan and Keane, repeating what was previously stated, cultural adaptation is often used to recreate a common lifestyle, or in other words, creating familiarity and thus a shared cultural identity for the audience.

75 A. Hepp 2015, p 185.
Looking into the films done by Ulta Beauty and AVON we know they are a cosmetic company that sells makeup. Ulta Beauty, in addition to make-up, sells their services in doing make-up and hair. In AVON’s film we see women of all shapes, sizes, and color which had reflected the different races of the U.S. Also noticing how the majority of the women were wearing “brighter” and more apparent make-up which is consistent to what we’ve come to know about its ideology in the States. Although AVON is a company that sells make-up, I would assume that if they were to market their products that all of the women would have been wearing an amount equally visible to one another. One would have to argue if the makeup we saw was based on a marketing strategy or if it was impacted through cultural influence, possibly even a combination of the two.

As we had talked about hair from the campaign films in India, the women from AVON had a greater variance in terms of hair colors and hairstyles. According to Alf Hiltebeitel and Barbara D. Miller, hairstyles in America reveals a person’s identity and intent, as it conveys a person’s age, gender orientation and possible look-out for a partner. We also came to know from Ulta beauty’s film, a new hairstyle can also represent a new change, a new stage in life. Looking at the campaign films from India we notice all the women have had the same or similar hairstyles. Having long, straight and lose hair. Although Dathri Ayurvada and Dabur Vatika were selling hair products, Dabur Vatika’s head character was bald and the women around the head character all had similar lengths of hair. Each of those women barely had a second on the screen for us to really be able to focus on them and not the head character. One would have to question here too, if merely marketing the effects of their hair product was involved or if the women’s hair is strictly based on India’s tradition and values. Perhaps in this case as well it could be a combination of both. According to Jasveen Kaur Sarna, who wrote about one of India’s religions, Sikh, in today’s generation younger women won’t cut their hair not because of their religion, but because of social acceptance. While according to an article by Times of India (2013), women in India keep their hair long to feel secure and instead express themselves through clothing. Having read both these articles it seems common for women in India to have long hair as it has become a part of their culture. Perhaps in India’s past long hair held a more religious meaning and now it seemed to have transformed over the generations toward a more social one.

After having looked at all of the films, I would have to say that the main element signifying similarity would have to be the way the women in the films supported each other and showed strength of character. Revealing to us the importance of compassion in both cultures.

3.2 Appropriating Culture Adaptation for Marketing

Linda Hutcheon and Siobhan O’Flynn (referencing Brenda Laurel) came into an understanding that in constructing and reorganizing cultural media one can create that which constitutes individual meaning.\(^{80}\) By understanding your audience and research their culture a message is better sent if constructed in a more “personal” way allowing them to identify with the environment and/or characters in some form. There are many things to consider when it comes to using cultural adaptation as a tool in marketing. One of which is social behavior which could be used to enhance cultural relatability or do quite the opposite as Moran & Keane had pointed out with an example of a television series that had been adapted for Asia. The series had failed do to a dominant female role being one of the lead characters.\(^{81}\) This they labeled as “cultural sensitivity” which one must keep in mind when adapting for a specified culture.

In the case of AVON, we noticed how freely and comfortable many of the women were in checking each other’s breasts on national television. U.S.A being a more socially open country than that of India, the gesture seemed to have managed not to come across as taboo. Moran and Keane continue to say that there are some activities that are simply restricted or labeled as inappropriate to certain cultures while not in others, further discussing this as one of the risks in cultural adaptations one must take into consideration. The United States of America has a higher tolerance level and social acceptance in comparison to many of the Asian countries according to a research done by Harriet Cann.\(^{82}\) Perhaps if Avon’s film was previewed first in India the original responses wouldn’t have been as positive.

Now knowing that India is a more conservative country, we noticed how in Dabur Vatika’s film the woman was doing all the house chores. We’ve seen her preparing the little girl for school, feeding her at the breakfast table and getting ready to work in the kitchen. When taking into

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\(^{80}\) B. Laurel, *New Players, new games 2005* [Website]  

\(^{81}\) A. Moran & M. Keane, 2010, p 41-42.

\(^{82}\) H. Cann *The Most Liberal Countries You Should Move to in 2017*, 2017 [Website]  
account cultural sensitivity, in a Western Context Dabur Vatika’s film might have been criticized for its lack of gender-equality. However if the roles had been reversed it could offend the more conservative culture of India.

According to James O. Young and Conrad G. Brunk who wrote the book *Ethics of Cultural Appropriation* (2012), they discuss that when adapting for cultural appropriation one must be respectful and understanding of a cultures values and ethics to avoid misscommunication. In studying a society’s religion, history, and core values it would allow for a thorough and more accurate cultural adaptation.

### 3.3 Using Culture as a Tool

David Lowe and Roine Leiringer discuss that culture is a communicative tool that can be used to properly convey a message and manipulate a wanted a response or action. By knowing our targeted group and understanding their background we are able to share a story using culturally based semiotics, that is to say visuals with encoded meaning, that can allow our audience to share a common interest to the given scenario. As Gunther R. Kress and Theo van Leeuwen put it, the visual semiotic is a portrayal of sorts and the interest that rises from the interpretation of that portrayal derives from a cultural background. In showing signs of cultural nationalism, the targeted audience might sense a deeper connection to the story being told. According to Alan Williams, films that show cultural nationalism often do so to show their own culture in the best of light while showing morals and ethics they deem to be important to their community. In doing so, he continues to say, wins over the targeted audience and may even cause a wanted reaction. Such as people buying more things.

If we turned to *Dabur Vatika*’s film, having the bindi as the main symbol to which the message was conveyed was a choice most likely created for the reasoning of Hinduism making up 79.8% of the population. Allowing the audience to recognize and identify themselves to the story. When we look at other values that can be brought up we look at gestures such as done by Ulta Beauty where the woman gets a new haircut because as previously mentioned, in America it

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symbolizes a new change in the positive direction. In looking at the grander scheme of things, all four films were created based on their respective location. All of which sharing their standing on cancer and their support for women.

As Williams had previously pointed out, I believe this to be a true example of the films having shared their culture’s values and tradition to gain the audiences’ favor and thus improving marketing. In terms of using culture as a tool in marketing we notice the films had a common goal where they are representing the company’s support to women fighting cancer. These cosmetic companies have culturally adapted and appropriated that same message to fit their respective worlds. In accordance to Marina la Salle who had created a fact sheet on appropriation, having adapted the message in consideration to the culture has allowed it to be spread in a persuasive manner. The level of persuasiveness being in regard to the different social standards.

4.0 Conclusion
In this study I was hoping to find some answers to the following questions;

1. What differences and similarities can be found in each culturally adapted cancer campaign film?
2. In what way has each culture impacted them (regarding the environment and characters)?
3. How was cultural adaptation used to market these products/services?

We found that the differences could be seen in the environment and the ethnicity of the characters, as well as religion and socialism of the respective countries. Culture has indeed impacted the environment through décor and scenery which we were able to see through the scenarios of what was considered a normal lifestyle in India and the U.S. We found that nationalism and cultural appropriation was used in cultural adaptation to strengthen marketing, as it was used for the audience to be able to identify and relate to the characters in the film. Furthermore, the key similarity found in all four of the films have been the roles the women played. One of strength, support, and care given from other women. A common value that both the countries have shared on their stance against breast cancer although sharing that value using

a different story with other values mixed in to the scenario. Each country seemed to have their own description as to what can be described as a strong woman. On one side we had India where one of the stories had the lead woman doing all the hold chores and had a man drive her to work. Although this could have been offensive in a western context it was created with the cultural backgrounds of India. The same could be said of the U.S. as previously stated, in one story we could see women and men alike were asked to touch their female companion’s breasts to check them for breast cancer as an act of true friendship. This could very well have been an offensive gesture to many in India. Cultural adaptation in these cases seemed to have been created to avoid cases of conflict between audience and the over-all purpose of the campaign. To share women of strength so as to effect and touch the audience to gain economical support while creating awareness for breast cancer.

I chose this study on cultural adaptation as I found it interesting as well as important in the role of marketing. I have experienced living in several different cultures and as I plan to work in creating commercials and informative films I felt this to be an eye opening study. It gave me a better understanding on the reasons for cultural adaptation and how I might use it. I believe that in the future one could continue this study as culture is ever changing, and perhaps getting a deeper understanding on why people prefer familiarity rather than change.
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