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How Parfums Christian Dior could address its existing make-up range Dior Backstage to Men? – How to sell make-up to men ?

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Acknowledgement

Finishing this master’s thesis has particular resonance compared to all my previous projects I had the opportunity to realize while I was doing my studies, as first it is my longest project and it is the final one. It marks the very end of my studies and the beginning of my real professional life as I began it during my end-of-studies internship, and I finished it while ending my probation period at my permanent job.

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Abstract

This Master's thesis has been developed under the form of an in-company project as a marketing and communication plan for the French company Parfums Christian Dior. The company has international influence and is one of the leader on the luxury cosmetic market and possesses a growing range addressed to millennials and not strongly gendered yet, thus letting the space to change a bit its positioning for reaching men.

In order to build this new positioning, we will study the impact of the digital on consumer behavior regarding cosmetics purchase and on the customer decision-making process, the key roles implied in a purchase and the evolution of the meaning of "Man" in our occidental society.

Furthermore, it was necessary to collect data from the industry, the market, the competitors and about consumer behavior toward cosmetics and especially. This data collection has enabled us to better understand how and where to reach men, where competitors did not go or did not know how to address their strategy. An internal analysis has also been conducted to make a state of play of Dior's strengths and weaknesses, based on its range, image, positioning and distribution strategy.

The focus of this thesis is to understand how Dior could use its strengths and weaknesses to take the opportunities of the market and to counter the threats for reaching and selling its make-up to men, a very specific and hard to reach target.

Keywords: make-up, men, society, mentalities, marketing, communication

Resumo

Esta tese de mestrado foi desenvolvida na forma de um projeto de comunicação e marketing in-company para a empresa francesa Parfums Christian Dior. A empresa possui presença internacional e está entre os líderes no mercado de cosméticos de luxo e possui uma gama crescente voltada para a geração do milênio e ainda não fortemente de gênero, deixando assim o espaço para mudar um pouco seu posicionamento para alcançar os homens.

Visando construir este novo posicionamento e o plano de comunicação associado foi criado um framework agregando os principais conceitos. Estudaremos o impacto do digital no hábito de consumo de cosméticos e o processo de decisão do consumidor, os principais papeis implicados na compra e a evolução do significado de "Homem" na nossa sociedade ocidental.

Ainda mais, foi necessário coletar informações da indústria, do mercado, de competidores e o hábito de consumo de cosméticos, especialmente em homens. Esta coleta de informações nos possibilitou melhor compreender como e onde alcançar os homens, onde competidores não foram ou não souberam como aplicar suas estratégias. Uma análise interna também foi feita para averiguar a situação que se encontram as forças e fraquezas da Dior, baseado no seu escopo, imagem, posicionamento e distribuição estratégica.

O foco desta tese é compreender como Dior poderia utilizar suas forças e fraquezas em oportunidades mercadológicas e preparar-se para possíveis adversidades com a proposta de venda de maquiagem masculina, um objetivo deveras difícil e específico.

Palavras-chave: maquiagem, masculino, sociedade, mentalidades, marketing, comunicação.

Table of Content

1. Executive Summary

Parfums Christian Dior S.A.R.L. (L.L.C.) is a French company founded in 1947, part of LMVH group and specialized in luxury cosmetics. The company has a worldwide influence thank to its headquarter situated in Paris but also its subsidiaries located all over the world, thus enabling it to operate on the five continents. The company mainly sells its products through e-commerce, a strong retailer network and a few shops of the brand. We can divide its activities into three segments: Make-up, Skincare and Perfumes, it-self divided into two parts: Parfums Christian Dior and Maison Christian Dior. For the purpose of this project, we will dedicate our attention to the Make-up axis.

The main purpose of this project is to understand an existing but hard to penetrate market: men's make-up. We aim to comprehend how this particular target behave and think, why they are so hard to catch for a cosmetic company, what they need in order to be convinced by the use of make-up products for themselves and so how a world-leading brand such as Dior could address this challenge.

The perfume and cosmetic market is a very competitive market, stretched out by many axes such as the Mass market, Masstige market or the Luxury/Prestige one and so with many strong competitors. This is a very dynamic market, always pushed by constant innovations in terms of product composition, usages, benefits or production processes and brands constantly try to expand their influence and reaching new consumers. More precisely, make-up for men is an existing category but with poor performances compared to the women category, not a lot of men perceive make-up as a tool to beautify themselves, but more like a women affair.
However, mentalities are slowly but still evolving, we observe men are more willing to take care of themselves, they pay attention to their physical appearance and thus are less than before opposed to the use of make-up.

Considering this fact, Parfums Christian Dior could address this challenge as the brand has sufficient power and resources to try to penetrate this market. Dior is operating on many segments of the beauty market: skincare with anti-aging products, men products, moisturizing products, whitening products, perfumes for both men and women, niche perfumes, make-up for women but not for men yet. The Maison possesses a new make-up range launched in 2018

named Dior Backstage conveying the image of a dynamic, urban and professional quality make-up, addressed to the millennials.
This range is new and has not a strong identity fixed in spirits yet, its image is still manipulable and so Dior could use it to reach men. On the contrary to other make-up products of the brand the range is not clearly gendered, we see feminine but also masculine models wearing it during fashion shows thus suggesting men can actually wearing it. As Dior Backstage is addressed to millennials, its communication is very digital-oriented with many videos which remind the backstage atmosphere before a fashion show, but the brand has also a strong presence in retailer networks conveying again the backstage atmosphere for immerging the customer and highlighting the quality of its products as even professionals use them.

For the purpose of this master's thesis, we have studied the market, the competition and the brand but also our target market. To do so, an exhaustive study of the cosmetic market led by the French study group Xerfi in 2018 and three studies aimed to understand men's behavior toward cosmetics has been used: "What makes Male cosmetics Tick – Self-Image, functional and Simple Products? An Ethnographic Study on Men's Perception of Cosmetics – 2018" from Thota *et al.*, "Canadian and French men's consumption of cosmetics: a comparison of their attitudes and motivations – 2009" by Souiden and Diagne and "Are Men ready for make-up? – 2019" led by Parfums Christian Dior and NPD Group. They have helped us to better understand what men seek in a cosmetic product and what a brand has to prove or communicate to reach and retain them, our marketing strategy has been based on these insights.

The objectives of this marketing plan are to penetrate the men make-up market and to sustain a major actor position. Dior will aim to choose a specific target among them and to continue to encourage this mentalities evolution in proving to men and women, men can wear make-up and in increasing the awareness of Dior Backstage products among them. Dior Backstage's goal is to become the brand men will choose when they want to wear make-up to beautify themselves and to gain self-confidence and still staying a major actor of the women make-up.

Through this report, we will see that even if a brand is a world leader, it is not necessarily obvious to reach a new target as the success of such a strategy will depend on the readiness of the target. We can understand the brand doesn't just sell but also educate its customers.

2. Research Problem

Parfums Christian Dior is a French luxury brand specialized in perfumes and cosmetics and part of the world-leader group LVMH. The brand operates on the men cosmetics segment thanks to its perfumes (*Sauvage, Eau Sauvage, Dior Homme, Fahrenheit, Jules, Higher*, etc.) and to its dedicated skincare range *Dior Homme Dermo System*. However, the Maison is not present yet on the **men market regarding make-up** and it seems it should take this opportunity as this trend **seems nowadays to be more and more democratized**. Parfums Christian Dior possesses many make-up range : *Rouge Dior, Dior Addict* or *Dior Make-up*, all very feminine gendered. However, its new range *Dior Backstage* launched in 2018 has not clearly positioned itself regarding gender and uses universal codes : backstage, shows and fashion. For those reasons Dior could use it as a **tool for penetrating men's make-up market**.

The aim of this master's thesis is to better **understand the cosmetic market and especially men's cosmetic market** : the trends, their behavior, needs and desire. This project also aims to understand how a brand could reach and convince men to buy and wear make-up as mentalities are evolving but are not yet 100% tolerant regarding men wearing make-up.

To realize this master's thesis, we will rely on a theoretical framework and secondary data for understanding who our target is and, its behavior regarding cosmetics purchase and how a Maison such as Parfums Christian Dior can **use its assets for communicating about an existing range to a new target in not losing the current customers**. The goal is the build a solid and sustainable marketing plan for penetrating this market and become one of the leaders.

Considering these objectives, we will build our marketing and communication plan in analyzing and studying those elements :

- External Analysis : Cosmetic Market ; Men's preferences and attitudes ; Competitors.
- Internal Analysis : Company ; Range ; Marketing Mix

3. Literature Review

Make-up, according to the online dictionary Merriam-Webster (*n.d.*) can be defined as "*cosmetics used to color and beauty the face, such as lipstick, eye shadow, mascara, etc.*" and " *materials (such as wigs and cosmetics) used in making up or in special costuming (as for a play)*". Make-up is considered as a **cosmetic** used to **beautify, improve our physical appearance**. Actually, cosmetics are "*any of several preparations (excluding soap) that are applied to the human body for beautifying, preserving, or altering the appearance or for cleansing, colouring, conditioning, or protecting the skin, hair, nails, lips, eyes, or teeth.*" (Britannica, *n.d.*).

When we look at the history of the make-up and its use, summarized by Maggie Angelo Lou (1970), we can identify the **Egyptians as the first users**. They were using it for **improving their appearance**, make-up was made of lead ore, fruits, ashes or copper and was applied around the eyes or on the lips. Then, we can observe across civilizations and eras an **increasing use of make-up** : in middle east and in Asia (we observe the use of make-up in 3000 before Jesus-Christ). In China, it was used as a **distinctive code** : some colors were reserved for higher social class and in Japan we observed it, especially with the Geisha.
Even If make-up is widely used all over the world, we can observe that in **Europe, during the Roman empire make-up was used by rich women and prostitutes** and during the **Middle age, the church considered it as sinful**. We have to wait for the **Renaissance** to see the make-up used as a **status indicator**, rich women were lightening their skin to indicate they do not work outside, they have more leisure time inside a home. Despite this acceptance, women still do not use a lot of make-up, it was **reserved to actors and actress and also still had a prostitute connotation**. This is with the arriving of the cinema and its actresses (around 1910-1920) we can observe a **real acceptance and generalized use of make-up tools** such a pencil brows, mascaras or lipstick.

The aim of the **Literature review** is to understand and define the main **theoretical concepts of communication to reach men for making them adopt make-up and men's behavior regarding the purchase and use of make-up**. Also, to understand the **new target of Parfums Christian Dior for the make-up : Men**. It will help Dior to invent and shape an adapted Strategic and Communicational plan.

As seen, wearing makeup is an old practice often associated to woman and changing minds represents a challenge for both Parfum Christian Dior, the Cosmetic Industry and the Society.

This Literature review will help us to understand why and how Parfums Christian Dior could advertise and adapt its line "Dior Backstage" in order to reach men properly. We will dedicate our attention to these concepts :

- **The Integrated Marketing Communications (IMC) have been and still are the reference in term of Communication as they adapt themselves to the Digitalization**
- **How the IMC, especially the Digital part impacts and influences Consumer Behavior regarding the Cosmetics purchase**
- **The Impact of the Digital on the Customer Decision-Making process**
- **"Man" is a simple word with multiple and contentious meaning but actually not that much the opposite of Make-up**

3.1. The Integrated Marketing Communications (IMC) have been and still are the reference in term of Communication as they adapt themselves to the Digitalization.

The IMC (Integrated Marketing Communications) has been defined by the American Association of Advertising Agencies in 1989 as « *A concept of marketing **communications planning that recognizes the added value in a program that integrates a variety of strategic disciplines**—e.g., general advertising, direct response, sales promotion and public relations—and combines these disciplines to provide clarity, consistency, and maximum impact*.". However, it is a marketing concept which has always been source of disagreement between marketers and has been changed, modified and improved over the years. New challenges brought by new media have divided consumers' attention, thus marketers needed to change their approach (Batra & Keller, 2016).

For example, Duncan has defined in 2002 the IMC in adding the **notion of customer relationship** : "*A cross-functional process for creating and nourishing profitable relationships with customers and other stakeholders by strategically controlling or influencing all messages sent to these groups and encouraging data-driven purposeful dialogue with them.*".

We can also mention the new approach described by Kliatchko in 2008 as "*IMC is an **audience-driven business process of strategically managing stakeholders, content, channels, and results of brand communication programs***" after having defined IMC a first time in 2005.

In this approach, we can identify four pillars : **Stakeholders, Content, Channel and Results** explained by Kliatchko in 2008 and which will be **needed in order to communicate to men for selling make-up**.

- **Stakeholders** includes all the actors which are involved within the firm's activity : shareholders, employees but also **consumers.** Those last ones are the public toward products and services of the firm are directed to, **the reason why the firm finally exists** and so it has to take into account their needs, values, desire, motivation and behavior (Kliatchko, 2008)
- **Content** is the IMC pillar that "*creates meaningful connections with a brand's target audience through persuasive, relevant, creative, and respectful messages, from whatever source*" (Kliatchko, 2008). Nowadays, and thanks to digital transformation we **don't only consider the content generated by the company, but we do also take into account and use the user-generated-content**[1] as first a feedback for the company but also as real marketing message. New technologies and digital marketing have made this exchange easier and have made this exchange a two-way rather than a linear relation (Kliatchko, 2008).
- **Channels** design all the way used for communicating with consumers, such as traditional ways (television, newspapers, salespersons, radio etc.) and new ways (social networks, news feed, RSS, websites, email, search ads, display ads and social media ads, etc.) (Batra & Keller, 2016) made possible thanks to the modernization of the society. However, marketers have to choose carefully the channel(s) used for delivering its message to its audience because consumers have their own behavior and preferences. Firms **may take into account the context, which is used for reaching the target audience, the relevance of the channel used according the customer's need or desire and the preferred contact point of the audience**.
- Finally, **Results**, meaning the **measurement of the impact of our IMC** is a disputable pillar as the way of measuring has not been clearly defined. It exists a debate between the measurement in terms of communication effect or in financial results for the firm.

Consumers are more and more put at the very center of the marketers' attention. Those last ones don't want any more to only convince them to buy a product, **marketers have an audience-centric approach**. Meaning they **choose their means of communication,** supports, message and approach in order to provide a **consistent and efficient message**, coordinated with all its communications and its strategy.

[1] User Generated Content is defined as all contents such as comments, blogs, website, discussions, videos, audio-files or posts that are created by the final-users, the direct consumers of a product or service, and are available for other final consumers and end-users. (Beal, *n.d.*)

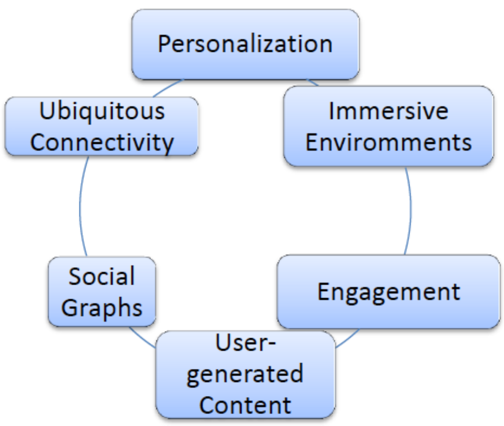
In applying the strategy of the IMC, it results in a **better Brand Equity** (Madhavaram, Badrinarayanan & McDonald, 2013) in having an indirect impact on financial performances and on brand market-based performances, and a direct impact on communication effectiveness (Luxton, Reid, & Mavondo, 2015). The **Brand is integrated and understood by the customer and it often results in a brand preference among another**.

Messages which have been used in mass media yesterday are being used today in specialized medias and these numerous channels actually segments the audience and enables brands to **deliver their message in a more efficient and productive way**. This segmentation enables to target an audience which is more interested in the message as the channel has been properly chosen according to the audience's specificities.

3.2. How the IMC, especially the Digital part impacts and influence Consumer Behavior regarding the Cosmetic purchase.

Digital Marketing can be defined as the *"exploitation of digital technologies, which are used to create channels to reach potential recipients, in order to achieve the enterprise's goals, through more effective fulfillment of the consumer needs*." (Sawicki, 2016). We can link this new sort of marketing as part of the IMC as **it brings new channels of communication, new ways to reach customers**, thanks to the modernization of Society and more precisely Internet. This development has been integrated by organizations and can be summarized in this figure :

Figure 1 – The six elements proper to digital marketing strategy elaboration



Source: Montgomery, K. *et al.* 2011. Food Marketing in the Digital Age: A Conceptual Framework and Agenda for Research. ***Center for Digital Democracy***. 59(3): 4-6.

Six concepts should be taken into account while thinking about the digital marketing strategy of a Company :

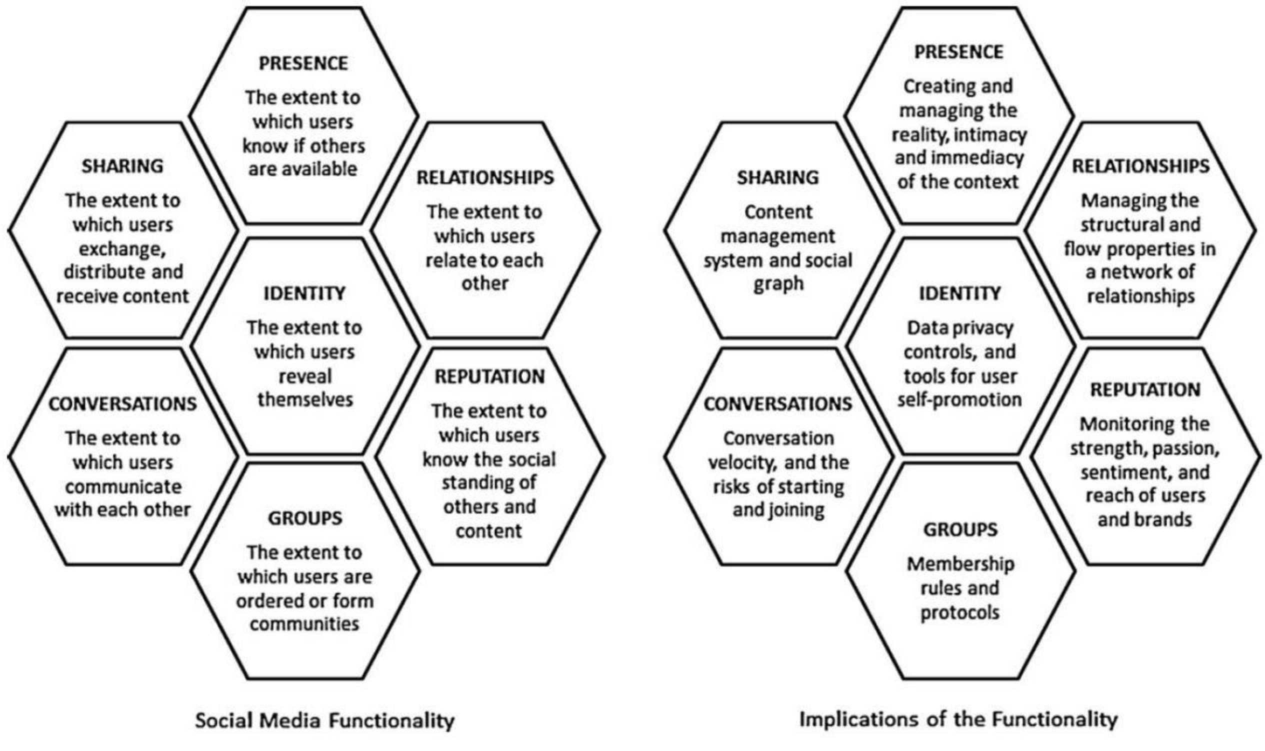
- **Ubiquitous Connectivity** : People are connected to everyone and everything, at every time. They use multiple device at the same time and are **exposed to many information**.
- **Engagement** : People are not anymore spectators of a content; they **interact with it**. Through blogs, social medias, and more widely Digital Medias they interact with the brand, they are more engaged.
- **User-generated Content** : "*Enterprises create contents […] to encourage the recipients to create contents individually, from which they derive information about interests of their creators, which in turn pose the basis for communications sent to a selected target group*." (Sawicki, 2016). DesAutels (2011) has also highlighted notions of **free of censorship and low cost** to the definition of the UGC.
- **Personalization** : We assist to a mass communication becoming more individual thanks to the technologies of tracking and cookies, added to the CRM system. Companies gather data about their customers and prospects and so can **adapt their content, personalizing it in order to reach the right customer in the right way**.
- **Social Graphs** : People are creating **more relationships and a real and powerful network** thanks to social medias. Groups exists and it helps marketers to segment their audience thanks to shown and similar interests.
- **Immersive environment** : It is about "*available multimedia applications, interactive games, **introduce their users into the virtual world**, where the persons dealing with marketing promote their products/services*"(Sawicki, 2016).

So, the Internet has brought news tools for selling and communicating. It enables companies to better understand their customers and prospects and to better segment them in order to better communicate. New tools are used such as **email, websites, blogs, Advertising on Search Engines (SEA) and Social Media (SMA), Influencers, CRM (Customer Relationship Management) data bases, Social Medias** and more precisely social networks or more recently **Voice platforms** for example, they can be defined as **Digital Media.**

For this topic, a particular focus can be done on **Social Media**. Its definition has been made, improved, changed and contested by many authors. Boyd and Ellison have defined it in 2008 as "*platform to create profiles, make explicit and traverse relationships*". Kaplan and Haenlein

in 2010 have mentioned "*6 distinctive categories (Blogs, Social Networking Sites, Collaboration Projects, Content Communities, Virtual Social Worlds, and Virtual Game Worlds)*". We can consider a seventh category : the Voice platforms which "*enable users to accomplish tasks with machines using a voice interface. They can answer simple questions, control smart devices or help users make a purchase*." (Botanalytics, 2019).
Still nowadays it doesn't exist a clear definition validated by everybody, but we can assume that social media is a **vector of relationships among people or among people and brands, where they can exchange many information, interact between them and create a network**. Kietzmann *et al.* (2011) have introduced the notion of 7 blocks composing the social media and explaining its functionality.

Figure 2 – Building blocks of Social Media

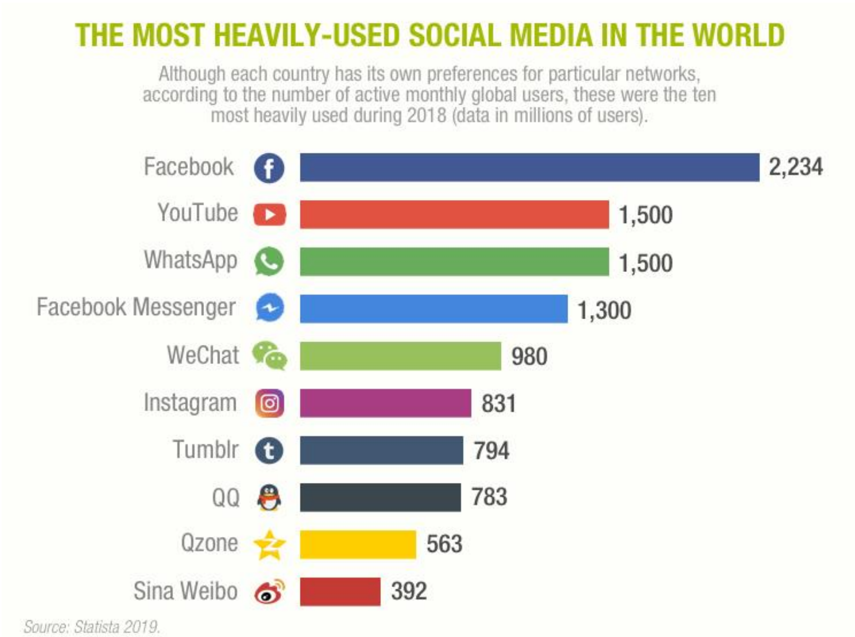


Source : Kietzmann, J.H., 2011. Building Blocks of Social Media. ***Business Horizons***. 54(3): 241-251.

Also, an important component of Social Media is the Social Networks. According to the base of what are the Social Media, a **Social Network** can be defined as "*a website that allows people with similar interests to come together and share information, photos and videos*." (Rousse & Goulart, 2019). For the matter of this topic we will dedicate our attention to the dimensions of **"self-expression"** (defined as assertion of one's individual traits (Orehek & Human, 2017)) and **"influence"** of the social networks as they can be used to reach men for selling to them make-up.

Social networks enable people to **share their ideas, thoughts, opinions and express themselves** (within the framework provided by the "Community Standards" established for every social networks), for a leisure, friendly, specific or professional purpose (Kento, 2019). "*People are increasingly relying upon social media platforms to express themselves positively and accurately*" (Orehek & Human, 2017) which results in a **democratization of self-expression**, people are not afraid to share their thoughts and values and so virtual places like Facebook, Twitter, Instagram, LinkedIn, Snapchat or TikTok are public places of self-expression. These places have nowadays a big and growing community, for example Facebook has more than 2 billions of users or Instagram with more 831 millions as we can see on Figure 3 below.

Figure 3 – The Most Heavily-used Social Media in the world (2019)



Source : Statista. 2019. ***The Most Heavily Used Social Media in the World***.

These platforms are considered as nowadays social networks and are places where people create more or less strong links with other members of the social network because of their similarities.

We "like", "follow", "Connect", "tag", "snap" or **interact with the content shared and created by the people we actually know** : the friends from the "real world", meaning people

we know out of the social network sphere, they are the **strong ties**. We also interact with the people **we know only though the social network, we like or admire** them (or on the contrary, we hate) for any reason, they are the **weak ties**.
This notion of ties is not new and has been studied by many scientists such as Milgram in 1967 or Gartnovetter in 1973. This last one studied people bridges or ties and their impact and argued that *"the degree to which social networks overlap depends on the strength of the ties that connect them. The more similar or homophilous individuals are, the more likely they are to interact and to form strong relationships*" (Schröder, 2019). So, we can assume that people will **create stronger relationship with people similar to them**, people with who they share common values or opinions.
However, social networks help to the spread of information and trends, but if we only share it with people with whose we have strong ties, information diffusion may be limited. Brown and Reingen (1987) have proven that **weak ties play an important role in the spread of trends** such as fashion trends or new products. Another experience similar to Milgram's has been led in 2003 by Dodds, Muhamad and Watts, which consisted in asking to 60,000 participants to forward an email to 18 recipient in different countries. The experience has shown that participants have privileged to send the chain to people they are not close too : weak ties. "***Weak ties were indeed found to be disproportionally more relevant for the diffusion of new ideas and the spread between sub-communities.****"* (Schröder, 2019).

Social networks facilitate the spread of ideas, trends and all information thanks to the **easiness to connect**. People can link with others thanks to their network which grows continuously with both strong and weak ties. Another feature of social networks is the **influence they enable to exercise**. As people have access to many content shared by other members, they can get inspired, follow their ideas and **consciously or unconsciously modify their behaviors**. Some persons have understood this and are "influencers" on social medias. **Influencer** is defined by the Cambridge Dictionary (*n.d.*) as "*someone **who affects or changes the way that other people behave** and a person who **is paid by a company to show and describe its products and services on social media**, encouraging other people to buy them*".

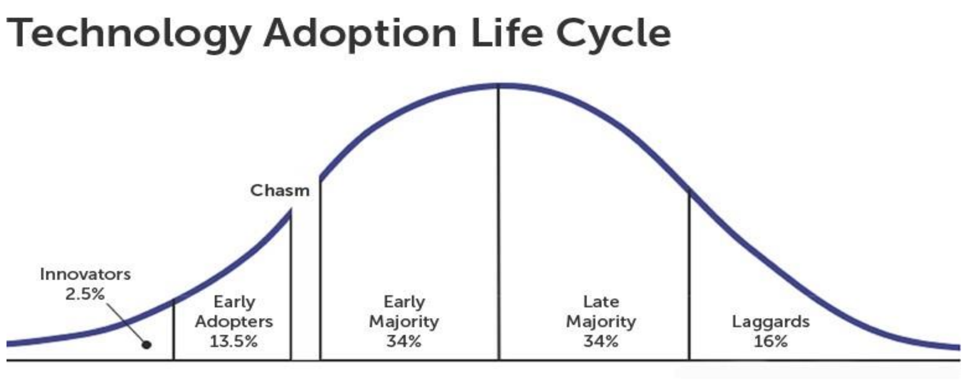
They are often the "**early adopters**" as they test some products (by their own or sent by the brands which are beneficiating from their influence), routine or experiences and share their feelings on their account or channel. They have a more or less big community of fans or followers who are listening to their feedbacks and advices, **engaging with their content,**

sharing it with their own network (which makes the content even more viral and adopted and makes the influencer's community growing) and often **adopting it**.

It is important to consider Influencers as they are more and more a **real source of information and drivers of adoption of a product as they are reliable for their fans**. In 2000, Gladwell has identified 3 types of people who are necessary for to the spread of information or a trend : **Connectors, Maven and Salesmen**. "*Mavens are data banks. They provide the message. Connectors are social glue: they spread it. Salesmen persuade us when we are unconvinced of what we are hearing.*" (Gladwell, 2000). Connectors are the persons who know a lot of people**, who have connections everywhere with everyone ; they have the necessary network**. Mavens are the link between the marketplace and individuals as they are **socially motivated and share their information**. Salesmen are those who **influence people naturally**, in showing their have adopted a product or a trend for example, but in using "*subtle and primarily non-verbal cues to influence people's opinions*" (Schröder, 2019). These last ones can be called influencers as nowadays **influencers have this same role in the product adoption process, they help (with also the Connectors and Mavens) the early majority to adopt the new product**.

This transition from the early adopters to mass market was a gap known as "Moore's chasm problem" (1991) as we didn't know how to make this transition as we can observe on the Figure 4 below.

Figure 4 – Technology Adoption Life Cycle



Source : Moore, A.G. 2014. ***Crossing the Chasm***. New York: Harper Collins Publishers.

This observation helps us to shape our strategy for penetrating the men's market for selling make-up, as Influencers – or salesmen, have this power of influencing people's opinions as they

are one of the drivers of adoption but also the are becoming part of the peoples' group of reference.

Reference group has been defined as "*a person or a group you use as a **point of reference when forming beliefs, values and attitudes***" by Scaraboto *et al.* in 2012 and his definition has been enriched by Schiffman *et al.* in 2014 in adding the notion of "*social role model **who affects consumer behavior***".

However, previous works have been made in 1952 by Kelley who has identified actually 2 types of reference groups : The **Normative reference group** and the **Comparative reference group**. Influencers can be put in the Comparative reference group model as "*the group is merely a **standard or checkpoint which individuals or others use to make judgments*** » (Kelley, 1952) whereas the Normative reference group is "*a group in which individuals are **motivated to gain or maintain acceptance**. To promote this acceptance, individuals hold their attitudes in conformity with what they perceive to be the consensus of opinion (norms) among the group members* » (Kelley, 1952)

People use the reference group to gauge themselves as they are comparing their actions, style, desirability, behavior or values to those of this reference group. It actually represents a social norm, a reference to reach for people thus **highlighting the importance to choose an influencer who is part of this Comparative reference group for reaching a special target**. The **recent explosion of social media has intensified the influence of reference group on people's beliefs, values and behaviors** as ; like it has been said earlier ; people have an easier access to information, sharing and thoughts of their reference group than before. People are **part of online communities**, led by members themselves but often by a **figurehead : the influencer**. It results in the fact that the information spread is the one generated or shared by the influencer and so people base their knowledge and behavior on the people they follow (Scaraboto *et al.,* 2012).

3.3. The Impact of the Digital on the Customer Decision-Making process.

While a purchase is made, very often there is not just 2 persons implied (the seller and the buyer) but **many other actors have played a role in this purchase decision**. This model has been first evoked in the early 1970 by Webster & Wind with their approach of the "*buying center*" and then enriched by Bonoma in 1980 with the addition of the role of "Initiator".

The model of the Buying Center has been developed first for complex corporate environments, for understanding buying decisions in a B2B context, but this approach can be expanded to a B2C context. Understanding the r**oles and the Customer Decision-making process will help to understand which actors Parfums Christian Dior has to target for reaching and penetrating men's market regarding cosmetics.**

We can identify **6 roles** :

i. **The initiators** : They suggest the idea of buying this product or this service because they have identified a need to fulfill or a problem to solve.
ii. **The Influencers** : They provide their opinion and insights in order to influence the buying decision.
iii. **The deciders** : They make the final purchase decision in approving all parts of the purchase decision : what to buy, when and where.
iv. **The buyers** : They actually realize the purchase in buying the product or the service. They make the monetary transaction.
v. **The end-users** : They represents the final users of the purchase; they are those who will use the item purchased.
vi. **The Gatekeepers** : They control information or access or both, to decision makers and influencers.

So, we can clearly understand that the **final user of a product is not always the initiator, decider or even the buyer**. We can assume that for example in a couple (hetero or homosexual) **the partner can introduce the idea to buy a particular product** and decide which product in particular and even buying it for his or her partner who will be the final user.

It is also important to underline the fact the **customer has changed over the recent years, because of the digital transformation**[2]. Several impacts of digital technology on consumer behavior have been identified (Sawicki, 2016) :

- The internet has weakened geographical boundaries between people, the **spread of information is easier**. As seen before ; thanks to social medias and social networks ; communities are created, based on users' similarities or interests, they share easily their opinions and also are more influenced.

[2] "*The use of new digital technologies that enables major business improvements and influences all aspects of customers' life*" (Reis *et al.* 2018)

- **The growing apparition of Customers generated content** (or User) which is often used by companies as a **real marketing tool for reaching other customers and diffusing their message**.
- Communities creating thanks to social medias segment the market and so create **target audiences always narrower**.
- Consumer have an almost **unlimited and real time access to the information of the market**; they can follow changes in products or services prices and make their purchase decision based on the information they have access to.
- Consumers can also spread this information among them as communication is easier.
- They are **constantly exposed to information** : while watching the TV or consulting an internet page, advertisement is everywhere and **even if the customer doesn't pay attention, he/she is exposed to and has heard the message** (Lehu, 2004).

However, today the **customer can decide to block this content** if he/she consider it is not interesting for him/her. This new possibility is a brake for marketers' communications as they are not sure anymore to always reach their target.

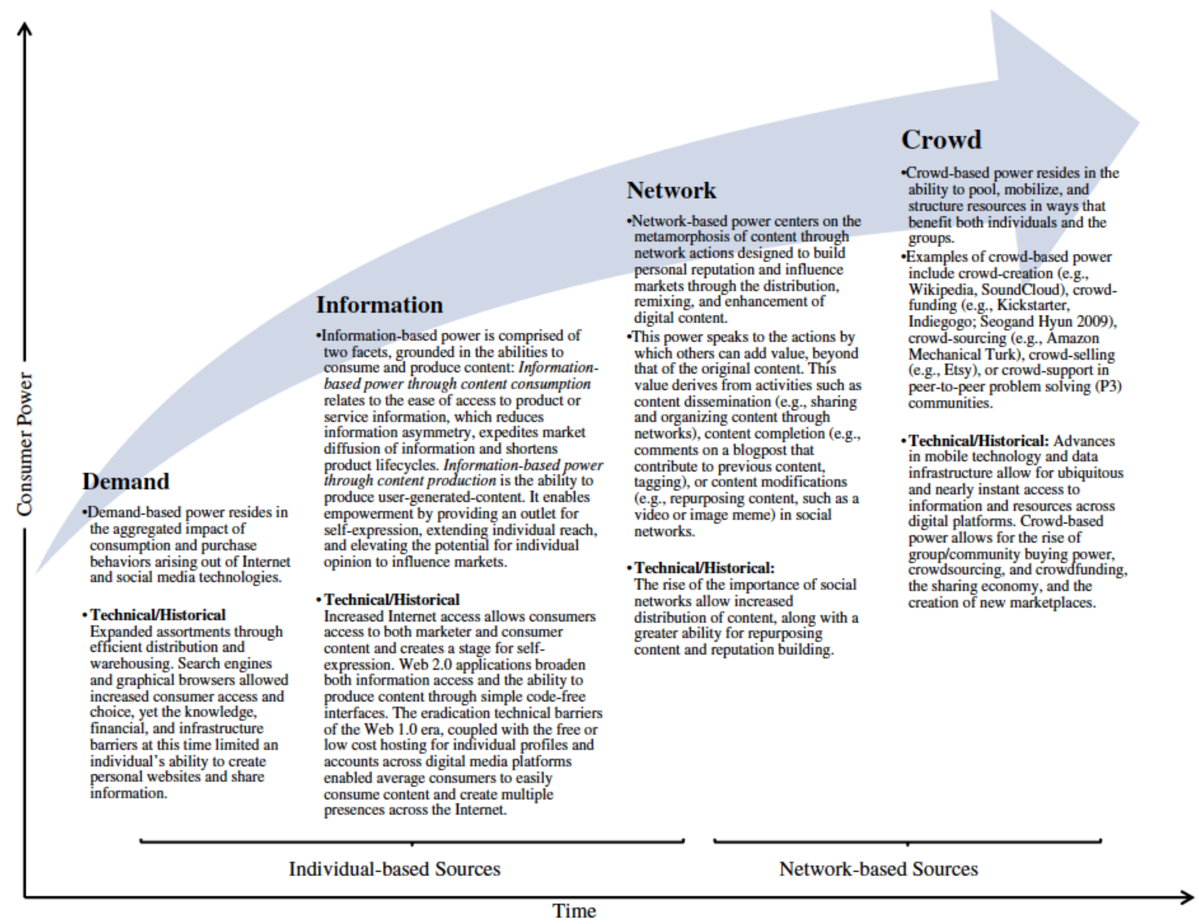
Finally, companies are more and more giving a voice to their customers, **listening to their needs and feedbacks and taking them into account** which permits to customers to see their needs more fulfilled. We assist to the phenomenon of **co-creation** which is finally the best way to meet customers' needs as products or services are created in collaboration with them. This practice **beneficiates to both companies as they have "free ideas", are sure to answer to an existing need, it improves loyalty and customers feel empowered, important.**

Power shapes human behavior and thus Decision-making process (Giddens, 1982). When a consumer feel he/she has power, he/she will modify their behaviors as he/she will act in order to beneficiating from this power, to take advantage from it. In the nowadays modern context, we can observe these behaviors also online : **Influencers have a power, the power of influencing other people's behavior and purchase decision** just in giving their opinion or in spreading a coupon, mentioning they use this product and all the others will want to buy it (Labrecque *et al.*, 2013).

Power is narrowly linked to status[3] and this notion of status is even more obvious on social medias as status is highly visible and evaluable. We can attest about the status of a person thanks to its number of followers, likes, badges, activity ranking but also with the quality of the content he or she creates and shares (Labrecque *et al.*, 2013).

Digital era has brought new sources of powers to consumers, it is important for the purpose of this report to know them in order to better act on them and thus Labrecque *et al.* (2013) have identified **4 new sources of Consumer power**. These sources can be **Individual based**, meaning the individual alone can exercise this power, in opposition to **Network based** meaning it is the phenomenon of community and network which provide the power. They can be summarized in this figure :

Figure 5 – The four new sources of Consumer power



Source : Labrecque, L. I. *et al.*, 2013. Consumer Power : Evolution in the Digital Age. ***Journal of Interactive Marketing***. 27(4): 257-269.

[3] Status is defined as "*the extent to which an individual or group is respected for or admired by others*" (Magee & Galinsky, 2008)

The **demand-based power** resides in the fact individuals **have access to many choices among products, to more knowledge and information** but also to a **content production easier** than before. Indeed, consumers have (often) access to the origin of the product, place where it is sold and available, stocks, its price and competitors' prices so they can make their purchase decision with a lot of variables which can have a significant impact on the decision. The **internet has enabled to break time and geographical boundaries** as consumers can have access to and order a product at anytime and anywhere in the world. Furthermore, they can spread it all over their network and internet as having a website is not as complicated and expensive as it used to be, and this propagation of information amplified.

The access to many distributions' outlets has also gave a considerable importance to "*the value-based pricing on the customer's perceived utility rather than the company's cost of production*" (Porter, 2000; Prahalad and Ramaswamy, 2004).

The **information-based power** is based on the **content production and consumption**. "*Information-based power through **content consumption** relates to the ease of access to product or service information, which reduces information asymmetry, expedites market diffusion of information and shortens product lifecycles*." (Labrecque *et al.,* 2013). Indeed, nowadays consumers have an easy and **quick access** to products reviews, companies' rates, products comparisons which **highly reduce the information asymmetry between consumers and companies.** This quick access leads to a high information consumption in a shorter time (Labrecque *et al.*, 2013) which **induces shorter adoption cycles, produces shorter product lifecycles**, which increases pressure on marketers (Labrecque *et al.* & Bass 1969). This phenomenon creates **highly educated consumers, who become more and more precise in their choices and needs which makes them harder to influence** (Brynjolfsson, Hu, & Simester 2011).

"*Information-based power through **content production** is the ability to **produce user-generated-content**. It enables empowerment by providing an outlet for **self-expression**, extending individual reach, and elevating the potential for individual opinion to influence markets.*" (Labrecque *et al.,* 2013). This power answers to a very present need in nowadays society : the **need of self-expression** "*achieved through acts such as the creation of a personal website, writing a blog, creating online videos or music or podcasts, or voicing praise and complaints on review, anti-branding, or boycott sites*." (Labrecque *et al.,* 2013).

The **user generated content (UGC)**, a form of self-expression, have a **huge impact on both consumer and companies**. Consumers will be impacted by user generated content as they will

discover through this opinions, others' information about the product or the service of the company, which will **modify their perception and so their behavior**. Furthermore, the **UGC is crucial regarding the ZMOT** (Zero Moment of Truth) which is actually all the information search prior to the first contact with the product : the FMOT (First Moment of Truth). Consumers will share their reviews, opinions and even their sponsorship coupons at their SMOT (Second Moment of Truth), thus making all those information available for the next potentials customers, at their ZMOT. (Think With Google, *n.d.*)
Organizations will be impacted by this content as they will be able to **use it as a marketing tool for acquiring other consumers, or on the other side this content can negatively impact their business**.
Digital also enables the Word of Mouth (WOM) but to be more precise the **eWOM** as this phenomenon will take place on the internet and have a more huge and bigger resonance than before as it will impact more people and will last more time (Trusov, Bucklin & Pauwels, 2009).

The **Network-based power** is about "*the actions by which others can add value, beyond that of the original content.*" (Labrecque *et al.*, 2013). This power is **highly related to the User-generated content** as here it is the network and its strength who will empower the information spread and the content created. **The more the network will be big and strong** (regarding the quality and the quantity of social connections), the more it "***increases the ability to share and influence others***, *empowering consumers who distribute content, regardless of whether it is self-created, created by others, or cocreated.*" (Labrecque *et al.*, 2013). This power is actually Influencers' power as all is based on their network and how far it can growth.

Finally, the **Crowd-based power** is the complement to the three previous mentioned powers as it **aligns the interests of both individuals and virtual communities**. It amplifies the demand-based power "*through **communal buying or collective expression of needs***." (Labrecque *et al.,* 2013), the information-based power thanks to an **easier access and standardized access to content-consumption** and an incentive to content production thanks to acknowledgment and reward systems. It also amplifies the network-based power in **supporting individual connections within networks**, the share of resources and so in creating new levels of buying power.

As we have seen the Customer Decision-Making process **is not only taken by the final customer, different actors are implied but also other influences**. A lot of different factors are to take into account such as **External influences** (Companies marketing efforts and the Sociocultural environment of the customer such as its family, Reference Group, Culture and Subculture, etc.) but also **Psychological conditions of the customer** such as his personality, motivation or perception which are shaped partly by its previous experiences (See Figure 6 in Appendix). We must take into account all these variable for **adapting our product and our communication for reaching and convincing our target : the men**.

While a new product, service or trend is launched on the market, **not all the people adopt it directly, at the same time and uniformly**. It exists **different stages of adoption** (5); which have been named and described by Rogers in 1962 : **The innovators, Early Adopters, Early Majority, Late Majority and Laggards**. This segmentation is really **helpful for our project** as we will **shape our strategy** of market penetration and communication while advertising our new products or existing range in **taking into account these different stages of adoption**.

i. **The Innovators** (2,5% of the population) are the **first to adopt the new product or technology**, they are aware of everything, they look for the information in many medias and especially within scientific sources and among other innovators. They like to adopt new things just because it is new, they take **more risks and have a high-risk tolerance** as if innovation fails, the failure will be financially absorbed. They tend to be **young, to be part of the highest social class and with high financial lucidity**. (Roger, 1962)

ii. **The Early Adopters** (13,5% of the population) are similar to innovators as they will quickly adopt a new trend or technology, but they are **not those who are constantly looking for the innovation and are more discreet in their adoption choices**, they also care about their reputation and image. They are **opinion leaders and will influence other adopters' categories** as they have the highest degree of opinion leadership. As innovators they are young, have a higher social status, high educational level and are financially lucid. "*Realize judicious choice of adoption will help them maintain central communication position*" (Roger, 1962)

iii. **The Early Majority** (34% of the population) represents one of the biggest part of the population and tend to **adopt not before long a product or technology introduced in their group**, but much longer after Innovators and Early Adopters. They tend to adopt something because of its **utility and its practical benefits over its coolness**. They are in **contact with the**

Early Adopters who often introduce them the new trend and have an above the average social status.

iv. **The Late Majority** (34% of the population) represents the other biggest part of the population and will adopt a product or a technology **after the average members of the society**. Their product of technology adoption is more cautious, and they need an important incentive for adopting the product as they are innovation skeptical. Regarding their social status**, they are below the average status and have poor financial lucidity**.

v. Finally, **the Laggards** (16% of the population) tend to **avoid the newness and are very long to adopt a new product or technology** as they often adopt it when they are forced to or because the whole society has already adopting it. People of this category tend to be older than other categories, price conscious, focus on traditions, have the lowest social status and no financial lucidity.

Considering all these different stages, we can be conscious that we will have to at least **target the Early adopters for thus reaching the Early Majority in a first time**.

3.4. "Man" is a simple word with multiple and contentious meaning but actually not that much the opposite of Make-up.

For the purpose of this work it is also important to define **Man**. Actually, everybody knows what is a man, it is "*A bipedal primate mammal (Homo sapiens) that is anatomically related to the great apes but distinguished especially by notable development of the brain with a resultant capacity for articulate speech and abstract reasoning, and is the sole living representative of the hominid family*" according to the online dictionary Merriam-Webster (*n.d.*). A man is also often defined with the term "**male**" : "*an individual of the sex that is typically capable of producing small, usually motile gametes (such as sperm or spermatozoa) which fertilize the eggs of a female*" (Merriam-Webster*, n.d.*).

However, an interesting definition has been evoked by the same source for the term Man : "*one possessing in high degree the qualities considered distinctive of manhood (such as courage, strength, and vigor)*". Indeed, men have always been **associated to the strength, the courage, the power, the dominance** and this, since the beginning of the times. Men used to **compete**

between each other in order to reach a special status within their community (Heiss, 2019). A status which will **offer them the consideration of the other women or female**, who actually are seeking for protection, comfort and reproduction.

Indeed, **woman** in the past **were considered as unable to control their basics survival necessities** and so were needed men as a dominant to provide this for her (Heiss, 2019). This really caricatural figure was also true at more contemporary times (food and protection are replaced by money and still protection) but **today's society is changing**.

Women are working and become financially independent, they **don't need anymore a man to survive which shakes men's place up** (Heiss, 2019). Men don't need anymore to show up strength, aggressivity, courage and vigor to seduce a women, **men don't have to hide their feelings and tears** (Benson, 2019) they can be more vulnerable, empathic, attentive, expressive and participating; characteristics which were attributed to woman, to weakness.

To arrive to this new kind of masculinity, **men have passed through different steps** which as explained by Ferebee[4].

Before the industrial revolution men were working at their own farms or at a "*highly skilled trade*" (Ferebee, n.d.), earning money for the house and teaching their job to their son.

The **industrial revolution** changed this, men were going to the factory for working, **spending less time with their family and having strong moral values and virtues**. Work was central and men were working well, without trying to find other ways to earn more money and they "*were resigning themselves to a full life of working on the assembly line."*(Ferebee, n.d.). Women were raising child and cleaning the house while men were "killing themselves" working for the family.

During 1950's we assisted to the apparition of the "**Sophisticated Men**", summarized with **misogyny, financial success and personal development**. Men were asked to dress well, **work with their mind** and not their hands, have a higher education than their parents and developed their persuasion force and **self-confidence**. They assume their masculinity, desires and ambitions and **have conserved the work ethic from the "industrial men" but work smarter**. "*They believed that they were invincible, and they acted like it. Especially when it came to the way they treated women. The Sophisticated Man objectified and used women,*

[4] The following description of Men Types is only indicational and does not define all the men from a particular era. These descriptions are just stereotyping and caricatures in order to better understand the state of mind and the perception of Masculinity of the period designated.

treating them like a prize to be conquered instead of a person with whom they could share their lives" (Ferebee, n.d.). **Women were still spouses**, at home for taking care of the household and were **often cheated as men were always running for an "upgraded"** spouse and family.

The "**Emotional Man**" arrived during the 1960-1970's and is in **total opposition with the "Sophisticated Man"** : he is **emotive and shows his feelings, care, listen and connect with woman** (in opposition to what he saw with this father, the "Sophisticated Men"). This man is not only a worker or a soldier, he **thinks with his heart**, chooses by himself what is wrong or right, have strong political positions and challenges the purpose of the war. He is "*no longer enslaved by conventional masculine paradigms and realized that it was ok to embrace and express their emotions*." (Ferebee, n.d.). This man seems to **have lost the ambition of the "Sophisticated Men"** , he considers woman not only as equal but as the same than man.

The "**Wonderful Man**" (1980's) is the perfect mix between the "Sophisticated Men" and "Emotional Men" as they are **ambitious, smart have strong work ethics and seek and financial freedom for themselves and their families**, spend more time with them and are **more loyal** to their spouses. However, those men **don't live anymore for themselves** but for their families, they don't have anymore their own activities their **accumulate proof of wealth in order to show their "strength"**, Ferebee tends to say that "*Men have lost the connection their masculinity*".

Finally, the "**Missing man**" (1990's until today) doesn't know how to act. He is **trying to avoid the mistakes from previous generations and suffer from them** as people tend to consider he will reproduce them. He has no role model of what is actually "a man" and is **afraid to take responsibilities**. Society sends contradictory messages of what he is supposed to be, **and he doesn't know what to feel** or even if he is supposed to feel. The "Missing Man" **avoids connections with other men as they tend to see this connection as a "weakness"** and so they develop negatives feeling such as jealousy, criticism, etc.

However, Ferebee evokes a new, the future men according to himself "**The Grounded Men**". This man is the **mix between all the previous one** as he took all the good parts and have created a "perfect man" :
According to Ferebee : " *He is **strong**, even "violent" in **pursuit of his goals**, yet gentle with those he loves. (Industrial Man/Emotional Man). He respects **his wife as an equal** but is never*

dominated by her. (Wonderful Man/Sophisticated Man). He is fierce hearted, yet ***wise-minded****. (Industrial Man/Sophisticated Man). He protects his family, acts with a* ***sense of duty****, but refuses to adhere to nonsensical tradition and doctrine (Wonderful/Emotional Man). He is a* ***fearless individual****, yet part of a larger group of men. (Industrial /Emotional Man). He is successful in his endeavors but* ***isn't consumed by "success"*** *(Sophisticated/Industrial Man)".*

Through these different steps we can observe that **masculinity is narrowly linked to men and women relationship**, women status has always been source of questioning, it is **always challenged** and finally the definition of masculinity is not universal **but proper to an epoque and to a man himself**. However, a trend is always observed regarding the "trendy" masculinity.

The American journalist Maria Salzman has written several books about the masculinity, the place and role of the man in society etc. and in 2003 has published "*The Future of Men*". She highlights a **new definition of masculinity** which is actually **influenced by advertising**, **economics, biology or sociology** and brings the opposition between the "metrosexual" (which was already in opposition with the "macho") and the "*übersexua*l".

The **Metrosexual** has been introduced by the journalist Mark Simpson in 1994 as **an urban heterosexual man** who loves **taking care of himself**. He is strongly interested in **fashions, his personal appearance, fastidious grooming** which are interests traditionally associated to women (Cambridge Dictionary, Meriam Webster & Mac Millan Dictionary, *n.d.*). The Metrosexual has been for a while and in certain contexts the target of marketers as he is a man focused on himself, attentive to his needs and so more attentive and receptive to their advertising messages.

We **oppose this type of men to the more traditional "Macho man".** Actually **"macho" means male**, meaning a "Macho man" has all the **characteristics associated to a male as we have seen earlier**. However, being qualified as a macho in nowadays society is **pejorative** as these characteristics (strength, violence, competition, sexually active, no feelings, women domination and denigration and no empathy) are perceived as **old fashioned, bad and part of the old role-models** exposed in the work of Ferebee (Diaz de Leon, *n.d.*).

However, the metrosexual is not anymore the opposite to the macho man, the "**übersexua**l" seems to be the **new trendy man in opposition to the archaic and traditional role models**. Salzman describes the "übersexual" as **the superior man**. *Über* meaning supra in

German, Salzman presents in her book a new man, with **traditional masculine characteristics** (strengths, strong values, brave, confidence, etc.) but also with **more feminine characteristics** such as empathy, caring for others, etc. This new man is **not focused only on himself** (contrary to the metrosexual), but open and open-minded toward others, he **cares about strong causes and principles** but is also **self-confident and passionate** about his beliefs. The übersexual is actually an echo to the "Grounded-man" of Ferebee as he is a mix of the qualities of the Sophisticated Man and Emotive Man, with the passion and self-esteem which was lacking to the Wonderful Man.

Regarding the use of make-up, if we refer to a man with the definition of the macho man it is normal to see Men and Make-up as opposite. Even considering the more modern men, society seems to consider make-up as a woman affair regarding the number of sources mentioning only the history of make-up for women. However, history shows us that Men **are wearing make-up since the Neanderthal** era, as they were applying a mix of pigment to **show their masculinity and strength for hunting** (Graham, 2012). Researchers have also found evidences than men were wearing make-up during the Egyptian era, to **beautify themselves, to show a status within the society or to show their adoration to their gods** (Graham, 2012). During the Roman era, men were also wearing make-up to lighten their skin **to look wealthier** (like women used to) and put red on their cheeks to look more beautiful. This trend was also observed during the reign of Queen Elisabeth I, at the end of 1550's. We tend to consider the **opinion of Queen Victoria I about make-up** (she claims the use of make-up was vulgar and impolite), and the **opinion of the church** who considered it a sinful and its **dangerousness** because of its components (lead, arsenic, lye, bleaching agents, etc.) **as responsible for the decline of make-up used by Men** (Graham, 2012). Only actors who were performing as in drag were allowed to wear it (because female actor were forbidden at this time).

Men can represent an **opportunity for the cosmetic market** according to a study of 2019 from the agency Reportlinker which studied the consumption of beauty products, as they **may represent 38.5 billiard of euros and will be more than 49.8 in 2026.**
But still today make-up is largely associated to women and to feminine, and so **if a man wears make-up like men used to in the past, he is often considered as feminine, fragile**, or homosexual even if mentalities are slowly evolving. Finally, make-up has been "**rejected**" from the men use just because a **leader of opinion** (the royalty and the church) **has decided it must be rejected**. It is here the proof that if a leader of opinion, **an influencer** in nowadays society,

enhance the make-up for men, shows its “real” and “proper” use, **mentalities could evolve, and the use of make-up by men could be democratized**.

3.5. Conceptual Reference framework

In the aim of understanding the main concepts brought in this Literature Review, it is important to sum up them and to link them to the topic of this dissertation. The marketing plan which will be developed and sustained will take its sources and concepts from this Literature Research, its theoretical framework and conclusions. Thanks to this research we have a more precise idea of what is **the relationship between men and make-up and the main strategies regarding the communication and adoption rhythm toward this market**.

Table 1 - A reference framework which summarizes the main concepts identified in this Literature Review, explaining their relevance for the construction of the marketing and communication project.

Theme	Main highlights	Relevance to the Project
The Integrated Marketing Communications (IMC) have been and still are the reference in term of Communication as they adapt themselves to the Digitalization and How the IMC, especially the Digital part impacts and influences Consumer Behavior regarding the Cosmetics purchase	The IMC are in constant evolution, adapting their relevance to the current society. Kliatchko has identified 4 main components in 2008 : Stakeholders, Content, Channel and Results. They all integrate the final customer in their approach and proving it is necessary to integrate them. Moreover, the IMC are now including a digital dimension, necessary for reaching marketers target	In analyzing the IMC, we notice it is important to communicate about make-up for men in a different way we used to. We need to carefully select our target and adapt our message, channel of communication and choose precisely what we want to accomplish : selling a lot of make-up first or changing mentalities ?
The Impact of the Digital on the Customer Decision-Making process	Digital has brought new ways of communication between brands and customers and between customers themselves. The spread of the information is quicker thanks to	The social networks and more widely the digital world are mandatory elements to reach a new or existing community. Dior needs the power of

	many factors and especially Social Networks : places of self-expressions and influence.	influencers, innovators and early adopters for entering in this existing and also new market through their own network and reference group.
“Man” is a simple word with multiple and contentious meaning but actually not that much the opposite of Make-up	This Literature Review showed us the relationship between men and themselves is not that easier, they have a lot of pressure from the society due to the mistakes of their elders. They are constantly looking for a new and better version of themselves. We observe the emergence of the Übersexual : a groomed men, often presenting as the perfect nowadays men. We have seen men were using make-up as women used before, for showing a particular status. This trend has stopped because some figures of influence have claimed it was inappropriate for men.	It is important to understand what a man is today, and to which model our target identifies himself. This will impact the communication and approach we will adopt. This information shows us that finally the relationship between men and make-up is just based on others perception and influence. Influencing them in the other sense could result on an adoption of this category of cosmetics.

Source : Author’s elaboration

4. Methodology

To realize this marketing and communication plan it was needed to collect as much relevant information as possible for having enough data and insights to understand the topic, the stakes and implications. To realize this study, it was important to rely on different **sources, techniques and supports** for building the **analysis** which will shape the **marketing and communications strategies**.

First we use **theoretical concepts** and supports for having a **reliable base to build our analysis**, the information has been collecting through **online data bases of scientific articles**

and reports such as Research Gate, Journal of Marketing but also through the access of KEDGE Business School which enables its students to read and use many **articles, studies, data bases and statistics**.

Moreover, it was necessary to collect **data from the market and from the company**. An **internal and external analysis** about Parfums Christian Dior and the cosmetic market has been led for understanding the company, its history, personality and also the market, its competitors and their offer and positioning, with **data mostly provided by the company itself** and other reliable websites. A study about the **Industry and the Market of Cosmetics led by Xerfi in 2018** has been used as it provides a deep analysis of the sector. Furthermore, a special analysis about the **make-up range Dior Backstage** has been realized for better integrating its universe and target in order to adapt the communication plan to both the target and the brand.

In addition, **secondary data** has been used for the construction of the communication and marketing plan. First, two studies led in 2009 and 2018 : "Canadian and French men's consumption of cosmetics: a comparison of their attitudes and motivations – 2009" and " What makes Male cosmetics Tick – Self-Image, functional and Simple Products? An Ethnographic study on Men's Perception of Cosmetics – 2018" for **understanding the relationship between men and cosmetics, why they use it or not and the purpose**. These 2 studies have been realized with 10 years of difference but they **both correlate the same idea : Men can and want to use cosmetics but not in the same way women do and it exists different variables which impact their purchase decisions and perception of cosmetics**.

Then, a study led by Parfums Christian Dior and NPD, "Are Men ready for make-up ? – 2019" was helpful to see and **test if men are indeed ready for using make-up and how we could change their mind**.

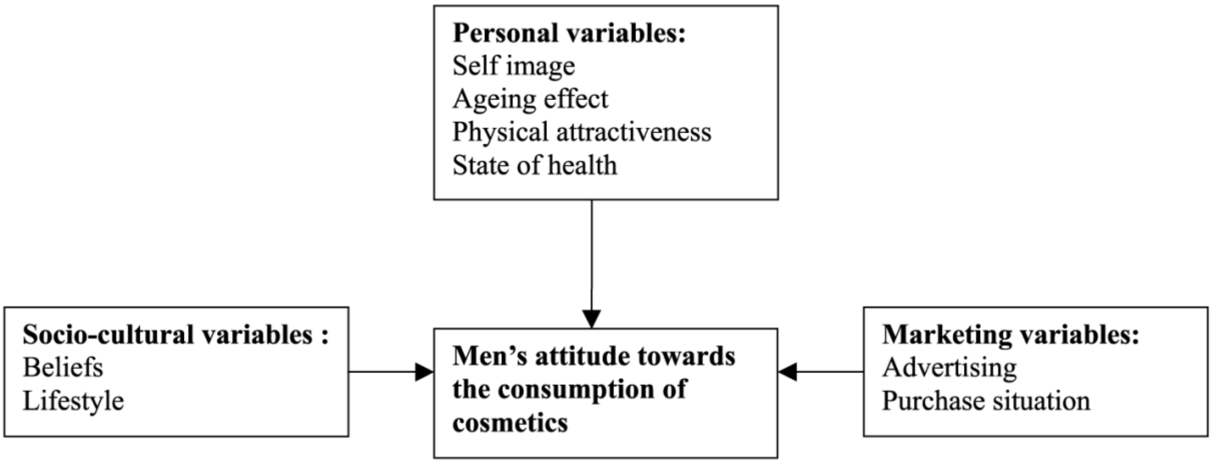
4.1. Secondary Data Collection for the purpose of the subject : Selling Make-up to Men

For the building of a report it is necessary to rely on data and it exists two types of data : the primary data which is explained by the fact that "*Researchers collect the data themselves, using surveys, interviews and direct observations [...] for the specific purposes of their study*" (Institute for Work & Health, Toronto, 2015). On the contrary, secondary data is the data which has been collected for another purpose than our study, but we can use in taking specific parts for bringing another view and also observe a phenomenon on a larger period of time (Institute for Work & Health, Toronto, 2015).

4.1.1. Various Studies about Cosmetics Consumptions and Men

Regarding various studies about Men's behavior while using and purchasing cosmetics, we can observe there is finally **three variables that are influencing and impacting men : Personal, Socio-cultural and Marketing variables**.

Figure 7 – The Three variables which impacts Men's attitude towards the consumption of cosmetics



Source : Souiden, N & Diagne, M. 2009. Canadian and French men's consumption of cosmetics: a comparison of their attitudes and motivations. ***Journal of Consumer Marketing***. 26(2) : 97-109.

It exists many studies observing this phenomenon but for the purpose of this report, we will focus on an **Ethnography Study and a Questionnaire analyzed thanks to SPSS**. An "***ethnographic research*** *method is the study of consumer behavior in their naturally occurring context. While other research is only about asking questions and analyzing the responses to questions on a fixed scale (survey research for example), ethnographic research is a long-term observation followed by interviews that reflect detailed insights – something that what brand owners lack with other research methods*" (Thota *et al*. 2018). A **questionnaire** is "*the main instrument for collecting data in survey research. Basically, it is a set of standardized questions, often called items, which follow a fixed scheme in order to collect individual data about one or more specific topics*" (Lavrakas, 2008.) The use of this two type of Research is **relevant and complementary** as the Questionnaire using quantitative method, will give us **rationale data,**

numerically segmented, an Ethnography study will help to **catch deep feelings, attitudes and perceptions** of self-image toward male cosmetics.

4.1.1.1. What makes Male cosmetics Tick – Self-Image, functional and Simple Products? An Ethnographic study on Men's Perception of Cosmetics - 2018

The Ethnography study led in 2018 by The University of San Francisco gives us insight about male shopping behavior regarding male cosmetics. They have interviewed two men, living in a major metropolitan city, active on social medias, physically active and aged of 27 and 32 old. They have been interviewed for 2 hours and a half (for each men) thanks to a range of questions divided into sections (4) :

i. Introductions, Life and Lifestyle understanding :What is your life philosophy / approach to life ?
ii. Understanding Masculinity With Target
iii. Your Skin : appearance, are and grooming, skin associations,
iv. Cleansing & Grooming routines

The researchers have decided to focus on the **Personal variable as we assume that Social-cultural and Marketing are highly related to individual perceptions.** Personal variables are about the **Self-image, Aging-Effects, Physical Attractiveness and State of Health**, meaning the **Self-concept** which "*include physical, psychological, and social attributes, which can be influenced by the individual's attitudes, habits, beliefs and ideas*" (Thota *et al*. 2018).

They have identified three factors influencing the use and the buy of cosmetic products by men:

- **Self-image :** Researchers have found in previous researches it is **important to look healthy, attractive, strong and young for men** (Codinha, 2013). It is part of their self-image which is one the main reason for buying cosmetics products. Men are exposed to many commercials and ads showing "perfect males" : groomed, muscular and tanned which first impact their self-esteem and confidence and then encourage them to take care of their appearance, "*self-images similar to a brand's image are more persuaded by advertisements of those brands because these ads encourage them to think about their own self-image*" (Graeff, 1996). The **acceptance by the society and medias push them to buy for themselves grooming and cosmetics products**.

The two respondents have identified their skin as looking moderately good and tend to know which factors impacts their appearance, they also claimed they **don't spend more than five minutes in the morning for taking care of it**. Both of them have identified physical **attributes that make men attractive** (beards or an impressive jaw line) and have also **mentioned celebrities with these attractive attributes** : Brad Pitt or Ryan Gosling. They claimed to never be able to look like them but to at least **spend time to look attractive**. Finally, appearance plays a key role **professionally** (they feel being judged by their clients regarding their physical presentation) and regarding their **self-confidence** (they feel more confident, it conveys their social status).

- **Aging :** The fear of looking old and unhealthy is present for woman as we can observe in advertisements, but it is also the case for men. Studies have shown that for male in western cultures, **youthfulness of the body is important, and they are ready to buy cosmetics and grooming products to preserve it for a self-esteem purpose** but also because of **advertisemen**t "*that use fear appeals in regarding physical changes that come with aging*" (Coupland, 2007).

The respondents have claimed they already have used cosmetics for preserving their skin from strong damages (sun burn for example) but did **not consider yet strong actions against aging effects** (anti-wrinkles cream or foundation) because they consider themselves as still young, but **they begin to pay attention to advertisements for these products**, looking younger makes them feel good about themselves.

- **Product Functionality, Evaluative Criteria and Decision-Making :** the Researchers have also identified different attitudes between men and women toward buying decisions. Women tend to be more concerned about the aesthetics attributes and **Men more about the functional aspect** (Dittmar et al., 1996; Rook and Hoch, 1985). An ads have more chance to persuade a men if it "*provides decision rules and evaluative criteria for making a product choice, but **also stresses that the brand possesses these criteria***". (Thota *et al.* 2018). Moreover, Men seem to **prefer functional attributes of a product and to spend the less time possible while using/applying it**.

The two respondents have highlighted the fact it is important for them to understand the effects of the cosmetic they buy, while reading a clear bullet-point list on the product packing or in listening to the brand which is clearly claiming the benefits of its product. They also claimed they prefer all in one products to avoid buying multiple products and save time.

Another declaration which is interesting : they **rely on their girlfriend or spouse advices for choosing a brand or a particular cosmetic,** meaning it is important to consider them in a communication plan for reaching males.

This Ethnographic study has enabled us to better understand **factors of adoption for a cosmetic product by a men** and all these insight, coupled with what we learned in the literature review will help us to shape our communication plan.

4.1.1.2. Canadian and French men's consumption of cosmetics: a comparison of their attitudes and motivations - 2009

With this study, we will more be focused on the **Socio-cultural and Advertising variables impacts on cosmetics products consumption by male**.

Socio-cultural variables are shaped by the beliefs and the lifestyle of a person. Studies shows that **cultures have an impact on beliefs and so on behaviors** (Hofstede, 2001). For example, Machismo is still present in many western cultures (Härkönen, 2007) and the use of **cosmetic products** ; which are traditionally associated to women ; are seen as a **threat to their masculinity** (Souiden & Diagne, 2009).

However, society is changing, becoming more open-minded and the use of **make-up is less seen as an "*effeminate practice*"** but more as a practice to take care of our skin (Souiden & Diagne, 2009). Medias and advertisement help society to change its mind and to accept that men can wear make-up, "*by* ***setting beauty standards****, the social order* ***pushes consumers to get a satisfactory image that is in harmony with the one boosted by their cultures***" (Dano *et al.,* 2003). The researchers of the study have also highlighted that **lifestyle** (such as values, social class or personality) impacts the **way people consume products**, especially cosmetics. Liu in 2006 have express the fact our society is becoming more narcissist and especially in **professional-managerial class where self-image is notable**, and people have more time and money to allocate to their image. "*Additionally, those who live in* ***urban areas and big cities are likely to use more cosmetics than those living in smaller cities*** *(or rural areas) where there is less need to look good*" (Liu, 2006).

Based on these two main components, authors have posed two hypothesis :

H5 : Men's ***purchase of cosmetics is strongly influenced by their societal beliefs about men's grooming products****. In other words, societies which believe that cosmetics are exclusive for women tend to affect negatively men's consumption of cosmetics.*

H6 : Men's consumption of cosmetics is strongly ***influenced by their lifestyles****.*

Furthermore, this study reveals the impact of **Marketing variables**, meaning the effect of advertising and purchase situation on male consumption of cosmetics. We can assume the increasing of advertisements these last 20 years, which shows men using cosmetics has finally **allowed them to feel comfortable with the idea of taking care of their appearance in using grooming products**. This impact is even bigger while using **celebrity endorsement to reach male target market** (Souiden & Diagne, 2009). When a men see a "perceived macho-men" ; which is a model for him ; using cosmetic products it changes their mind and perception of those beauty routines.

The **purchase situation** also plays an important role, such as the store environment, the purchase location, the distribution type or the salespersons (Weber & de Villebonne, 2002). Indeed, the **channel of distribution will impact the consumer's perception and habits** : in selling in pharmacy and spas it gives the feeling it is not a women product but a medical care product, so a unisex one. We can also sell cosmetics for men in megastores or on the Internet (it allows anonymity and small prices) or in **dedicated men's cosmetics counters (or stores) and perfumeries** (it provides a luxury and quality image) (Souiden & Diagne, 2009). This study has shown that **French market tends to prefer the second option**. We can also highlight elements such a s the music, size, brightness, colors and scent as factors which impact the consumer's perception (Loo-Lee *et al.*, 2005)

So, also based on these two components of Marketing variables, the researchers have formulated two hypotheses :

H7 : Men's cosmetic ***advertisements have a positive effect*** *on men's consumption of grooming products.*

H8 : The ***purchase situation has a significant impact*** *on men's purchase of cosmetics.*

A questionnaire has been led on 223 respondents, in Canada (53.8%) more especially in Montreal and in France (46.2%) in Paris. Researchers have presented 63 items which were measured on a 1 to 5 scale ("1" for strongly disagree and "5" to strongly agree) for evaluating Personal, Socio-cultural and Marketing variables impacts on cosmetic product purchase and consumption by men. They have used SPSS for analyzing the sample, results (Figure 8 in Appendix) and validating their hypothesis.

To summarize their results, they assume that the Hypothesis 5 is rejected both in Canada and in France : **Societal beliefs about men's grooming products don't influence men's purchase of cosmetics**.
The Hypothesis 6 is also not supported in France, meaning the **lifestyle doesn't influence men's consumption of cosmetics**.
Regarding the Hypothesis 7, we can assume **Men's positive imagery in advertisement while using cosmetics products have a positive impact on men's consumption of grooming products**.
Finally, the Hypothesis 8 is validated for the French sample, the **environment has an impact on men's consumption of cosmetics products**.

These studies have permitted us to have different insights for communicating and selling make-up products to men : they are **ready to use cosmetics products to make them feel more self-confident** but also **healthy** and **physically attractive**. They also use cosmetics **regarding their appearance to others**. Men want to **look attractive for their partner** (man or woman) but also in their **professional world**. It seems it is important for men to **look well-groomed both for their colleagues and clients**, as they consider it has an **impact on their performance, credibility and others' perception**.
The aging effect is not the main concern for men in their thirties and they are seeking for practical products for **saving time** and also because they are **not sure about how to apply** all of them. Indeed, they want a **multi-purpose cosmetic with a clear description** and declaration by the brand of its effects from the marketers.
The role of **their feminine partner plays a key role in the purchasing decision process and buying decision** as they have a **model and influencer role**. In the French market, the **Socio-cultural variables have no impact**, meaning the beliefs or lifestyle will have a little impact on men's consumption of cosmetics products. However, the **advertisement** and especially the celebrity endorsement, and the environment **will impact this purchase and consumption decision** as they will be more **attentive to advertisements and even more when a celebrity who has their respect and admiration endorse it**. If someone they consider reliable, trustworthy and they like his style and personality, they see he is considered as attractive, they tend to better listen, integrate and approve the message.

4.1.2. Are Men ready for make-up ? – 2019

"Are Men ready for make-up ?" is a study led by Parfums Christian Dior and the research group NPD on 1,503 respondents in 2019. The aim was to understand the **target market of men in the cosmetic world, especially for make-up**. Parfums Christian Dior already offers products for men with their perfumes, but also with a range of skincare : *Dior Homme Dermo System*. The Maison doesn't have a dedicated make-up range for men but its make-up range **Dior Backstage**, could be used as it is **not strongly gendered yet**, and it is already used to make-up and prepare models (both men and women) for fashion shows.
This study has been led on the **French market**, often used as test market by the Maison, during **focus groups and online questionnaires** both on men identified in Dior's data base and volunteering clients/prospect met in retail stores, regarding questions about their consumption. Moreover, this study has been co-led by the NPD group, the specialist of market studies and analysis which often provides studies to Parfums Christian Dior. They have also brought more general data such as the market shares and growth.

Parfums Christian Dior and NPD has highlighted different insights :

- Around **40% of the 18-22 years** old seems interested in **gender-neutral beauty products.**
- Men's personal care market is expected to **hit $166 billion in 2022.**
- The average grooming routine of men is not anymore just about shaving but **more about skincare today.**
- 4 big trends for the next years have been identified :
    - **Social medias** will be more and more predominant in terms of influence, thus **empowering influencers** : people are buying product not only because of its benefits but also because of the personality advertised.
    - **Storytelling is and will continue to be an important element for marketers**, 34% of the 19 – 35 years old declare they prefer to **buy a brand which helps social causes.**
    - Natural and green cosmetics are the trend as people care more and more about their health and the planet.
    - People begin to seek for **hybrid products**, which mix skincare and make-up. It enables to earn more time (or waste less), and with the increasing pollution,

having make-up that acts like a barrier and that moisturizes and takes care of/protects the skin is a double benefit.

- NPD has also highlighted that **7% of the men** (the men in general and not those interviewed) **wear make-up** and 72% of them do it regularly. **50%** of those men buy their make-up in **multi-brands perfume shop** and **24% of them are aged between 25 and 34 years old**.
- When we ask to the men respondents why they don't wear make up the responses remain the same :

  "It is **something for girls/women" for 71%** of the respondents,

  "I **don't have time** to make-up myself in the morning" for **25%** of them,

  "It implies **too many products to use**" for **22%** and

  "Make-up is not natural; **people will see I wear make-up**" for **15%** of the respondents.
- On the other side, men **seem more comfortable for using skincare products** : **84%** of them claim using cosmetics such as **skincare helps them to feel more comfortable** and confident with themselves. **62%** of them also agree with the fact they **like to pay attention to their appearance,** to be **attractive for women** and also because they think it is **important for their job**.
- When we ask to men respondents to explain with their words what is make-up, the large majority mentions : **mascara, red or pink lipstick, eye shadow, red nails**. All these type of make-up are indeed things we see, **we notice at the first time** and not more naturals make-up such as foundation, lip-balm or concealer. We also notice for **34%** of them, make-up is for hiding our real self, **hiding our flaws and not to beautify someone**.
- Men of the study has been asked to tell their reaction when we say, "**Men use make-up**" and we have identified different reactions correlated with the generation :
  - Men aged between **18- and 22-years old** claim **for 68% of them they are not surprised**, they know that men are more and more taking care of their appearance and **25% of them assume they already have borrowed** some powder or concealer to their mother or girlfriend.
  - Men between **22- and 35-years old** declare **for 52% of them** they think it is **a bit weird at the first time** but the more they think about it the more **this idea seems legit**, why women should be the only one to wear make-up, men also have

the right to be beautiful. However, **13% of them say they could wear make-up but only for special occasions** such as if they are on television.

   - Men between **35- and 45- years old, for 57% of them** say they will never wear make-up as it **is not natural**, and they do not know **how to apply all these colors**.
   - Finally, men **over 45 years old**, claim for **74% of them** they it is something **ridiculous** as make-up is something for **woman**, a man is supposed to assume its face and if he wears make-up he **is probably "gay", "homosexual".**

- Regarding the place of purchase, **69%** of the respondent say they would **prefer to first buy in perfumeries for having advices**, **81%** of them because they are more comfortable to go in a specialized shop as they **feel more "in it" and less people could judge them**. **52%** of them will **renew their purchase online** as they don't need anymore advices.

We will use these insights and learnings from this study for better adapting our marketing and communication plan and specially to choose our specific target.

5. Analysis

5.1. External Analysis

5.1.1. Presentation of the Cosmetic and Make-up Industry

Cosmetics refer to "*products and substances that are used to beautify the body such as fragrance, make-up, skincare and haircare*" (Schiliro, 2018). These four categories can be subdivided in two : **adornment** cosmetics (fragrance and make-up) **and personal care** (skincare and haircare) as we can observe on Figure 9 in Appendix.

These subcategories are relatively equally shared even if the skincare is the biggest part of the market, in 2017 it represented 37% of the market, followed by the hair care with 23% and the **Make-up with 18%** as we can see on Figures 10 and 11 in Appendix.

The Global beauty market can be considered in three parts , according to their prices, channel of distribution and target audiences : **Mass-Market** (low prices, largely available in many retail stores and a large target audience), **Premium/Masstige** (some prestige characteristics such as high quality, premium packaging and high brand value but directed toward mass market with a mid-range price and higher availability) and **Prestige** (very selective, a high perceived value, and a selective distribution channel). Mass-market and Premium/Masstige accounts for 80% of the market whereas Prestige holds 20% of the sales (See Figure 12 in Appendix).

Regarding the channel of distribution, they are numerous and diverse and correlated with the price of the product : **higher is the price, the more selective will be the channel** (perfume shop, department stores, etc.). Companies tend to prefer to **externalize distribution** and retail in selling their products through retail stores such as Sephora (hold by LVMH), Marionnaud, Nocibé or Douglas, departments stores or perfumeries (we can see all the possible channels of distribution in the Figure 13 in Appendix). When they internalize the distribution, it is very often through the online channel. However, **LVMH has internalized a part of its distribution** for many of its brands in holding the retail store **Sephora**.

Online sales represent a large and growing part of the distribution as they represented **9,7% in 2018**, twice the share compared to 2008, the share about make-up have **increased by 44% in 2017, partly hold by millennials** (Asselin, 2018). Online sales "*have grown three times faster than the total market during the past decade, highlighting the increased importance of e-commerce and digital marketing for the industry*" (Schiliro, 2018).

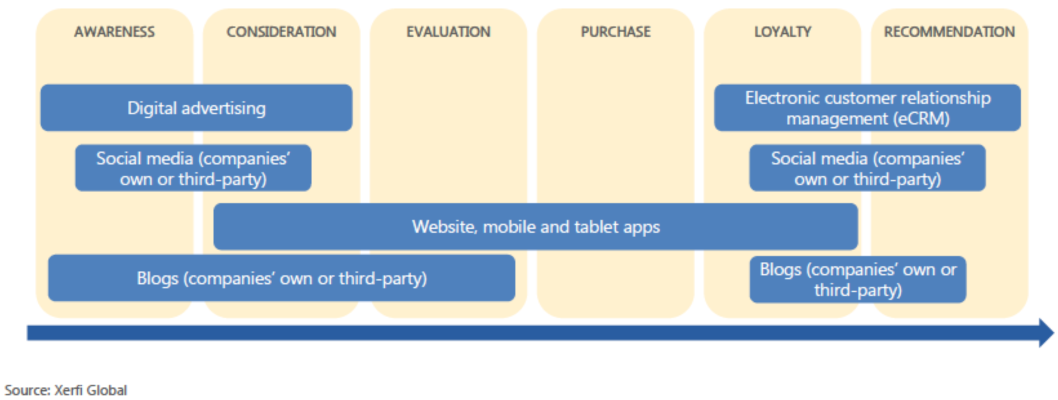
This trend is even more highlighted with the fact that brands tend to **adapt their communications and advertisements to digital channels in order to reach the younger generation**, more connected millennials and the generation Z : digital savvy customers. For example, LVMH has launched in 2017 its international e-commerce platform *24Sevres.com* for being fully accessible online and Louis Vuitton has used Instagram Stories to generate notoriety and sales for the Men Spring-Summer Collection of 2017 (Asselin, 2018). **Millennials** are an important target as they tend to be **more ready to pay a high price if it is a quality guarantee,** they represent the **most engaged followers of luxury brands** and we expect they represent **45% of the luxury consumers in 2025 (**Asselin, 2018).

We observe that **perfumes and cosmetics are well sold online**, even if few years ago we were saying these products couldn't be sold online. Companies use their **website as stores but also as educationnal tools** in providing tutorials for skincare and make-up products (Asselin, 2018). Some brands go deeper into the digitalization of the purchase **in developping applications that help customers to determine their type of skin** for better knowing which skincare product better suits to them and for finding the perfect foundation or lipsick shade (Parfums Christian Dior has developed one named Dior Makeup for testing lipstick shades on our lips thanks to

Augmented Reality for example). This new way of **selling build stronger loyalty and increase the demand of personnalization**.

This trend leads to a use of the IMC for being present in every step of the buying process of these new customers, resulting in **smaller but more varied and dynamic digital communications** comparing the previous old big launching with more traditional medias.

Figure 14 – Digital tools used along the buying process



Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

Social Medias are an important component of the online communication strategy of companies as they help **to maintain brand loyalty and make customer discover new products**. We observe **Instagram seems to be the preferred social network for luxury brands as they have a strong resonance** on it and also to be the **preferred channel of Influencers**, in terms of mentions, for talking about cosmetics (Asselin, 2018). In addition to the fact that Instagram is one of the best social network for luxury, it is also the **major channel for luxury and beauty as beauty represents 27% of the global posts on the social network, and 32% of all the interactions** (Asselin, 2018).

Social Medias are also a way to use UGC for companies as many customers share their opinions, reviews and preference on these platforms, thanks to text, images and even videos. People use to talk about their feelings and opinions (Asselin, 2018) as **Instagram is more a social media about the share of experiences and self-valuation** whereas Twitter is more about actualities, reclamations, and questions. This **UGC is extremly influencial and very often predicts the online or instore purchase** of a particular product, it takes place at the ZMOT ; as seen in the literature review ; of customers which inevitably results in a loss of brand value and brand loyalty. Companies become dependent on customer power, search engines' algorithms and reviews on beauty blogs which impact their brand image.

Some brands try to **"counterattack" this phenomenon in having brand ambassadors (the influencers) for better controling what is said about their products.** Indeed, Luxury brands are the biggest employers of **influencers as 91% of the brands use them,** (Asselin, 2018) considering **78% of the luxury consumers are present** and active on social medias and **6 sales out of 10 are influenced by the web.**

Not all the influencers are the same, their **power, authenticity and influence depend on their audience and qualitative criteria** according to the report "*Comment exploiter le potentiel des micro-influenceurs ?*" wrote by Asselin (2018). We can notice this classification :

- Celebrities : more than 700 000 followers
- Macro-influencers : between 50 000 and 700 000 followers
- Micro-influencers : between 5 000 and 50 000 followers
- Nano-influencers : less than 5 000 followers

Even if communities of Nano and Micro Influencers are small, they can be very active and creating many interactions as they are closer to their fans, those last one **feel more engaged and valued**.

The **impact on brand value is even more important for Prestige brands** such as Parfums Christian Dior, Chanel or Givenchy as their **marketing mix is based on their high brand value and exclusivity**. Indeed, the high price, the very selective distribution network, the supposed high quality which exists because of a strong R&D, the unique packaging used to enhance the attractiveness and differenciate the brand from its competitors impact the "High (Perceived) Brand Value" and **implies many costs** (See Figure 16 in Appendix).

Finally, **perfumes and cosmetics** seem to **not be impacted by economic crisis** as these products take a little part of the budget of customers (less than clothing for example) and are still "accessible luxury". We talk about the "**Lipstick Effect**", known as a theory which "*posits that **consumer will avoid luxury purchase to continue to buy minor luxury items during economic downturns***" (Asselin, 2018). The perfumes and cosmetics market is protected from the second hand and sharing economy market.

5.1.2. Presentation of the Men Market in the Cosmetics and a-Make-up Industry : Trends, usages & consumption, perceptions

According to the Xerfi study led by Schiliro (2018) : The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies**, South Korea is the first market regarding male cosmetics**. However, we observe the **development of niche segments in developing markets** (Europe or North America) such as men's cosmetics. The development of this niche market and **the evolution from a women-centric approach to a less woman-centric is explained by the "*increasing interest in and acceptance of men's grooming*"** (Schiliro, 2018) and the **rise of single-person household** (which leads to less sharing of beauty products).

Indeed, men are more and more using cosmetics and **especially products that were directed toward women** before such as eye-cream and serum (Schiliro, 2018) and this explosion is observed both in terms of **customer base and variety of products on offer**. Furthermore, we observe **more and more gender-neutral products**, with perfumes created for both Men and Women (*Mémoire d'une Odeur* from Gucci or Exclusive perfumes ranges from Maison Christian Dior or Louis Vuitton for example).

We can see on the Figure 17 in Appendix, that **men cosmetic market** "*has outpaced the global beauty care market between 2012 and 2017, reaching over 18 billions of euros in worldwide sales and* ***accounting for around 6% of the total beauty market in 2017***" (Schiliro, 2018). We expect a compound annual growth rate of more than 5% between 2018 and 2021.

Companies seem to use **two distinct strategies** for penetrating the men cosmetic market (Schiliro, 2018):

- **Extending established women centric brands** to include men-centric equivalents : for example, L'Oréal with Biotherm Homme for anti-ageing products, Estée Lauder with LAB Series or Dove with Dove Men + care.
- **Introducing new male-centric brands** : for example, House 99 developed by David Beckham, in collaboration with L'Oréal.

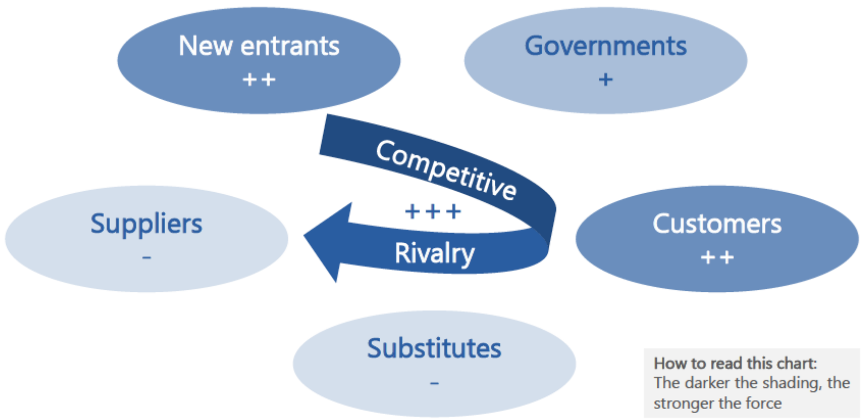
Furthermore, another key fact regarding men is the trend of the beard. Indeed, we observe in France that 78% of the less than 35 years old **wear the beard, with especially 92% of 25-34 years old.** This trend seems to significate the passage to the adult world, older men tend to

less adopt this trend as 53% of the more than 35 years old prefer to shave with especially 60% of the more than 50 years old (Manenti, 2018).
It is the "beard of 3 days" often, associated to the young "start-uper", dynamic and classy tend to be preferred or the short beard well groomed. We also notice a correlation with the beard adoption, the social class and the urbanization: **higher social class tend to more adopt it** and with **49% of the Parisian men wearing the beard** (Manenti, 2018).

5.1.3. Competitors Analysis

Key aspects of **competition** in the cosmetic industry include **brand value, pricing, innovation power, product variety and distribution strategy** (See Figure 18 in Appendix).
The first one**, brand value** is particularly important as it helps to **differentiate a brand's product or enhance customers loyalty, especially for Premium brands**.
However, brands are also in competition regarding different factors, usually called 5 Porter's forces (1979) and we can identify on the Figure 19 the 5 Porter's forces which can impact the business of a cosmetic company.

Figure 19 - Competitive forces of the global perfumes and cosmetic industry



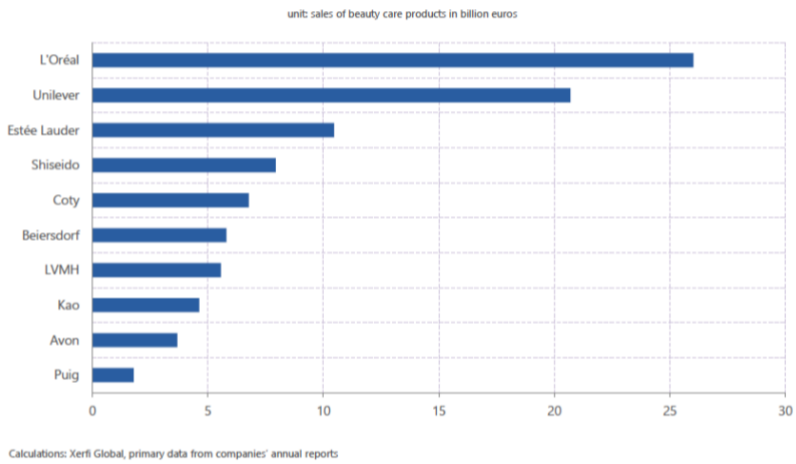
Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

It is a very competitive market as **brands are very numerous, always renewing their offer, proposing new products, penetrating new markets**. The study from Xerfi (Schiliro, 2018) shows that finally it is the competition, the **rivalry itself which is the biggest threat to brands**.

We can also identify on the Figure 19, that **new entrants and customers represent a strong competitive force**. Indeed, customers are more and more **informed as they have a better access to information** than before and they become **more exigent**. To satisfy these new needs (anti-ageing, organic/green products, male cosmetics, etc.), **new entrants penetrate into the market** with the **help of social medias,** these niche brands enter more easily in the market thanks to **reduced distribution and advertising cost** (because of ecommerce and online advertising).
The threat of **substitute is very low** as it exists little alternatives to a specific brand product. However, studies show that **cosmetics and perfumes represent 3% of the worldwide counterfeits' products**, showing it may represent a threat in some cases.

Parfums Christian Dior, part of LVMH group has many competitors regarding cosmetics and perfumes (Figure 20 in Appendix). **L'Oréal remain the leader of the cosmetic and perfume market** as we can see on the Figure 21, but its weight includes many activities where **LVMH beauty is not operating**, such as **mass-market products or hair care**.
When we compare the two groups on the **luxury axis**, **LVMH is by far the leader of the market** but if we take a closer look on the **sales of LVMH beauty and cosmetics and L'Oréal Luxury**, the **last one stays the leader with 6 092 millions of euros of turnover in 2018 for LVMH Versus 9 367 millions of euros for L'Oréal the same year** (Garin & Alegria, 2019). However, regarding the growth of the actors, Coty is the leader with compound annual growth rate (CAGR) of 13% on 2012-2017 and LVMH the second with 11% of CAGR, L'Oréal the fifth with 4% (See Figure 22 in Appendix).

Figure 21 – Ranking of analyzed groups by perfumes and cosmetics sales (2017)



Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

For the purpose of this report we will **select only the competitors of Parfums Christian Dior that are operating on the same segment : the premium/luxury** one, with a **strong presence on the make-up axis** and who are more or less **equivalent in term of annual turnover**. In addition to that we have selected the competitors **who are already offering a make-up range dedicated for men** or who are **advertising an existing one to men**. Many competitors are at the beginning Maison de Couture, like Dior or have license agreements with perfumes and cosmetics operators.

a) Chanel

Les **Parfums Chanel** or *Chanel Beauté Parfums* is a French company, funded in **1924** and holds **the Maison Chanel**, funded by the couturière and stylist Gabrielle Chanel (alias Coco Chanel) in 1910. The Maison de couture and the Perfume and Cosmetic axis embody the values of the creator : **femininity, elegance and minimalism** in always proposing **new collections and cosmetics that are modern, comfortable and timeless**. Les **Parfums Chanel has bought Chanel Couture in 1954 for becoming Chanel** (Chanel SA) we know today, led by the heir of the brothers Wertheimer.

Today Chanel proposes also **make-up** (mascara, lipsticks, foundations, concealer, powders, etc.), **perfumes** (men and women) and **skincare** (creams, serum, care, etc.) with a luxury/premium positioning, often enhanced by celebrities (Nicole Kidman, Kristen Stewart, Audrey Tautou, Keira Knigthley …) and always following the **black and white design, with its famous double "C"**.

In **2018** the perfume company has generated a turnover of **more than 848 millions of euros** (Société infos, *n.d.*). Products are sold on the **ecommerce website of the brand, retailers** (Sephora, Marionnaud, Nocibé, etc.), **department stores** and on the **travel retail** axis.

The Maison has launched its **make-up range for Men in 2018**, named **BOY**, both for the word boy and for the acronym Be Only Yourself. As Chanel said in an interview in 2018 "*la beauté n'est pas une histoire de genre, c'est une histoire de style*"[5] (Bertin, 2018). The Maison has **first introduced its range on the South Korean market**, then on the Internet and in **January 2019 in all its shops**. The brand has decided to not sell its product through the traditional retail stores such as Sephora, Nocibé or Marionnaud but **only in its own stores and website**.

[5] « Beauty is not about gender but about style". Translation made by the author.

The range is composed of a **foundation very light**, like a skin perfecter used to unify the skin (65€), a **pencil eyebrow** to develop and redefine the eyebrows (40€) and of a **lip balm**, to smooth and moisturize the lips (38€). All the products are presented in an **elegant dark navy packaging**, an echo to its men best-seller perfume "Bleu de Chanel" and available in different shades for the foundation and the pencil eyebrow (See Figure 23 in Appendix).

In addition to its **dedicated page on its website** (the products from the range BOY are not presented among the others), Chanel provides some **tutorials, to help men who are novice with make-up** in giving them tips and the right gestures. These tutorials emphasize on the natural effect of this make-up tools in proposing "Natural Eyebrows" or "Natural Look".
Furthermore, at the end of its page, Chanel makes **cross-selling in proposing a routine with its already existing products** (which are final gender neutral : cleansing mousse, beauty serum or concealer) and the BOY range products.

Strengths : Historical and timeless Maison in the fashion and beauty world, the company is strong of a powerful history. The couture part enhances the strength of the beauty part, already beneficiating from a strong notoriety and brand image. The company remains a familial society, not leading by shareholders which gives to its directors a freedom of choice and rhythm which positively impacts its brand value. The brand has a dedicated page on social medias about its cosmetics which helps to better engage with fans.
BOY range products suits to men's needs with a no-frills design thus enhancing brand's image and giving a more masculine touch.

Weaknesses : Chanel has suffered from transparency issues (according to Fashion Revolution, Chanel a obtained less than 10% of Global Transparency, (McGarrigle, 2018)) and has high prices which can dissuade some customers.
Concerning the men's range, its launching has not been very advertised regarding the poor number of ads and documents found and this range is addressed only to men, which does not suit with the gender-neutral increasing demand.

b) Givenchy

The **Maison de Couture** Givenchy has been created in **1952 by Hubert de Givenchy** and embodies values of **elegance, refinement, fanciness and "*Fearless Classic*"** (Givenchy, *n.d.*). **Parfums Givenchy** or Givenchy Beauty, part of Givenchy has **been created in 1957 by**

Hubert de Givenchy after its meeting with Audrey Hepburn for creating for her "**L'Interdit**" its emblematic feminine perfume.

It is in **1973** that Hubert de Givenchy launch its **men range for Parfums Givenchy with "Gentleman Givenchy"**, a range reflecting his image : **masculine and elegance**. The Maison became **part of the French LVMH group in 1988** in forming **LVMH Fragrance Brand** with another iconic Maison of the group : Kenzo Parfums.

Parfums Givenchy is keeping a recurrent design in its creations, using its **famous prism and "4G" logo for its more than 150 references** (Vogue, 2011) known all over the world. Givenchy proposes **make-up** (mascara, concealer, foundation, eye shadow, lipstick, etc.), **perfumes** (both for women and men) and **skincare** (eye treatment, creams, masks, etc.).

The society is nowadays led by Romain Spitzer and has registered an **annual turnover in 2018 of more than 506 millions of euros** (amount compiled with Kenzo Parfums) (Société Infos, *n.d.*).

Products of Givenchy Beauty are **sold in perfumeries** such as Sephora, Marionnaud, Nocibé, etc., in **department store** such as Galeries Lafayette and on the **travel retail axis**. However, we **cannot buy beauty products on its website**, the user is automatically redirected on a retailer website of his/her choice.

Givenchy beauty also has its make-up range dedicated to men, named **Mister** and **created in 2019**. Givenchy did not take the same communication axis than Chanel as the brand presents its range as "*Textures intuitives ultra faciles à travailler, formules de pointe et packagings au graphisme neutre et moderne, les quatre incontournables beauté de la gamme Mister permettront aux femmes comme aux hommes de sublimer leur beauté en un clin d'œil.*"[6], meaning the **range can be used both by men and women as it is universal and natural** (See Figure 24 in Appendix).

The range is composed of **four products** : **a concealer** in a pen to blur the flaws and highlight the contour of the eyes (38€), a **mattifying stick** we apply on shining parts of the face for having a matte and flawless complexion (41€), a **gel bright complexion** we apply on the face and thanks to micro bubble inside of the gel, it takes the shade of our carnation (41€) and an **eyebrow fixator** in gel (25€).

[6] « Intuitive textures, super easy to use, formulas on the cutting-edge , graphism neutral and modern packaging, the four unmissable beauties from the range Mister will enable both women and men to sublime their beauty in a wink". Translation made by the author.

The Maison has decided to **use the retail store and e-retail network** in selling its products exclusively at Sephora, Galeries Lafayette, Place des Tendances, Feel Unique, Nocibé or Marionnaud and their e-commerce website for the French Market. The website **Givenchy Beauty is more used as a showcase than a shop**.
Givenchy provides **tutorials for showing how to use products and apply** them in demonstrating **both on a man and a woman**, using symmetry for highlighting the make-up is gender neutral.

Strengths : Part of the LVMH group the brand has the necessary support and notoriety to operate on this highly competitive market. A strong history and values that build and increase its brand perceived value and improve the brand image. The brand has a dedicated page on social medias about its cosmetics which helps to better engage with fans.
Its men's make-up range is finally gender-neutral thus answering to the demand and its communications highlight those characteristics.

Weaknesses : The brand does not have e-commerce shop but just a window which reduces channels of sales. The launching of the Mister range has been poorly advertised (few posts on its Instagram feed) and is not regularly re-activated.

c) L'Oréal Luxury

L'Oréal Luxury is the world leader of beauty on the premium segment with an **annual turnover of 6 092 millions of euros of turnover in 2018** (Garin & Alegria, 2019). L'Oréal, French company, has been **funded in 1909** by Eugène Schueller and was first operating on the **hair care segment** in selling colorations to hairdressers. In **1988**, the group is led by Lindsay Owen-Jones who will transform the company from a hair coloration company to a global beauty group in **developing activities on the make-up, skincare, haircare, coloration and perfume segment** (L'Oréal, *n.d.*) and being **present on every range of prices and answering to every culture's needs**.

L'Oréal Luxe is holding 21 brands with 10 operating on the make-up segment, including Urban Decay, Armani Beauty, Yves Saint Laurent Beauty or Helena Rubinstein. These brands are sold in **perfume shops such** as Sephora, Marionnaud, Nocibé, etc. **departments stores, travel retail network and brands ecommerce websites** dedicated to.

House 99 has been created **by David Beckham in 2018 in collaboration with L'Oréal**. The brand **targets men who want to take care of their beard and to be groomed** "like a man" to feel **comfortable to create and test their look**, inspired by the English barbers.
It **offers twenty-one products for the face** (skincare), the **body** (lotions, creams for tattooed bodies, deodorants, shower gel) the **hair** (shampoos, gels, argil, etc.) and the **beard** (creams, oils, foams) only through **few retailers in France**: Sephora or *Le Comptoir de l'Homme*.
Indeed, the French website is not an e-commerce and we cannot buy the products directly whereas the U.K. or U.S. website are an e-commerce one and in these markets, products are also sold in barber shops and hairdressers in more than 20 countries. On Sephora we can see price are **between 20-30€** which make them **affordable but not only directed to mass-market**.

The brand does not propose directly make-up products but has for example a **moisturizing cream which creates a natural bronzing effect** (20€) (See Figure 25 in Appendix).
Regarding its promotion, the brand use models who look "masculine" and who have the **same style than David Beckham, and mainly advertise on social medias**.

Strengths : World-leader of beauty both mass market and luxury market, high notoriety ("*Parce que vous le valez bien*"[7] is a very famous slogan known by everybody). L'Oréal Luxury has an impressive portfolio of brands, with different brands image, target market and positioning which enlarges its influence. The brand House 99 beneficiates from the power of L'Oréal and the notoriety of David Beckham. It has chosen a specific approach regarding men's make-up as products are not advertised as they are : they are included into a grooming routine and not sold as make-up but grooming products.

Weaknesses : Dependent on Western markets, many expenses in R&D and a portfolio maybe too large which increases the risk of cannibalization. House 99 is only directed to men thus not answering to gender-neutral products demand and not benefiting from the "woman enter door".

d) Estée Lauder

Estée Lauder has been funded in **1946 in New-York by Estée Lauder**, an ambitious and determinate women, crazy about beauty and visionary. She began to **sell her skincare box**

[7] "Because you worth it". Translation made by the author.

to clients of hairdressers while they were under the hairdryer. She was persuaded that **women need to test, to see results and to have clear and deep explanations about products** which marked the **beginning of the personalized sales and gift with purchase** in the industry, she also based almost all her advertising on the WOM.

Today the brand **possesses more than 25 brands**, all positioned on the **luxury axis and all with their own brand image**, they are sold over the world, its **annual turnover in 2019 was more than 14.8 billions of dollars**. Estée Lauder companies **sells its products through brands websites, retailers' network** (Sephora, Nocibé, Marionnaud, etc.), **departments store and travail retail axis**. Eight of these brands are about make-up, positioned on a premium/luxury axis: Mac Cosmetics, Too Faced, Becca, Smash Bow, Bobbi Brown, Glam Glow, Tom Ford Beauty and Estée Lauder.

Tom Ford Beauty has launched its **men range on the American market in 2013**.
It **took another approach in proposing a full range for men, composed of both make-up and skincare**. Body sprays, deodorants and lotion with the scent of iconic perfumes of Tom Ford such as Neroli Portofino or Tobacco Vanille ($53 - $70), Shave cream and oil ($78 and $65), anti-fatigue eye treatment ($75), soap and exfoliating scrub ($41 and $54) but also **gel for fixing eyebrows** ($54), a **brow definer** for intensifying eyebrows ($45) and a **concealer** ($45) (Figure 26 in Appendix).
Contrary to Chanel or Givenchy, Tom Ford Beauty **doesn't educate men about make-up as there is not tutorial realized by Tom Ford on its website**. The products are available on the French market but through the retailers Feel Unique.

Strengths : A strong history and a precise positioning on the luxury axis which enables the group to not loose itself. Every brands have kept its own history and value which make them independents. Tom Ford has chosen a very masculine model for enhancing its men's products and has directly integrated them into the daily men's routine as they are presented with the perfumes and grooming products.

Weaknesses : As Estée Lauder possesses many luxury make-up brands operating on similar segments, it exists a risk of cannibalization among them. Regarding Tom Ford Beauty for men, the brand has not well advertised its range in Europe and has chosen very few retailers.

e) Marc Jacobs Beauty

Marc Jacobs Beauty is **part of the fashion brand Marc Jacobs**, named after its creator and stylist Marc Jacobs, it has been funded in **2013**. The brand is well known because of its creator Marc Jacobs who is a **famous stylist** who had begun its career in being artistic director of Louis Vuitton from 1997 to 2013. He is also recognized for its **anticonformism and its ambition to push standards** for enabling women to **be themselves** (LVMH, n.d.). His make-up range is used for its fashion shows and we can find it in the e-commerce network but also through retailers, e-retailers and on the travel retail axis.

It is an American company, but **part of the French group LVMH** and it has also launched its **make-up for men in 2013**. The range **created by the designer Marc Jacobs is sold as a unisex range**, a gender-neutral make-up with "woman" basics such as lipsticks with many shades and nail polish but also **few other products which can integrate men's grooming cases but as universal products** : a **concealer pen** ($39), a **gel to redefine and groom eyebrows** ($24) and a **lip balm** ($24). These products have been sold in Sephora in U.S. and on its website, but it is **not available anymore today on the French market and Sephora does not showcase anymore this previous collection.**

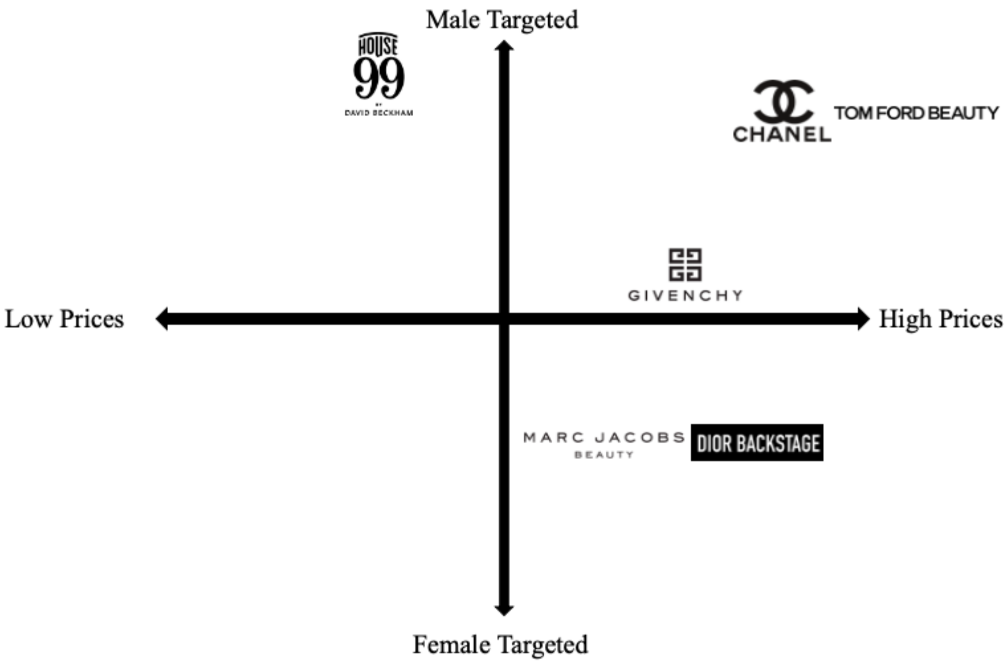
For the advertising of its range, **Marc Jacobs himself was wearing make-up**, but in a more eccentric way than just the "natural" make-up usually sold to men even if the designer has dedicated its range to men who are not ashamed to take care of themselves (Figure 27 in Appendix). **Sephora and Marc Jacobs have advertised the range with the slogan "Boys Tested, Girls Approved"** (Sephora, *n.d.*) thus including women in men's make-up.

Strengths : Part of LVMH group but with its own values and vision, Marc Jacobs is the real representant of the brand thus giving to the beauty Maison a strong identity. Regarding its men range, Marc Jacobs himself is wearing it which is a good argument for convincing men. Furthermore, the range answer to the gender-neutral demand.

Weaknesses : Poor advertisement of the gender-neutral feature of the range, and an important launching event only at the U.S.A. (with the presence of Marc Jacobs).

On the Figure 28, we can observe a positioning mapping of the competitors of Parfums Christian Dior on the men make-up axis, **based on their declared positioning and prices** (the make-up range for men is embodied by Dior Backstage, as explained in a next part). We have chosen to compare them regarding their price but also regarding the gender targeted. Indeed, some brand have developed a range only dedicated to men, so it is Male Targeted, and some others use their existing make-up range which is initially Female Targeted and adapt their communication to move to the middle axe to be Gender Neutral Targeted.

Figure 28 – Positioning Mapping of Dior Backstage and its Competitors regarding the men segment



Source : Author's elaboration based on the average price of their foundation and the characteristics of their collections

5.1.4. PESTEL Analysis

Before establishing a marketing and communication plan it is important to analyze the Politic, Economic, Social, Technologic, Environmental and Legal framework.

a) Political Framework

Perfumes and cosmetics are **not threatened by the political environment of countries in general and even less in France**. Government imposes a set of **norms and rules to follow in term of composition and elaboration** for the respect of customers, planet and animals which are often decided at the European level (ISO, etc.). France applies **taxes on imported products which benefits to French brands**, it enables them to be more competitive, but brands **counterattack this barrier with the travel retail channel**, in airports duty free for example. In 2018 the Europe has threatened U.S.A. to put a high tax on its exported products to Europe (including clothing and cosmetics) in response to its tariffs on steel and aluminum (Schiliro, 2018).

b) Economic Framework

The Economic environment is still **favorable for the use and sell of cosmetics products** in France as there is no crisis or tension in the economy[8]. Furthermore, the "**Lipstick Effect**" is a sort of protection to a potential crisis **as people are always looking for luxury products and make-up remains affordable luxury**, so it is a "pleasure" expense that many French can still spend even in tough times (Schiliro, 2018).
However, the increasing of economic inequalities weakens lower middle classes and below purchases power (Schiliro, 2018).

c) Social Framework

Perfumes and cosmetics are well accepted by the society and even more are a sort of norm. It is **normal to wear make-up for women and a bit less accepted for men**, but society and **mentalities are evolving** as we have seen it in the literature review. Furthermore, **men** are more and more **taking care of themselves, concerned by their appearance and attractivity to women**, thus enabling the growth of men's grooming products (Thota *et al.* 2018).

However, brands have to be **careful regarding the composition of their products and process of fabrication**, customers seek for products **better for their skin, their body, the environment and cruelty-free**. Indeed, the cosmetic industry has often been the object of scandals because of their test made on animals (L'Oréal and LVMH are often accused to still use this practice, especially for the Chinese market where tests on animals are still a norm (Vatehonne, 2019)), so the **European commission has forbidden test on animal for finished products and their ingredients with the European Cosmetics Regulation (n°1223/2009).** The interdiction is valuable in many cases but not all, for example if a chemical component is produced in more than a ton per year, it has to be tested on animals (Gabelica, 2016). We observe the **trend of slow-beauty or clean-beauty corresponding with the demand of more natural ingredients, produces in short-circuit and also the trend of the cosmeceuticals**. Brands have to follow norms, such as ISO norms for example which provides guidelines to be in harmony with regarding the cosmetic production.

d) Technological Framework

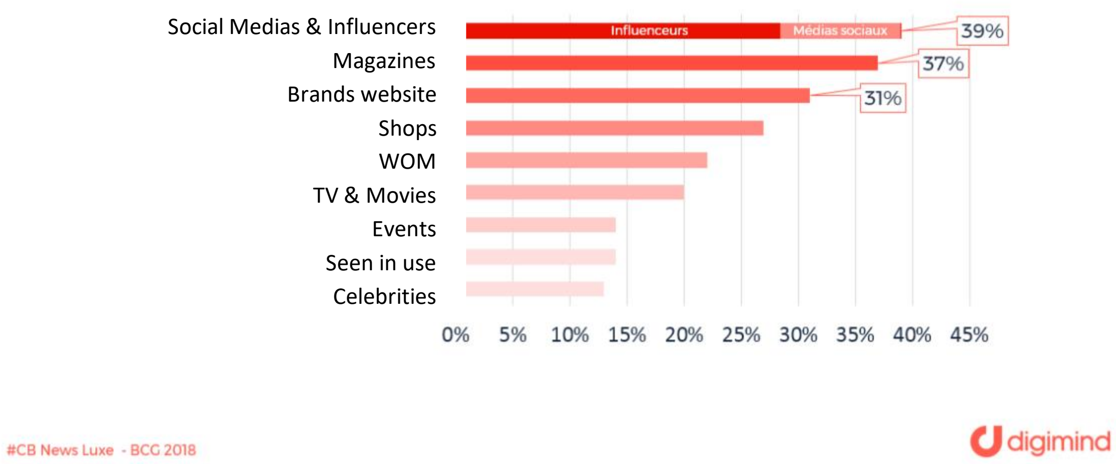
Many progresses in terms or **innovation and technology are done every day and help firms and brands to improve their products for better meeting customers' needs**. Brands

[8] At the moment where this report is written, we don't have yet any insights regarding the economic environment post-Coronavirus.

are **investing in R&D** for always proposing cutting-edges products, especially in skincare where science plays an important role (Schiliro, 2018).

Moreover, **digital is developing exponentially and thus opening new channels of distribution and acquisition**. Brands can communicate with their customers and so improving their products and processes with their opinions, the c**ustomer relationship and loyalty is also improved**. Brands are building data bases with clients' data and can identify an emerging need or trend and so better answering to it. **Social media are a place of expression** but also of **exhibition**, thus making a **favorable environment for emerging trends**, people are inspired by others and inspire others. We can observe this trend with the Figure 29 below, Social Medias and Influencers are the first source of information for luxury consumers in 2018 (they were the ninth in 2013).

Figure 29 – Source of Information for Luxury Consumers



Source : Asselin, C. ; [Etude] Cosmétiques de Luxe : Instagram concentre la majorité des interactions ; Digimind ; https://blog.digimind.com/fr/insight-driven-marketing/etude-cosmetiques-de-luxe-instagram-concentre-la-majorite-des-interactions ; Accessed on April 11th, 2020.

E-Commerce reduces costs of distribution and make products more available (Figure 30 in Appendix). However, **customers are available on more channels but not obviously easier to reach** as they are more aware and savvier but also more misfocused (Schiliro, 2018) as the competition increases.

e) Environmental Framework

Brands are **environmentally dependent regarding their raw materials as many of them are natural.** The trend for more natural ingredients increases this treat, brands more and more use ingredients they directly find in the nature for answering to customers desire, but they become more dependent and vulnerable to climate's changes, natural disasters etc.

f) Legal Framework

Laws and rules are going stronger and s**tricter against counterfeit products and better protects intellectual property**. However, as seen earlier, politics and governments also make stricter rules regarding production and animal testing.

5.2. Internal Analysis

5.2.1. Presentation of Parfums Christian Dior

Parfums Christian Dior has **been created like the Maison de Couture Christian Dior in 1947** by the man who gave his name to this Maison. **Christian Dior was not just a couturier but also a perfumer,** flowers and scents has always occupied a huge place in his life, especially during his childhood he spent at Granville in Normandie, France. His mother was passionate about flowers and she transmitted to him this passion.

He became famous on the **12th of February 1947**, during his **first fashion show** organized at his emblematic shop situated **30 Avenue Montaigne, Paris**. During this event where he revealed to the public the ***New Look*** **which has made his notoriety, the whole house was perfumed with his very first fragrance and still one of the best seller of the brand : Miss Dior**.

He created **a modern women silhouette like a flower** for changing from the sad and morose post-war fashion and a perfume made to "*habiller les femmes d'un sillage de désir*"[9] (LVMH, *n.d.*). This entry in the fashion and beauty world has enabled Christian Dior, the *Couturier Parfumeur* to **continue in this global beauty way in launching few times after his lipstick Rouge Dior (1955) and then a full range of make-up in 1969**. Hydra Dior signs the first skincare range of the Maison in 1967**, always elaborated thanks to flowers from the *Jardins Dior***.

Parfums Christian Dior has been **bought by LVMH** (Moët Hennessey) **in 1968**, thus **separating the Couture and the Parfums**. In **1988 the two entities are reunited for both being part of LVMH**. Today **Parfums Christian Dior remain independent from Christian**

[9] « To dress women in a desire wake". Translation made by the author

Dior Couture but still associating to fashion shows and sharing a website. The Maison is today led by Laurent Kleitman since 2019 and has as **make-up artist Peter Philips since 2014**, and as ***nez*** **François Demachy since 2006**. It has registered an annual turnover of more than 1.773 millions of euros in 2018 (Société.com, *n.d.*). Parfums Christian Dior products are sold all **over the world through its e-commerce website and through a strong retailer and e-retailer network** such as Sephora, Nocibé, Marionnaud, **departments store** and **travel retail.**

The Maison Parfums Christian Dior is rhythmed by five main values : **Passion, Creativity, Excellence, Collaboration and Diversity**. These values are present in every processes and launching, with a phrase from Christian Dior which resonate in every creation : "*Je rêvais de rendre les femmes non seulement plus belles, mais plus heureuses*"[10]. (Dior, 1956) and thus bringing authenticity and a high brand perceived value.
These values are spread all over the world through its branches and thanks to its organization which is design following an **International Strategy** (Slaouti, 2018), because of the **poor interdependence of its subsidiaries and the concentrated power at the headquarter in Paris**. This design enables Dior to take global decision for ensuring a **worldwide coherence** (for example the tone of voice of advertising campaign and the type of products launched) but to **give sufficient power to other markets** (U.S.A., EMEA, Asia, etc.) to let them adapt the strategy to their market.

5.2.1.1. The Perfumes

Perfumes have built the notoriety and the reputation of the Maison, for the purpose of this report we will only focus on perfumes created for men and only in its three best-sellers.

- In **1966, *Eau Sauvage*** is created with the famous **French muse and actor Alain Delon**, thus embodying the **French elegance and modernity for the man Dior**. *Eau Sauvage* exists in 4 declinations : the *Eau de Cologne, Eau de Toilette, Eau de Parfum and Eau de Toilette Extreme* (Figure 31 in Appendix).
- In **2005, *Dior Homme*** an echo to the **couture line made for men which has the same name**, is created. This fragrance embodies the man **sexy, casual, classy and free, proper to the "Man" described by Christian Dio**r. This fragrance is declined in 7 scents : *Eau de Toilette* (the Original, the first one), *the Eau de Parfum, the Eau de Cologne, Dior Homme Sport (Eau de Toilette), The Eau de Parfum Intense* and the new *Eau de Toilette* from 2020

[10] « I was dreaming to not only make women more beautiful, but also happier". Translation made by the author.

(Figure 32 in Appendix). **This last fragrance is promoted as the fragrance that women want for men**, highlighted by a series of **three small movies showing three women explaining why it is the "scent of their man"** (Parfums Christian Dior, *n.d.*). The brand has also chosen the British actor **Robert Pattinson as a muse for this relaunch**, realizing an **advertisement in New York reminding cults movies scenes**.

- In **2015**, the Maison Dior creates ***Sauvage,*** a perfume defined by **a wild charm and embodied by the American actor Johnny Depp** who represents the **man who reconnects with his deep nature.** This fragrance exists in 3 declinations : *The Eau de Toilette, Eau de Parfum and Eau de Parfum Intense* lastly created in 2019 (Figure 33 in Appendix).

Since **2004**, Parfums Christian Dior has also launched **a range of high-end and luxurious fragrances**, both for **men and women** and sold under the name "**Maison Christian Dior**". These perfumes are elaborated with **the best raw materials and have an intense scent** (Parfums Christian Dior, *n.d.*). These perfumes, contrary to other products, are **sold exclusively on the e-commerce website and in dedicated shop of the brand**.

5.2.1.2. The Skincare

Parfums Christian Dior is also well known for its **skincare expertise, using flowers, high quality and high-end ingredients** (the Rose de Granville for the range *Prestige*, grapes from the Château d'Yquem for *L'Or de Vie*, rare flowers form the Jardins Dior for *Capture Totale*, etc.) for high quality perceived products, serving different segments needs as we can see on the Figure 34 in Appendix.

Dior invests in R&D with its dedicated center Helios (LVMH) situated at Saint Jean de Braye, just next to its production site **for developing the best skincare** thanks to **high-tech procedures, its own flower production of the seven Jardins Dior all over the world** and with always a goal of **biologic efficiency which seduces and answers to the demand of high performant products.** This center employs more than 260 scientists and collaborate with more than 150 universities all over the world for developing the cutting-edge technology of cosmetics, always **emphasizing on sophisticated and high-tech products** (Cahuzac, 2010). Parfums Christian Dior is always improving and thus **developing new patents for new technologies included in its products** : for example, there are glass microbeads in its lipstick Dior Addict Ultra Gloss to ensure a "mirror effect", directly inspired from the reflective road signs (Cahuzac, 2010). The brand also emphasizes on the **eco-friendly side in using recycling packaging and reusable bottles and pots.**

The Maison has a range more positioned as **gender neutral** : ***Hydra Life*** mainly addressed to **normal or young skin with a focus on skin moisturizing and is composed of 20 products** (eye serum, serum, creams, cleansing foam, micellar water, etc.). This range has a **price positioning a bit lower than others skincare Dior products** (a moisturizing cream costs 62€ whereas a moisturizing cream from the range *Prestige* costs 350€) We can see the full range on the Figure 35 in Appendix.

Dior has a skincare range **especially for men : *Dior Homme Dermo System*** with the promise to **daily balance the skin** of the men, composed of **6 products** (a **moisturizing and tonifying** cream at 68€50, an **anti-aging cream** at 81€, a **mattifying cream** at 68€50, a **cleansing gel** at 40€50, an **aftershave lotion** at 55€ and an **eye-serum** at 56€). All the products are made with E-vitamin phosphate and a bio-fermented active and **emphasize on their quick and easy application**.

Figure 36 – The full skincare men range of Parfums Christian Dior : Dior Homme Dermo System

Source : Parfums Christian Dior ; Dior Homme Dermo System ; Dior.com ; https://www.dior.com/fr_fr/soin/par-collection/dior-homme-dermo-system ; Accessed on 13th of April, 2020.

5.2.1.3. The Make-up

Parfums Christian Dior is also well known for its make-up, **created by Peter Philips since 2014**, always synonym of **luxury and couture and always reinvented and improved thanks to innovation** (Parfums, Christian Dior, *n.d.*). He has articulated the make-up axis around two ranges : Dior and Dior Backstage, with a distinct universe for each (See Figure 37 in Appendix).

Regarding the make-up range Dior, the **importance of colors for Christian Dior as always been significative**, he wanted to dress up woman also with colors. This is the reason why he created the famous red lipstick Rouge Dior in 1955, that he declined in 8 others colors few years after. In **1969 Parfums Christian Dior has revolution the make-up in creating the first looks at the rhythm of seasons and fashion shows in always being avant-gardist and giving the first place to colors**. Thus, the make-up Dior is perceived as the **make-up Couture**, wearing the **distinctive signs of the brand on its packaging** : the *Cannage* on Rouge Dior range or the star synonym of lucky charm for Christian Dior and used on Dior Addict Lipsticks, and even on limited editions on some lipsticks : the dresses in *corolle* engraved for the Trafalgar edition, as we can see on the Figure 38 in Appendix.

5.2.2. The positioning of the brand Parfums Christian Dior and of the range Dior Backstage

The make-up market can be segmented according to many axis : the **gender, the age, the type of skin, the usage, the price, the quality** etc. Indeed, the age of the person will influence their cosmetic and make-up consumption as they don't have the same need, or the same type of skin. As we have observed before, the gender highly influences the way people buy and consume cosmetics as they don't have the same reasons and needs.

Parfums Christian Dior has decided to first **operate on the luxury and on daily usage segment with its products and especially with its make-up.** The make-up Dior does not propose products for "special" skin meaning very oily or very dry or even very dark skin with their specificities, but Dior **has extended the variation of its foundations shades in order to meet almost all skin complexions**. The Maison targets **mainly women between 25 and 65 years old**, depending its ranges (different skincare ranges cover the main segments : 18-25 years old with *Dior Hydra Life*, 25-45 years old with *Capture Totale* and more than 45 years old with *Prestige*).

However, **Dior Backstage** wants to be a **younger range, thus targeting millennials**. Millennials, described by Mediametrie (2017) as a group composed of finally three groups : the **13**-17 years old (21% of the millennials), 18-25 years old (33% of the millennials) and the 25-**34 years old** (46% of the millennials).

Millennials have many characteristics such as **having a high income, consuming a lot, having ecological concerns, being highly connected and achievement oriented** (France Culture, 2019). The **generation Y,** part of millennials and representing **36% of the consumers**, accounted in 2017 for **30% of the luxury sales**. Millennials are **expecting to represent 45% of the luxury consumers in 2025**. Furthermore, Millennials are often seen as active, meaning they have an occupation and so need to be and feel comfortable and confident with their image. Dior has **not clearly gendered its Dior Backstage range** but has chosen **four feminine models** for advertising and presenting Dior Backstage, thus showing a more feminine image.

Regarding the **positioning adopted by Dior Backstage**, we can identify the brand as **more urban and dynamic, using the frenzy and agitation around the backstage of fashion shows for both men and women**. Backstage are always **shared on social medias** thanks to accounts of the brand, make-up artists or models, thus giving the feeling to be part of the show and serving both Couture's notoriety and Parfums Christian Dior. Dior Backstage also wants to be **more affordable than the traditional products the brand** in order to reach millennials in proposing for example a foundation at 39€ for 50ml whereas the Dior Forever Costs 49€ for 40ml. Products are **easy to use, clear and aim to have a professional quality**, as even Peter Philips uses them to apply make-up on models.
In order to **reach millennials**, Dior Backstage **uses models who are directly parading for the Maison de Couture show** and especially **Bella Hadid**, real icon for this generation.

5.2.3. The Marketing Mix of the Range (7Ps)

In order to have a better idea of what is Dior Backstage today, and for better seeing how to adapt it to the men market, it is necessary to realize a Marketing Mix and analyzing the **7Ps** as Parfums Christian Dior **not only sells products but also sells experience which is somehow considered as part of the product**.

a) Product

In **2018**, Parfums Christian Dior has created the **make-up range Dior Backstage**, using the **energy and fascination around the fashion shows backstage**. Products are made to be **neutral, to be adapted to every look and to idealize each traits**.
Dior Backstage range is composed of forty-four products, priced between 10€ and 145€ and divided by usage : **Lips, Face, Eyes, Brushes and Accessories**.
The range proposes **nine products for lips** :

- Two **lip balms** which are natural lip color booster available in twelve different colors (36€) : *Dior Lip Glow* (exclusivity Dior.com)
- A **lip oil** to nurture and make lip glowing also boosting natural color of lips, available in six tints (36.50€) : *Dior Lip Glow Oil*
- Three **gloss** made for moisturizing lips and instantly giving volume (36€) in eight colors : *Dior Addict Lip Maximizer*
- A **lip scrub looking like a lip balm** for scrubbing and moisturizing lips, turning lips a little pink (36.50€) : *Lip Sugar Scrub*
- An **Ink lips** available in two colors (34.50€) : *Dior Addict Lip Tattoo*
- A **lip palette** with different colors and textures for creating different looks (50€) : *Dior Backstage Lip Palette*

Twelve products for the face :

- A **face and body primer** made to be used as a base for foundation and make-up, **mattifying** effect (35€) : *Dior Backstage Face & Body Primer*
- A **face and body primer** also made to be used as a base for foundation and make-up with a **glowing and highlighting** effect (38€) : *Dior Backstage Face & Body Glow* (exclusivity Dior.com)
- A **foundation both for face and body**, available in forty shades to meet every skin tone (39€) : *Dior Backstage Face & Body Foundation*
- A **fixating spray** to boost radiance and fix the make-up, available in two shades (48.50€) : *Dior Backstage Airflash radiance mist* (exclusivity Dior.com)
- A **foundation in spray** to enlighten and perfect the skin, in twenty-five shades (53€) : *Dior Backstage Airflash foundation* (exclusivity Dior.com)
- A **palette to highlight face**, in two shades (48€) : *Dior Backstage Glow Face palette* (48€)
- A **palette to contour face** (48€) : *Dior Backstage Contour palette*
- A **blush** to lighten the face available in seven shades (38,50€) *: Flash Luminizer*
- Two **concealers** to correct flaws, available in two and four shades (36€) : *Fix it* and *Fix It Colour*
- Two **blush** to boost natural shade of cheeks, available in two shades (37€) : *Dior Backstage Rosy Glow*

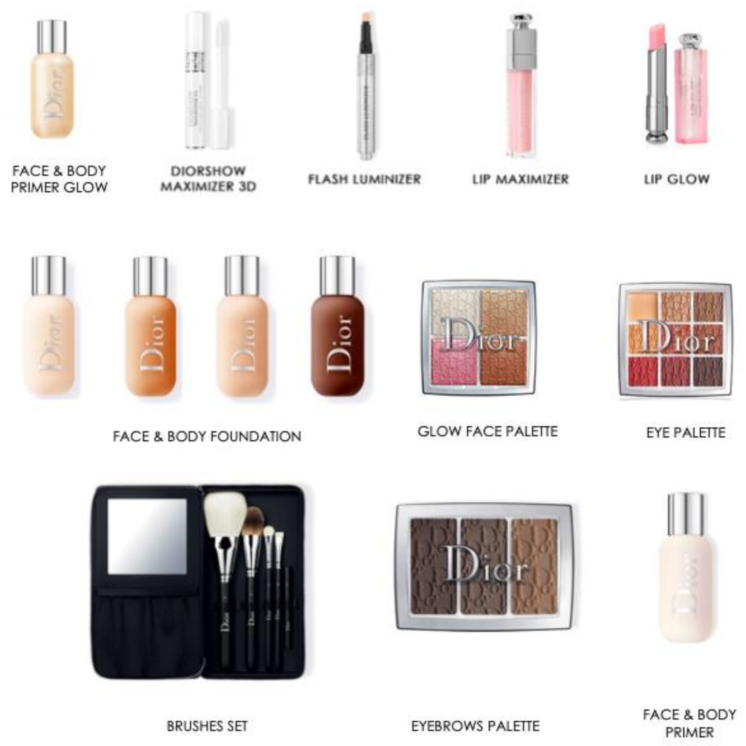
Four products for the eyes :

- Two **palettes for the eyes**, with different colors, a highlighter and a base, available in four shades (49€). One of the palette has a gel for using makeup as eyeliner (50€) : *Dior Backstage Eye palette* and *Dior Backstage Custom eye palette* (exclusivity Dior.com)
- An **eye primer** to apply before using the palette (32.50€) : *Backstage Eye Prime*
- A **palette** to sculpt, fix and redefine **eyebrows**, available in two shades (38€) : *Dior Backstage Brow palette*

Finally, we observe **nineteen products for the brushes and accessories** : brushes for foundation, lips, eyes, brows, sponges to apply make-up, a rush cleanser and a special brush set at 145€ (five brush).

Here, on the Figure 39 we can see the main products of the range :

Figure 39 – The Essentials of the Dior Backstage range



Source : Author's Elaboration made from content available on Dior Onboarding https://www.dioronboarding.com/index.html?_lang=fr ; Accessed on April 8th, 2020.

The packaging remains minimalist and simple for making the product more **professional** (and less addressed to a novice consumer), reminding the backstage of a fashion

show (everything is white, not well finished as fashion shows' backstage are temporary) and making it **easy to use and to transport** (products are lighter, less fragile).
The **face and body primer has been awarded** by the Excellence Beauty Prize of 2020, attributed by the magazine Marie Claire (Parfums, Christian Dior, 2020), for its unique plumping, mattifying and 24 hours moisturizing effect.

b) Price

Products are priced **between 10€ and 145€,** products for the lips are between 36€ and 50€, regarding face we have a price range of 35€ - 48€ with a foundation at 39€ making the range **affordable but not directed to mass-market.** The line dedicated to eyes is priced between 32.50€ and 50€. Brushes and Accessories also have a **professional quality**, making them also affordable. All eyes palettes contain a tinted base to apply on eyes before the eye shadows, which avoid the purchase of another cosmetic, an additional cost.
Dior Backstage is a professional **and high-quality perceived range but with prices at the entry of the luxury segment, thus enabling millennials and more modest consumers to purchase it**. This position is proper to the brand's strategy as we observe its competitors such as Chanel have chosen to keep a Prestige positioning, whereas Dior has slightly decreased its prices regarding has seen in the 5.2.2. part.

c) Place

The range is sold on the **e-commerce website and only through Sephora and Galeries Lafayette exclusively for France** (in other countries we can also find the brand in Sephora and Department stores) for keeping a **luxury and exclusive positioning even if prices are a bit lower** than the brand uses to practice.
Dior beneficiate from **special collaboration with Sephora with their program "*Sephora Loves*"** which offers to Dior special positions, **merchandising and animations in shops**. Furthermore, some products have the hashtag #exclusivity as **Dior.com has the exclusivity on some products of the backstage range** (compared to other retailers) in order to keep the whole **control of the range and avoid cannibalization with retailers**.

d) Promotion

The range Backstage is **not advertised on television or in magazine**, but advertisement is **almost exclusive online**. Tutorials on the website and YouTube, Influencers, publications on Sephora and other selected retailers' websites, Search Engine advertising and Commercials on social medias (both on Dior and Sephora and other retailers accounts) are mainly used. The brand uses the **celebrity and expertise of its Make-up Artists Peter Philips who often presents the range on the social medias,** and of its four muses with especially **Bella Hadid the top model with more than 29 millions of followers on Instagram**.

We observe the brand also **advertises its range at men's fashion shows**, showing model wearing this make-up applied by Peter Philips (Figure 40 in Appendix), but not a man model as famous as Bella Hadid. This social media orchestration has a **significant impact on Dior's image and resonance** on social medias as according to a study led by Digimind, the account **@diormakeup has the biggest number of interaction (102 millions in 2017-2018)** and the **biggest volume of spontaneous conversations with 19% of share of voice**[11].

e) Process

For making easier the choice of the foundation, Dior.com has developed **a shade finder on its website** with a series of questions for helping users to choose their right shade among the forty fives available. We can also see how the foundation or primer looks on different models and Dior has included the finish on both men and women. **Tutorials are regularly posted on the website and on the Instagram account** *@diormakeup* for showing how to apply and use Dior Backstage make-up filmed inside of the backstage. **Peter Philips directly expresses its opinion and feeling about the show and the place of the make-up**. Furthermore, Dior.com regularly proposes samples and Gift With Purchase (GWP) from Dior Backstage in order to reward clients but also to give them the opportunity to try and adopt the range.

Dior, thanks to its culture and history have created and continue to create **managerial processes** which **encourage and reward the creativity and passion**. Indeed, its employees are always pushed to create and give the best of themselves thanks to bi-annual evaluations that reward their implication with bonus and even promotions. Projects manager are asked to invent and build innovative plan for always being in the cosmetic and digital trend thus always improving the customer experience. Regarding the **logistic processes**, the factory and distribution hub are located **in France** for its European market, thus facilitating the delivery and ensuring a **quality service**.

[11] Whereas Chanel has 17% of share of voice and Lancôme 11% (Asselin, 2018).

f) Physical Environment

Dior Backstage beneficiates from **special stands and merchandising tools in points of sale**, reminding the backstage environment : white lights like in a studio, make-up stands, backstage chairs, neon lights, etc. (See Figure 41 in Appendix).

The staging advertised on the internet is also important, it takes the same elements for again giving the feeling to clients be a model, in preparation for a fashion show.

g) People

Dior Backstage also has a powerful impact thanks to the people involved in this marketing mix. The range is **embodied by five big characters : Peter Philips the make-up artists and the four models** all from **different nationalities and skin tone for showing that Backstage fits to every woman and every carnation**.

Bella Hadid for a Caucasian type, Chu Wong for the Asiatic one, Manuela Sanchez for black and mix skins and Ruth Bell for the very light skin from Nordic countries (See Figure 44 above).

They have been **chosen for their personalities and also because they all already paraded for Christian Dior Couture.**

Figure 42 - The four models who embody Dior Backstage

From the left to the right : Manuela Sanchez, Chu Wong, Bella Hadid and Ruth Bell
Source : Parfums Christian Dior ; Interview des Mannequins ;
https://www.dior.com/diormag/fr_be/article/interview-des-mannequins ; Accessed on April 12th, 2020.

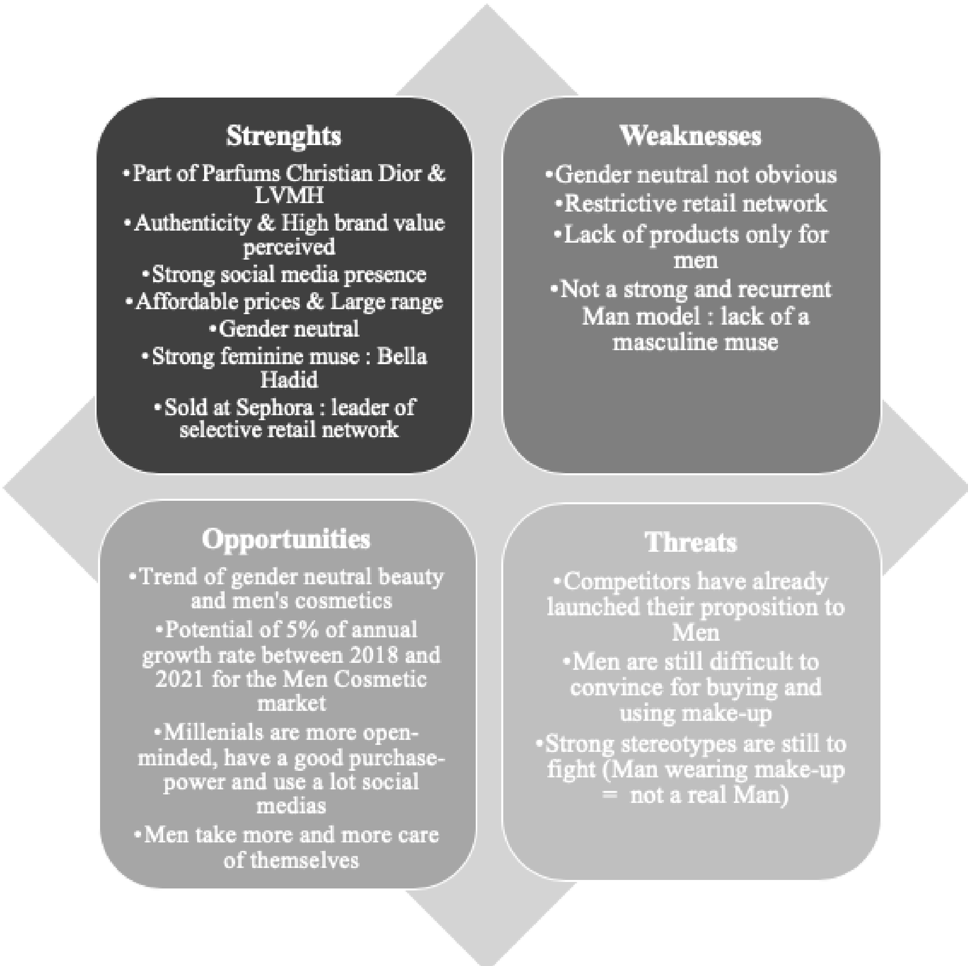
Peter Philips contributes to the myth of the fashion show and the catwalk in first **creating the range but applying it and giving advices like every other make-up artists** which makes him **accessible but also admirable**.

Finally, the **salespersons** are also important for the backstage range, they all have followed a **formation about how to apply and to sell the range in order to educate consumers** and better applying it. For the launching, animations are organized in stores with all the merchandising tools and salespersons wear t-shirt "Dior Backstage" or "Sephora LOVES Dior Backstage" for **continuing to give the feeling to be part of the team of models**.

5.3. SWOT analysis

In order to better know **how to penetrate the men make-up market**, we can observe on the Figure 43 a SWOT analysis of the range Dior Backstage of Parfums Christian Dior :

Figure 43 – SWOT Analysis of Dior Backstage



Source : Author's elaboration

This analysis of the strengths and weaknesses of Dior Backstage made of the different insights we studied in the Internal analysis enable us to better **understand why Dior could penetrate the Men cosmetic market and with which assets**. The analysis of Men's perceptions and behaviors toward the use and the purchase of make-up has showed us that this **segment tend to be somehow ready for consuming make-up**. Furthermore, a deep analysis of the Cosmetic and Make-up market with a closer look on the role of social medias has enabled us to **highlight Opportunities and Threats for Dior Backstage for Men**.

In order to better know how to use these Strengths and Opportunities to fight these Weaknesses and Threats, it seems necessary to build a **Dynamic SWOT** analysis as we can see on the Table 2:

Table 2 – Dynamic SWOT analysis of Dior Backstage

	Strengths	Weaknesses
Opportunities	• The notoriety and power of Parfums Christian Dior, part of LVMH group gives to Dior Backstage the necessary strength to catch the growing opportunity of men cosmetic market. • Men are looking for authentic products with clear advantages : the already known expertise of Parfums Christian Dior will help to deliver this message. • Men tend to prefer to buy in specialized shops their cosmetics products and the presence of Dior Backstage at Sephora or Galeries Lafayette answers to this preference. • As Dior Backstage is not clearly gendered, the brand answers to the trend of gender-neutral products. • Dior already possesses a strong social media presence, an asset regarding its target : Millennials	• Dior Backstage will have to empower the gender-neutral side of its products in choosing a men muse and thus having a both a Feminine and Masculine representative. • Even if there is a trend for gender neural products, Men like to take care of themselves and Men have special needs. Dior Could extend its range in proposing some products for men's needs. • Men prefer to go to buy their cosmetics products in specialized shops, but Dior has selected a very limited number of retailers. Thus, the brand could extend its distribution network to other highly specialized retailers.
Threats	• Men's mentalities are evolving but some of them remain hard to convince, they won't make this choice alone. Dior is already known and adopted by women who will help Dior to convince their boyfriend/husband to wear make-up. • Some men can still think that make-up is for women but as Dior did not gendered its range, their perception may be different. • Some competitors have already penetrating the market thus making Dior	• As competitors are already present on the market and Dior Backstage is on a very limited number of retailers, the brand could penetrate the market where competitors are not : Men specialized beauty shops (barbers, etc.). • Dior Backstage for Men may suffer from the prejudges about men wearing make-up and from some men not readiness. In choosing a masculine and "accepted by men" muse, a model for

	Backstage penetration harder. But the range is sold at Sephora whereas Chanel is exclusively sold on its own website. Givenchy's range is available on the e-retail network but not on e-commerce. Dior Backstage has both networks.	them Dior will confirm its gender-neutral positioning and convince men with a personality they admire.

Source : Author's elaboration.

6. The Marketing Plan for selling and communication Dior Backstage to Men

6.1. The Strategy plan for penetrating Men's make-up market

6.1.1. Introduction and Objectives

The following plan aims to build a strategy for **penetrating the men's market regarding make-up**. The Maison Parfums Christian Dior holds the range Dior Backstage, which is a make-up range not gendered, used during fashion show and which has success with Millennials. Even if the range is gender-neutral, Dior Backstage has not yet clearly taken this segment in its communication.

Today, **men are looking for more authentic products, take care of themselves and their entourage** as we have seen in the different studies used for building this report, many of them are not familiar with make-up but do not reject the idea and some of them confess they already have borrowed make-up to their mother or girlfriend (Thota, 2018).

However, it is not yet a norm, **many still have to take the plunge, go over stereotypes and others' judgements** and the goal for Dior is to be part of the brands that **incite them to**. According to the study about the Industry and the Market of Cosmetics led by Xerfi in 2018, the men's cosmetics market is expected to grow by 5% between 2018 and 2021, thus representing a **real opportunity to take** and nowadays, competition on this particular segment "Men's make-up" is not so intensive as there is **not yet a strong leader identified**.

Through this plan, we will use **three main important pillars identified in our Dynamic SWOT analysis** in order to build our strategy :

- Men could be ready to wear make-up but need few incentives, they seek for gender-neutral and authentic products.
- Women are important initiators for men and are also our target
- Men and still women are part of the millennials and are very active online but still continue to buy in physical stores.

Thus, Parfums Christian Dior will adapt its range and aims to first **convince men and women that make-up is not a woman affair**, both gender can wear make-up as it helps them to beautify themselves, to **reveal the best part of themselves** and not to look like a "woman". In changing both perceptions, it will help the brand to reach **men as they will be more ready to buy and use make-up** and they will have the **approval of their wife or girlfriend**. Those last ones will also help Parfums Christian Dior to reach men as they often have **an initiator and reference role** as seen in the study "What makes Male cosmetics Tick – Self-Image, functional and Simple Products? An Ethnographic study on Men's Perception of Cosmetics" (2018).

In adapting its Dior Backstage range and communicating it also to men, the **brand aims to create awareness, to become the reference make-up brand for both men and women**, with products adapted to each needs, products than men and women can share and, to **win customer loyalty of both gender**. The brand will mainly communicate online to reach its target but will also deploy a strong physical package.

6.1.2. The Adapted STP – Segmentation Targeting and Positioning

6.1.2.1. Segmentation

As seen earlier in the presentation of Dior Backstage part (5.2.2.), market can be segmented in different ways such as demographics as sex, age, income, behavior, lifestyle, location, needs, etc. **Segmenting the market is a crucial step** while establishing marketing and communication plan as it enables a brand to choose a **group of customer who have common traits and characteristics and thus having a coherent and efficient positioning and communication plan**, instead of trying to communicate without knowing the shared characteristics. Brands can use the **IMC** in a better way as in segmenting the market they will know **which communication tool use to reach a particular segment**.

According to insights we have discovered through the studies selected, "What makes Male cosmetics Tick – Self-Image, functional and Simple Products? An Ethnographic study on Men's Perception of Cosmetics" (2018), "Canadian and French men's consumption of cosmetics: a comparison of their attitudes and motivations" (2009) and "Are Men ready for make-up ?" (2019) we have identified three ways to segment the market we want to reach:

- With the **Demographics**: Indeed, make-up is often gendered in many societies and also associated with the physical appearance. Both **Age and Sex** have an impact on physical appearance and so it seems logical to use these market segments for building our strategy. Moreover, the **Income and Occupation** are also important as it will predict if our target can afford our products and if they have the opportunity to use it, to find them useful.
- With the **Geography** : We want to first launch this new marketing and communication plan in the **French Market** as it is often the "Test Market" for Parfums Christian Dior.

Furthermore, as Dior Backstage is a dynamic brand, using the frenzy of fashion shows is important to segment according to the size of cities for **reaching urban people**.

- With the **Behavior** : Dior Backstage will communicate to both persons who are familiar and not familiar with their **product usage**, meaning people who knows how to apply make-up and others. Dior also has to take into account that there are people who are at different **Buyer Readiness Stages** (Udemy, 2020) and so the brand needs to adapt its communication regarding these stages (Awareness, Knowledge, Liking, Conviction and Purchase). Finally, taking into account the **benefits sought** is relevant as people use make-up for various reasons (for their job as they are professionals, to feel self-confident, to hide flaws, to seduce, etc.).

This segmentation enables us to consider there is 5.7 men aged between 20 and 34 years old in France in 2020 (INSEE, 2020), and considering according to the study led by Parfums Christian Dior and NPD in 2019, there is 60%[12] of the men who could be ready to wear make-up, our available market is about 3.4 men.

6.1.2.2. Targeting

After having segmented the market and see in part 5.2.2. who is the current target of Dior Backstage, it is necessary to establish an adapt targeting, the new target can be summarized in this table :

Table 3 – Target segment for the new Dior Backstage

<table>
<tr><th>Gender</th><th>Age</th><th>Type of user</th><th>Economic Status</th><th>Benefice sought</th><th>Geographic area</th><th>Buyer Readiness Stage</th></tr>
<tr><td>Women</td><td rowspan="2">20 – 35 years old</td><td>Regular make-up users</td><td rowspan="2">Middle to High Class</td><td rowspan="2">To feel beautiful and to gain self-confidence, be the best version of themselves

Both cognitive and visible benefice</td><td rowspan="2">Urban</td><td>Liking
Convince
Purchase</td></tr>
<tr><td>Men</td><td>Non-make-up users + Regular make-up users</td><td>Awareness
Knowledge
Liking
Convince
Purchase</td></tr>
</table>

Source : Author's Elaboration

Dior Backstage will **target both Men and Women** as the brand wants to penetrate the men's make-up market and to follow the trend of the gender neutral. It is important to highlight that Dior Backstage products fulfills both gender. However, as make-up is still clearly gendered

[12] Percentage obtained while calculating the average between the men ready to wear make-up in the 18-22 years old and 22-34 years old group.

for many people as in many societies' beliefs it is something for women, it is **necessary to address our message to men and women but in a different way** as they have different needs, perceptions and desires[13]. For this plan we will also keep the same target regarding the occupation : **people in activity who want and need to feel self-confident with their appearance**. As seen in the Ethnographic study on Men's Perception of Cosmetics (2018), men are using Cosmetics as they need to feel more attractive and self-confident regarding the judgement of their partner or colleagues and clients.

As mentioned, Dior Backstage uses the frenzy and excitation around the fashion shows backstage, thus showing a very dynamic image and environment where fashion happens. For this reason, our strategic plan will continue to **focus on urban areas in France** (the market test of the brand), where there is more activity than in the countryside and thus targeting the metropoles of more than 500,000 inhabitants.

Finally, Dior will target with its adapted range **both regular make-up users** and **non-make-up users** in **adapting its messages** to these two segments selected.

Indeed, as we want to reach **men** we can consider that many of them **are not very familiar with the make-up**, but the aim of Dior is to **educate them regarding how to apply it and why using it**. The range will also still continue to target its current target : regular make-up users.

As introducing the daily use of make-up for men is new, many of them are not ready yet to consider this purchase and usage, maybe some of them are not aware they can wear make-up daily. For these reasons Dior will **target men at every stage of the buyer readiness** because the brand has to :

- First create the **awareness** of the need and of the availability of the range, in showing to men they can wear make-up, it beautifies them and gives them self-confidence.
- Then, as men need to clearly have the **knowledge** of what are the benefits and the reason why buying Dior Backstage for after **liking** and considering this option, the brand has to claim and proof this message.
- After this, Dior has to **convince** men that Backstage is the right range for them, better than competitors' range and also counterattack the last fear of "not knowing how to use it" in educating men.

[13] For the purpose of this master thesis and because of the subject we only focus on the marketing efforts made to reach the new target : men, and we won't focus on the strategy to reach women, we will just see how to use them.

- Finally, Dior has to help the **purchase** in communicating on all the channel of distribution available and reassuring the consumer.

Dior Backstage will continue to target **women** who are more at the “Liking Stage” meaning they **know products and benefits but need incentives to make their choice regarding competitors**. Dior Backstage will also target men and women regarding the **benefice sought** : both of them seek for a high-quality professional range, with no frills as cosmetic products use to have, with a professional finish (**visible benefit**). They target people who seek for a long-lasting make-up which enables to feel more self-confident and more beautiful (**cognitive benefice**).

6.1.2.3. Positioning

After having defined the target of the new/adapted range Dior Backstage, we have to establish our new positioning in using the main existing elements which are the current base of Dior Backstage and also to add new in order to reach men.

This strategic and operational plan will **keep the main concepts of the range** : **backstage,** meaning keeping the **frenzy, agitation and dynamism of the backstage fashion** show for presenting and selling the brand. As Dior Backstage targets consumers from a **premium market** but in positioning its products as **professionals** it is important to keep the backstage universe. To enhance this dynamism and this **feeling to be part of the model squad**, living fast and intense the brand must continue to **keep an urban positioning** through its advertisements, models and atmosphere. Dior Backstage is part of Parfums Christian Dior and so we will keep a **prestige positioning** in our advertisements, communication and distributions channels but regarding the price, Dior had chosen a more premium/high-end positioning in having more affordable prices than the brand uses to have. We will also keep this strategy.

However, the current positioning does not highlight sufficiently the gender-neutral side of Dior Backstage. As seen in the Internal Analysis the range uses four women as recurrent muses for advertising and showing its range, with especially one celebrity : Bella Hadid, which obviously does not enhance this new positioning. So, Dior Backstage will in its **strategy select men models who are celebrities** (it can be a singer, sportsman, model, actor, etc.) who have the **approval of both men and women regarding their physic and personality**. Meaning both men and women find them attractive, masculine and interesting, the perfect example of the Grounded Man (as seen in the Literature Review). In choosing such a model, Dior will enhance its gender-neutral positioning and give the image of a **trendy, sexy and groomed brand**.

As men want cosmetics to make them feel more confident, healthier and attractive, Dior Backstage has to position itself as a **range which sublimizes each traits**. Thanks to its visible professional quality the make-up Dior Backstage will **last all day long and will be adaptable/usable according to each situation** (both men and women can use it for a very natural look or a more eccentric one) for gaining self-confidence, pride and attraction.

To reinforce the positioning of professional quality, the strategy of the plan for Dior Backstage will be to continue to sell products through Dior.com, Sephora and its website, Galeries Lafayette and its website but **also in selected specialized retailers**. Indeed, in selling the products of the range usable by men in few highly specialized and luxury shop for men it will highlight the professional and specialized side of the range, thus encouraging men to take the plunge.

In adopting a gender-neutral positioning, with a large range of products usable both by men and women, available in a selective but larger than luxury brands use to choose, **retail network and in educating its two targets** (men and women) directly with the **make-up artist** of the Maison through tutorials, Dior Backstage chooses a unique positioning. Indeed, the competitors don't have this ambition to support men and women in their quest for self-confidence, self-esteem, beauty and happiness.

This transition of positioning using existing elements and new ones can be summarized as follow :

Table 4 – The Previous Positioning of Dior Backstage Vs The New Positioning of Dior Backstage

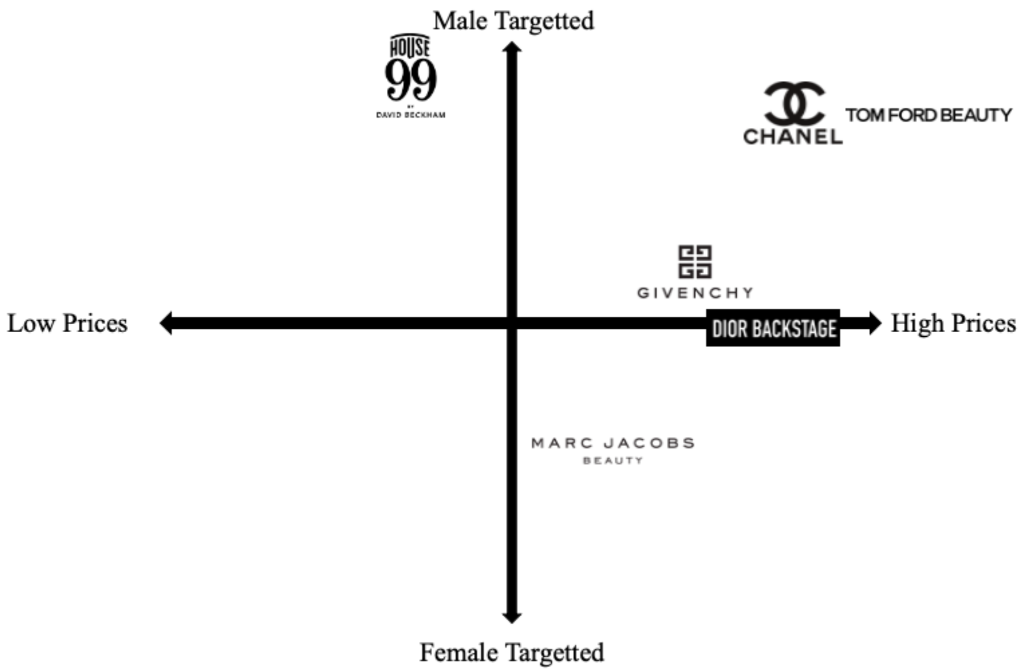
Previous Positioning	**New Positioning**
- Urban atmosphere of backstage with music, lights, tools, etc. - Peter Philips as representative - Prestige positioning - Professional quality products - Make-up of the models	- Urban atmosphere of backstage with music, lights, tools, etc. - Peter Philips as representative - Prestige positioning - Professional quality and **gender-neutral products**

- Squad of 4 feminine models with 1 feminine muse - Retail Network : Department store and perfume shop	- **Make-up used by models and professionals to feel more beautiful and gain self-confidence** - **Squad of 4 feminine models with 1 feminine muse and 2 masculine muse** - **Retail Network : Department store and perfume shop + selected beauty salon**

Source : Author's elaboration

In few words, the new positioning of Dior Backstage could be "**The gender-neutral Make-up range in direct from the backstage fashion shows for a professional quality and finish. Dior Backstage enhances each person's beauty thanks to its simple but performant products thus enabling everybody to be the best version of himself or herself, to feel more confident and powerful**". We can observe in the Figure 43 the positioning of Dior Backstage in terms of Gender targeting.

Figure 43 – New positioning of the make-up range Dior Backstage regarding its prices and the gender targeted, considering the medium axis is gender-neutral



Source : Author's elaboration based on the average price of their foundation and the characteristics of their collections

6.2. The Operational plan for Penetrating Men’s make-up market

6.2.1. The Marketing Mix Adaptation

6.2.1.1. Product

For this new launching, Dior Backstage will mainly **keep its full existing range as it already fulfills women’s needs and desire and they are easy to use, to apply and to transport**. However, in order to adapt to our extended target, it is important to keep in mind that men’s have different characteristics and needs, even if they seek for gender-neutral products. To do so, Dior Backstage will keep its current range in addressing some products to men especially in its communications dedicated to them as they already are “**gender neutral**” and can **fit to men’s needs as they enable to hide flaws** (with the concealer or the foundation for example) and **highlight natural traits** a men could want to (with the blush or the palette for eyebrows) in order to **give him self-confidence and help them feel more beautiful**.

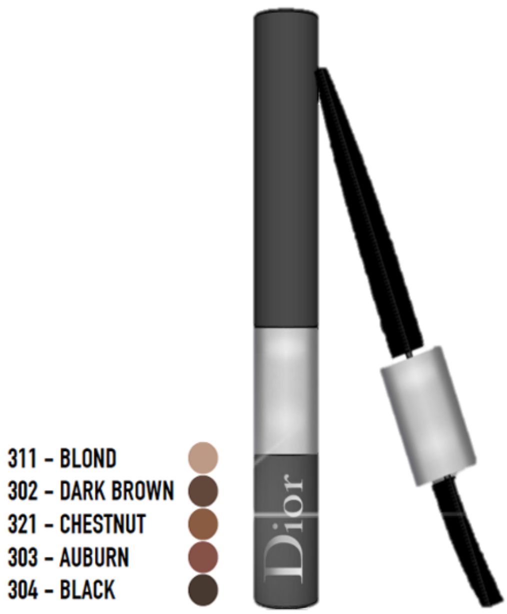
- The Two **lip balms** which are natural lip color booster available in twelve different colors (36€) : *Dior Lip Glow* (exclusivity Dior.com)
- The **lip scrub looking like a lip balm** for scrubbing and moisturizing lips, turning lips a little pink (36.50€) : *Lip Sugar Scrub*
- The **face and body primer** made to be used as a base for foundation and make-up, **mattifying** effect (35€) : *Dior Backstage Face & Body Primer*
- The **foundation both for face and body**, available in forty shades to meet every skin tone (39€) : *Dior Backstage Face & Body Foundation*
- The **palette to contour face** (48€) : *Dior Backstage Contour palette*
- The **blush** to lighten the face available in seven shades (38.50€) *: Flash Luminizer*
- Two **concealers** to correct flaws, available in two and four shades (36€) : *Fix it* and *Fix It Colour*
- The **palette** to sculpt, fix and redefine **eyebrows**, available in two shades (38€) : *Dior Backstage Brow palette*

Those products compose the **largest gender-neutral range of the market** as there are eight products both addressed to men and women and then products addressed to each gender, eleven for women and another one unique for men (detailed just under this part). This range wants to be exhaustive and to **fulfill needs of both gender and to answer to the gender neutral products demand**. In addition to that, product from the range Backstage are the only cosmetics from the prestige segment to revendicate a **professional quality and finish**, thanks to the expertise and the innovative processes of Parfums Christian Dior.

In addition to this range, Dior Backstage will develop an additional **product especially dedicated to men and their needs** : a **Beard Unifier to sublime and retouch beards' flaws**. Indeed, wearing the beard seems to be nowadays very trendy and having a pen with a double end-piece for retouching it easily on the whole cheek or at the mustache part, flaws such as gaps or colors differences is something missing on the market and could give to men more self-confidence. Thus, Dior Backstage penetrates this market with a product for the **beard but make-up oriented.**

The pen will be available in five shades from blond to brown and black, for fitting to different types and shades of beards. On the Figure 44 we can observe a mock-up of what could be the *Dior Backstage Beard Unifier*. The beard unifier will be developed in travel size and sample for making it available on Dior.com check-out thus enabling clients to try and adopt it.

Figure 44 – Dior Backstage Beard Unifier mock-up



Source : Author's elaboration

In reaching men with this dedicated product, Dior Backstage will also **catch the more averse ones to men make-up** in first introducing them a product for taking care a of "men" attribute and thus improving the likelihood to be part of their **evoked set** in terms of men cosmetics.

The **packaging** of this new product follows the **same positioning than the existing ones** : simple, minimalist and easy to apply and transport.

6.2.1.2. Price

Regarding the prices adopted for this new launching, Dior Backstage **will conserve its current strategy meaning having a premium/luxury positioning** with high prices regarding mass-market but more affordable than other luxury brands (such as Chanel) or others collection of Dior make-up. Thus, the new *Dior Backstage Beard Unifier* will be priced at 38€ in order to remain on a luxury positioning but affordable. Prices will remain the same also regarding **retailers** (both traditional retailers and barber shops), they will buy products at the "sell-in" price and will re-sell it at the "sell-out" price advised, meaning **they can adjust prices** (in keeping in mind to stay aligned with the advised price and to not interfere on the brand's image) and then have an **impact on their margins and volume sold**.

Products oriented as gender neutral or the Beard Unifier of the range Dior Backstage are also positioned at the entrance of Premium/Luxury segment regarding its prices and its competitors as we can observe on the table 5 bellow.

Table 5 – Price comparison of Dior Backstage products with similar products of its main competitors

Brand / Product	Dior	Chanel	Givenchy	Marc Jacobs	Tom Ford Beauty	House 99
Foundation	39€	65€	41€	50€	**78€**	20€
Concealer	36€	35€	38€	35€	**40€**	-
Eyebrow Pencil	38€	40€	25€	35€	**42€**	-
Lip balm	36€	**38€**	36€	21€	25€	-
Face & Body Primer	35€ to 38€	43€	41€	40€	**67€**	32€
Contouring Palette	47€	57€	52€	45€	78€	-
Beard Unifier	38€	-	-	-	**62€**	30€

Source : Author's elaboration

Not all actors of the market propose a product like the beard unifier, but some do propose cosmetics for beautifying the beard, thus enabling us to compare Dior Backstage to some others. For each product Dior wants to not be the most expensive but also not the "cheapest" one in order to **maintain its luxury image but to be affordable for millennials**.

6.2.1.3. Place and Physical Environment

The new range Dior Backstage will continue to be **sold on Dior.com** and will keep few products exclusives to the e-commerce website in order to keep a prestige and avoid cannibalization with retailers.

Furthermore, the brand will also **keep its current partners** : Sephora and the Galeries Lafayette and their ecommerce website as they enable the brand to be present on the offline channel and to reach customers who **prefer to go specialized shop for their large choice and advices from sellers.** Continuing to sell through these retailer is also a choice for **reaching men** because as we have seen in the various studies selected for this project, men prefer to go to specialized shop, department stores and perfumes stores for beneficiating from advices and from a large choice and then why not going on the internet for a second purchase but it is not obvious.

Giving a dedicated material to retailers **is crucial as customer not only buy a product but also the backstage experience** and this strategy is confirmed by the study led by Souiden & Diagne (2009), **physical environment, atmosphere has an impact on men cosmetic purchase.** So, we will continue to use the **same codes and atmosphere** for selling the new range addressed to both men and women : black, grey and white colors, backstage spotlights, make-up stand and chairs reminding backstage to give them the same felling of confidence and excitation model have before a fashion show.

The **pop-up store** (explained in a next part) **will reuse this codes in adding flash like if photographs were there and the smell of hairspray will be diffused**. Pictures of both men and women muses will be exposed to highlight the **gender-neutral positioning of the range and create the desire to passer-by to visit this ephemeral stand.**

Retailers will be equipped with the **same merchandising tools** usually used for Dior Backstage and with a special and better placement in Sephora because, as seen, Dior Backstage is part of the program "*Sephora Loves*", with **pictures and videos of models using and wearing the make-up of both sex** in front of products presented like in backstage : aligned and ordered by shade and usage. The barber shops will keep their own environment in order to not interfere with their activity, but special Dior stands, or display shelving will be used for presenting products into the backstage context.

However, as some men are still not comfortable with the idea that men can wear make-up and so need a push, a help to make them feel it ok and normal, Dior **could introduce the gender-neutral products selected and the beard unifier into highly specialized men shop**

such as barber shop. Indeed, in proposing directly to men to t**est and use these products** in a context where they are ready and open to listen to beauty advices, Dior Backstage will more easily reach and gain those men. This selling method has been introduced by Estée Lauder (Estée Lauder Companies, n.d.) and has built her success. Dior Backstage could **reuse this method for reaching finally a novice target**. For keeping the luxury positioning, Dior Backstage will select a very small number of barber shop, first located in **Paris**[14], **in high-end neighborhoods** and with an existing clientele identified as **luxury consumer**. For example, Dior Backstage could selection **"*La Barbière de Paris*"**, which is a luxury barber shop located in luxury neighborhood of Paris (such as *Hôtel de Carillon* for example) and famous in the fashion world. Indeed, Sarah Daniel-Hamizi, the founder has worked with luxury and fashion brands such as Chanel, Louis Vuitton, Guerlain and her brand has been ranked number one in the House 99, *Le Bonbon* and *Le Figaro* ranking of best barbers in Paris (La Barbière de Paris, *n.d.*). The network of barber shop is also often recommended by concierges in prestigious hotels such as Le Bristol, Park Hyatt, etc. Moreover, the **atmosphere of the salons draws luxury and also remind backstage atmosphere in some locations** (see Figure 45 in Appendix).

6.2.1.4. Promotion and Processes

As the new range Dior Backstage is not fundamentally different it is necessary to use **communication to reach our new target and to change mentalities**. Dior has to rely on the **IMC** because as we have seen in the Literature Review they have **a proven impact on the customer purchase decision and on the Brand Equity** (Madhavaram, Badrinarayanan, & McDonald, 2013). Furthermore, IMC have known how to adapt themselves to digitalization in offering to marketer **new ways to reach new customers, always more exigent, savvy and personalization seeking**. Thus, we will use both offline and online marketing for penetrating the market with this new positioning. Both offline and online will serve each other as they are part of the IMC, they must remain consistent and interdependent.

[14] We will first introduce the new range in Paris, capital of France for in a second time introducing it in other metropoles such as Lyon, Bordeaux, Marseille, etc. We choose Paris as the city has a large number of inhabitants and is recognized as the fashion capital. It could let us think its inhabitants would be more willing to adopt this new trend as we assume there are more Early Adopters in huge cities.

6.2.1.4.1. Offline Marketing

a) Usage of Celebrities

First of all, as mentioned in the strategy it is necessary to choose **male muse for representing men in this communication plan** just next to the female muse and to give to consumers this gender-neutral image. Also, as Dior Backstage covets to **bring self-confidence and to help consumers to be the best version of themselves** it is important that more than one ethnic group recognize itself in the range. Thus, two famous men will embody the range Dior Backstage just next the backstage squad and especially Bella Hadid : **Robert Pattinson and Kilian Mbappé.**

Figure 46 – The three new celebrities of Dior Backstage

From the left to the right : Kilian Mbappé, Bella Hadid and Robert Pattinson
Source : Author's elaboration

Robert Pattinson, the British actor of 33 years old, has been chosen first because he is already the **muse of the perfume *Dior Homme*, embodying the values of the Maison, sexiness and Dior masculinity**. Men already know him and "trust" him as **he represents the perfume they wear** and he seems to be a symbol of elegance, beauty and masculinity as for example he has been chosen to play the next Batman in 2021 (Fourny, 2020). Robert Pattinson is also a muse who **will seduce women** (and thus encouraging them to "push" their husband to take the plunge) as the Dior Homme campaign gives an important place to women in its communication : Women describe why this perfume is "the scent of my man" as seen in the presentation of Parfums Christian Dior part. Moreover, Robert Pattinson has been recognized by the science as **the most beautiful man, according to geometric and mathematics**

calculations based on the antic Greece standards, thus recognizing he has an almost "perfect face" (Fourny, 2020).

Kilian Mbappé, the French footballer of 21 years old has been chosen because he is a **well-recognized sportsmen**, appreciated by all French people as he is the **4th personality preferred by French in 2019** (Focraud, 2019) and **internationally known**. In choosing a footballer, Dior **aims to prove to men that even a "real man", who is sporty, masculine and appreciated by many of them can wear make-up and be such a sportsmen**. It is important to use celebrity endorsement, as it has been proven by Souiden & Diagne (2009), for reaching men regarding cosmetics because those last ones tend to better listen to and accept the message if it is someone they respect or admire who delivers the message.

These two men represent the two extremities of the target : 21 and 33 years old, **two different styles and personalities, two ethnic groups** and thus enable men to recognize themselves in these two examples.

b) The Offline brand activation

Furthermore, as this new positioning is an event in the beauty world, Dior has the make an **epic launching** in taking into account target's needs and specifies. First we have to **create awareness about this new positioning ad new product in making a teasing**. Metro stations, bus stops and billboard will be equipped with poster announcing a special event without mentioning what exactly and using a countdown. Posters will be equipped with QR codes redirecting to Dior.com for insuring the omnichannel and giving space to digital, the e-commerce website will rely the countdown.

For the official launching, **a pop-up store which uses Dior Backstage codes** (see 6.2.1.3. Place and Physical Environment part for a better explanation of the codes used) will be implemented on the **Champs-Elysées**, avenue internationally known in Paris. Clients will be **immersed into the Dior Backstage universe** with **make-up artists and a team of barbers from *La Barbière de Paris*** (who will offer a quick beauty treatment to men and their beards and making them try the *Dior Backstage Beard Unifier*, thus creating the need) for making visitors **discovering** this make-up range and **trying it**.

Men and women will receive a flyer offering them a **coupon** for a travel size of the mattifying primer Dior Backstage or of the *Dior Backstage Beard Unifier* for any **purchase** of the Dior Backstage range at the **Sephora Champs Elysées the next 48 hours**. This step aims to create **consideration**, women and men will discover, touch and try products, they will be immerged into the universe, will feel like a model before a fashion show and then will **consider the brand for the efficiency of its products but also for the experience lived**.

Once the new product and new positioning will be revealed and after the reveal/launching event on the Champs Elysées, women and men will be invited to **visit Parisian Sephora and Galeries Lafayette stores selected for the launching for discovering and trying the range**. Here again, during the first week **barber specialists** from *La Barbière de Paris* will be deployed into shop selected for providing **advices** regarding the care of men's beards **and make them try and adopt the Beard Unifier**. After these first weeks, the beauty consultant of Sephora and Galeries Lafayette, who had been trained before, will continue to deliver proper advices regarding the use of the range for both men and women.

Finally, **a long-term operation** will be implemented in selected **Sephora where Beauty Class will be organized**. Twice a week and then once a week, class will be organized by **make-up artists from Dior and Sephora for teaching to consumers** (both men and women) how to **use and appropriate** Dior Backstage make-up in order to educate consumers about how to **beautify themselves**. These Beauty class will be offered in group of 15 people, free of access for any purchase of more than 50€ in the Dior Backstage range.

Thanks to these **offline actions, all linked with the digital** as we will see in the next part, Dior Backstage emphasizes on the **awareness and consideration of consumers** as the range is re-introduced to them using a **big launching event and customers can try and be educated regarding products**. The use by men is vulgarized, the promotion doesn't mention gender-neutral explicitly as all **gender-neutral products are naturally both pushed to women and men without distinction**, excepted the Beard Unifier as it fulfills a particular need.

6.2.1.4.2. Online Marketing

Regarding online actions, Dior Backstage will continue to **advertise mainly online** even if men prefer to go into shop, **digital marketing will help to also educate them, reach them and convince at the ZMOT them prior to the first purchase in store, the FMOT**[15].

[15] The ZMOT (Zero Moment of Truth) represents all the information search prior to the first contact with the product, the FMOT (First Moment of Truth). Consumers will share their reviews, opinions and even their sponsorship coupons at their SMOT (Second Moment of Truth), thus making all those information available for the next potentials customers, at their ZMOT. (Think With Google, n.d.).

a) The use of Influencers, both strong and weak ties

As seen in the Literature Review, **consumers are more and more using the digital**, they have a bigger access to information, they can easily compare products, opinions and can buy at anytime and anywhere. Customers are using social media which are place where they can express themselves, share their opinion and be influenced by other's. **Influencers exert a huge power as they have growing communities** listening to their opinion and watching/interacting with their content. In addition to that, we have seen that regarding purchase decision the **buyer is not the only actor, initiator and influencer have a significant impact** and for the purpose of this launching we will use them.

First, the **wife or girlfriend of our men targeted will play a significant role of initiator and influencer**. They will be targeted with the ads of the brand like they used to be for **selling to them our make-up, but they will also be targeted for convincing them** first that men can and should wear make-up and then that their man should. So they will play these two roles **thanks to first the offline actions** we have seen in the previous part : make-up will be sold to them and their man without any distinction, they will see men wearing it and how natural it looks, the muses chosen look great (especially Robert Pattinson) and masculine in their glance and so it convince them men can and should wear make-up.

But also, with **online actions** : the **macro-influencers already chosen by the brand** (Pauline Torres – 272 000 followers, Diane Perrault – 175 000 followers or May Berthelot – 84 500 followers) will **continue to post content about Dior make-up** but will also talk about **how their boyfriends use and like it**, their followers will see that influencers and their peers have integrated men make-up to their routine.

It is necessary to reach women for reaching men to sell make-up to them, but **Dior Backstage has also to convince men directly**. The same strategy use for women will be used, the use of men Influencers. **Influencers are often part of the Early Adopters of the population** as seen in the Literature Review, and we rely on their influencing and convincing "power" to encourage men to wear make-up like them. To do so, we have selected **two main men influencer who draw masculinity and have a trendy look : Zeno Dzudzevic a macro-influencer (282 000 followers) and the French Winslegue a micro-influencer (22 600 followers)** who is well known for his beard (See Figure 47 in Appendix). They will receive the full Dior Backstage range and will be **asked to try it and express their opinion and highlighting how the result is natural, long lasting and gives them self-confidence**.

Furthermore, they will be invited to the **first day of the launching**, at the pop-up store for the reveal of the new range and will **repost in their stories this exceptional moment with the mention of Dior's accounts and hashtags created for the event** such as #DiorBackstageM&W or #DiorMenMakeUp. These influencers will have the chance to bring with them **five of their followers of their choice**, for showing to all people that make-up for men is not only an "influencer thing" and **regular men also adopt it**. Shortly after the launching event, influencers will offer a coupon code encouraging the purchase of a Dior Backstage product (the coupon code will give the customers a Gift With Purchase (GWP) from 50€ of purchase).

b) The Creation of a digital App

In order to continue this digital strategy, the **app** already developed by Dior, Dior Make-up will be augmented with the **"men version"**. A **beard finder** will be added to the current version, thus helping men to see **the best beard and eyebrows type that can suit them** (and here again creating the need). The app will use the Augmented Reality technology to show on men's face the possible looks and then will propose them to **buy products for getting the look**, for knowing how to use them (see Figure 48 below).

Figure 48 – Mock-up of what could look like the Beard Finder App of Dior Backstage

Source : Author's elaboration

More **tutorials both for men and women will be created** with Peter Philips, showing **on models and on himself how to apply** this make-up for creating all the looks we want. In a second step, Dior will ask to **its best customers to create their own tutorials** with Dior Backstage products, thus using **UGC** for gaining trust and approval from prospects (men and women).

The App will be available on both iOS and Android and will be **advertised through ads on socials medias and search engines** and on Dior, Sephora and Galeries Lafayette **website**, just on the product page of the Beard Unifier.

c) Acquisition and Remarketing Paid campaigns

Dior.com will also launch a **digital campaign for Acquisition and Remarketing composed of both Search Engine Advertising (SEA), SMA (Social Media Advertising) and CRM (Customer Relationship Management) actions**. Indeed, prospects who have interacted with the ads and Dior website will be retargeted by other ads built especially to push them to convert thanks to reinsurance elements such remind the natural effect, the quick delivery, the number of men already convinced, etc.. Ads for Acquisition will be created on the search network for being found when customers type special search terms ("how to beautify my beard" or "make-up for men"), **countdown will be implemented in site links** and ads will also be on **social medias** for acquiring new customers and in some cases which will use the **drive to store technology to bring customers to the nearest store selling Dior Backstage**. Dior will also reactivate its current **database in teasing and revealing the new range in its newsletters** to its Dior Backstage clients and men client corresponding to the target and to ensure loyalty of its customers, Dior will offer them a coupon code for receiving a travel size of the Beard Unifier. The newsletter will re-use the same billboards they have seen in Paris for **enhancing their effect**.

Finally, **Tutorials realized by Peter Philips himself** will be regularly posted **on Owned media of Dior** (Social medias accounts and the website) for always providing **advices to men and women and to teach them to beautify themselves.** The **shade finder** will still be available on Dior.com (and also on retailers' as they also have this technology available) with the **beard finder** added for helping men to find the right look regarding their beard and eyebrow.

Changing mentalities is the most challenging part of this marketing plan all those actions are made to help men and women to **gain confidence in themselves and accepting that both sex can wear make-up if it makes them to feel better**. Men will need incentives to take the plunge from both women and men. After few weeks, first **opinions and reviews** from men will be highlighted and advertised to show to men this **make-up is natural and adopted by the others.**

6.2.1.5. People

As seen in the part 5.2.3., People are also part of the Marketing Mix of Dior Backstage even if Dior doesn't sell a service, because Dior Backstage is more than a make-up range it is also a universe and a state of mind. For this new launching Dior will keep the same element than before **: Peter Philips, the make-up artist and creator** of the range who is providing **advices to consumers** and, who is **himself applying make-up on models during fashion shows**. His presence makes the range **authentic as even a real professional is using it**.

The **models** will also continue to be part of the marketing of the brand as they enable **consumers to identify themselves to them**, and the venue of the two new masculine muse will integrate men and enhance the gender-neutral positioning.

Finally, we will continue to use **the salespersons to plunge consumers into the Dior Backstage universe** in the same way Dior used to. Also, an **additional training and sales arguments course for teaching them how to sell and apply make-up on men especially will be implemented**, as they already know the Dior training and recommendation for selling and applying Dior Backstage make-up on women consumers. Furthermore, **barbers will also receive a special and more intensive training** regarding the use of the beard unifier and Dior Backstage universe for better selling it.

6.2.2. Resources, Planning and Relevant KPIs

For building this strategy several resources will need to be used. First, all **the knowledge and competencies of Dior employees** for creating and building day to day this new market penetration and positioning and their ability to adapt themselves to this new target. **Financial resources** will be mobilized as this new launching will have a cost : the creation of the Beard Unifier (including the packaging, prototypes, trials etc.) and the development of the samples and GWP associated, the launching event with the pop-up store on the Champs Elysées, the billboards, the training of the salespersons and beauty advisors, the development of the new merchandising tools and the salary of the two new masculine muses. Furthermore, online advertising expenses such as the digital media budget for all the ads, the development of the mobile app, the “salary” of the influencers.

We can mainly estimate these expenses **around 5 millions of euros allocated to this launching** (including online and offline media expenses, the salary of the muses, the pop-up store, etc.) with especially this distribution we can observe on the table 6 below.

Table 6 – General repartition of the marketing expenses for this launching of New Dior Backstage

	Cost	**Percentage**
Offline	**4 130 000 €**	**83%**
Development of the Beard Unifier (Tests, Packaging, Samples and GWP, etc.)	1 700 000 €	34%
Street and Metro Display	50 000 €	1%
Launching Event	800 000 €	16%
Models - Muses	1 500 000 €	30%
Physical Materials for Retailers	50 000 €	1%
Employees/Associates training	30 000 €	1%
Online	**870 000 €**	**17%**
Online Advertising	400 000 €	9%
Digital App	200 000 €	4%
Influencers	60 000 €	1%
Tutorials, Videos, etc.	100 000 €	3%
TOTAL	**5 000 000 €**	**100%**

Source : Author’s elaboration

As mentioned in the Segmentation part earlier, there is 5.7 men aged between 20 and 34 years old in France in 2020 (INSEE, 2020), and considering according to the study led by Parfums Christian Dior and NPD in 2019, there is 60%[16] of the men who could be ready to wear make-up, so, our available market is about 3.4 men.

We can consider **we will reach 3% of them the first year of the launching**, thus 102,670 men and we consider each of them will buy at least one product with an average basket of 20€. Based on previous performances of the range Dior Backstage we can estimate a **noteworthy increasing of our sales** as we are widening our target in reaching men and always more women and thus considering **we can sell 200,000 units more**. On the table 7, we can observe a projection of what could be our performances the 3 first years and then 8 years after.

[16] Percentage obtained while calculating the average between the men ready to wear make-up in the 18-22 years old and 22-34 years old group.

Table 7 – Projection of the performances of the New Dior Backstage

	Sales (vol.)	Sales (val.)	Costs	Men reached	Women reached	Increasing of People reached	ROI
Year - 1	245 400	5 000 000€	n/a	n/a	n/a	-	n/a
Year 1	445 400	8 908 000€	5 000 000€	102 670	342 730	+55%	1,7
Year 2	489 940	9 798 800€	3 000 000€	112 937	377 003	+10%	3
Year 3	538 933	10 778 660	3 000 000€	124 230	414 703	+10%	3,6
Year 8	700 564	14 011 280€	2 000 000€	161 450	539 114	+30%	7

Source : Author's elaboration made with Dior Backstage figures of 2019.

For better measuring our success it is important to keep in mind some KPIs (Key Performance Indicators) such as : our **ROI** (Return on Investment) and our **ROAS** (Return on Ads Spent) for measuring our rentability. Also, our **penetration rate regarding men** is important to measure as we are penetrating an almost new market and following this rate will enable us to see if our "education/changing mentalities" approach works. Furthermore, the **rate of positive reviews** on internet will be observed as we know these reviews shared have a significative impact, as well as **the number of product sold for being used by both men and women**. Moreover, we will observe the number of **App download** and **the number of products sold through our new retail partner** for considering the impact of this new strategy on men. Also, Dior will continue to track the number of sales on its different channels and the turnover as it used to do for following our general performances on both men and women. We can observe on the table 7 a summary of those estimations.

Table 7 – Estimation of the Main KPI targeted followed for the first year of the launching

KPI the first year	Targeted
ROI and ROAS	ROI of 1,7 and ROAS from 4 to 8
Penetration rate	3%
Positive Reviews rate (between 4 and 5 on Trustpilot)	85%
Average basket	**20€**
Volume of products sold	**445,400**
Volume of "gender-neutral" products sold	250,000
Volume of Beard Unifier sold	30,000
Volume of products sold through new retailers	5,000
Global Backstage Annual turnover	**8,908,000€**
Gender Neutral products sold turnover	5,000,000€

Beard Unifier turnover	1,140,000€
App Download	**350,000**

Source : Author's elaboration

Finally, regarding this launching we plan to make the reveal of the new product, of the new range and of the two new muses at the **same time of the Men's Fall-Winter Collection fashion show**, to better advertising it directly from the backstage and to go off the teasing three weeks before. The planning with the main actions could be imagined as we can see on the Figure 49 (See Appendix).

This plan will be used for the first year as it is a launching and then only the sustain action will remain : the **merchandising tools, the retailer network, the online advertising, several actions regarding the season organized with influencers, the mobile App or the tutorials with Peter Philips** for example.
Of course, this plan is adaptable regarding contexts and insights we will learn during this launching and Dior will have to carefully follow the societal trends as the ambition of this project which is **not only marketing but also sociologic**. This first year will enable Dior to be cover expenses of this launching regarding the huge investment represented by the launching of a new product and the change of positioning. The estimated P&L is ambitious but feasible if we **succeed in gaining the approval of first women and then men** and we can consider it will take time, thus growing year after year the number of people reached. Reaching men without having women on our side is not possible and the difficulty of this plan will be to convince them without losing our existing clients who could think Dior is not anymore a brand for them due to this positioning change.

7. Conclusion and Limitation

This marketing project has been built in order to answer to an "re-emerging" demand and trend : make-up for men. Indeed, more and more men take care of themselves and the use of make-up by them seems less strange and more accepted today than 20 years ago. This observation associated with the fact that men used to wear make-up few centuries ago has been the starting point of this project, meaning mentalities can actually change and men could, one more time, wear make-up for many reasons.
Parfums Christian Dior is a famous cosmetic brand, its notoriety is not anymore to prove, and the brand has a significant weight on the make-up market, which gives to it the necessary assets to penetrate this market.

Studies such as “Canadian and French men’s consumption of cosmetics: a comparison of their attitudes and motivations – 2009” led by Souiden and Diagne or “What makes Male cosmetics Tick – Self-Image, functional and Simple Products? An Ethnographic study on Men’s Perception of Cosmetics – 2018” led by Thota *et al.* have proven that even if men take more care of themselves than before, they are looking for more gender neutral products and products with clearly identified benefits for many reasons, such as the fact they trust the product of their wife or girlfriend uses it and they are looking for beauty products which will help them to gain more self-confidence and to feel more beautiful. Moreover, the study led by Dior and NPD in 2019 “Are men ready for make-up ?” shows us that indeed some men could be ready to wear make-up for the same reason evoked just before. Thus, Dior could answer to this demand with its existing make-up range Dior Backstage as the brand as not clearly gendered its range yet and so it is possible to convert it into a real gender-neutral range which can answer to need of both sex, without losing its current market : women. However, to reach and convince men to buy and use make-up for themselves, a brand doesn’t have to only say it is addressed to them, it has to show and prove them they can actually use it, it is socially acceptable, and it has benefits to them.

We have studied different works to see what men value in order to know how to address our message : they value a quality product if its benefits are clearly claimed and demonstrated among its competitors, they value a favorable and encouraging purchase environment and if a person they admire or respect advertise the product, they would be more willing to buy and use it. Furthermore, it has revealed that men are not the only influencers and deciders in a cosmetic product purchase, other influencers have a significant impact such as their wife or girlfriend and also influencers who are part of their reference group. Thus, justifying the use of influencers and men’s peers in order to reach them as they trust their entourage but also people they admire. Reaching them through the digital even if studies reveal they prefer to buy in store is relevant as our target is part of millennials, new consumers, digitally active and engaged so they will be receptive to those messages and coupled it with a strong physical disposal seems to be the best strategy.

The focus of this communication strategy was first to convince both men and women that men can and may wear make-up if they feel good with it, if it helps them to feel more beautiful, to gain self-confidence and to hide the flaws they are uncomfortable with or to highlight traits they like. The main focus is to change the glance the society has toward men’s make-up, to play down this beauty habit and to create the best physical and mental environment possible to encourage purchase. Our strategy counts on the approval and the “help” of women, who will often be the influencer in this purchase process and thus we also need to convince them men can wear make-up, they won’t lose their “masculinity” for all that.

However, this project presents some limitations as such a strategy has never been launched before and existing launchings from competitors for selling make-up to men have not proven amazing results, thus we cannot be sure about our results.
Furthermore, this strategy is based on a global mentalities’ evolution and even if Parfums Christian Dior spends a lot of time and efforts to change society, it will always remain people resistant to changes who will negatively impact this strategy. To counter this limitation, it would be necessary that all influencers of our society, other brands and medias relate this change and generalize the use of make-up by men and to fight the prejudice make-up can’t be very natural. This change can operate only if many actors follow it and it will for sure takes time. Seller don’t use to sell make-up to men as it is still unusual today and Dior will also have the challenge to convince them to do it and explain to them how to do it as men and women are not receptive to the same message. Barbers shops who will for the first time be in collaboration with Dior may also need an extra training as they are evolving in a “super masculine” environment thus their mentalities may be harder to change. We have to be ready to face this obstacle and to answer it with a lot of training and pedagogy. Thanks to a lot of physical and digital actions, Parfums Christian Dior will for sure succeed in changing mentalities and introduce men’s make-up with its range Dior Backstage and thus becoming the leader of this existing but almost exclusive market.

Finally, we can observe some methodological limitations as the author had access to many information but some information necessary still remained confidential, thus it results in assumptions and an approximate P&L as the author did not have all the expenses and sources of profits of Dior in her knowledge.

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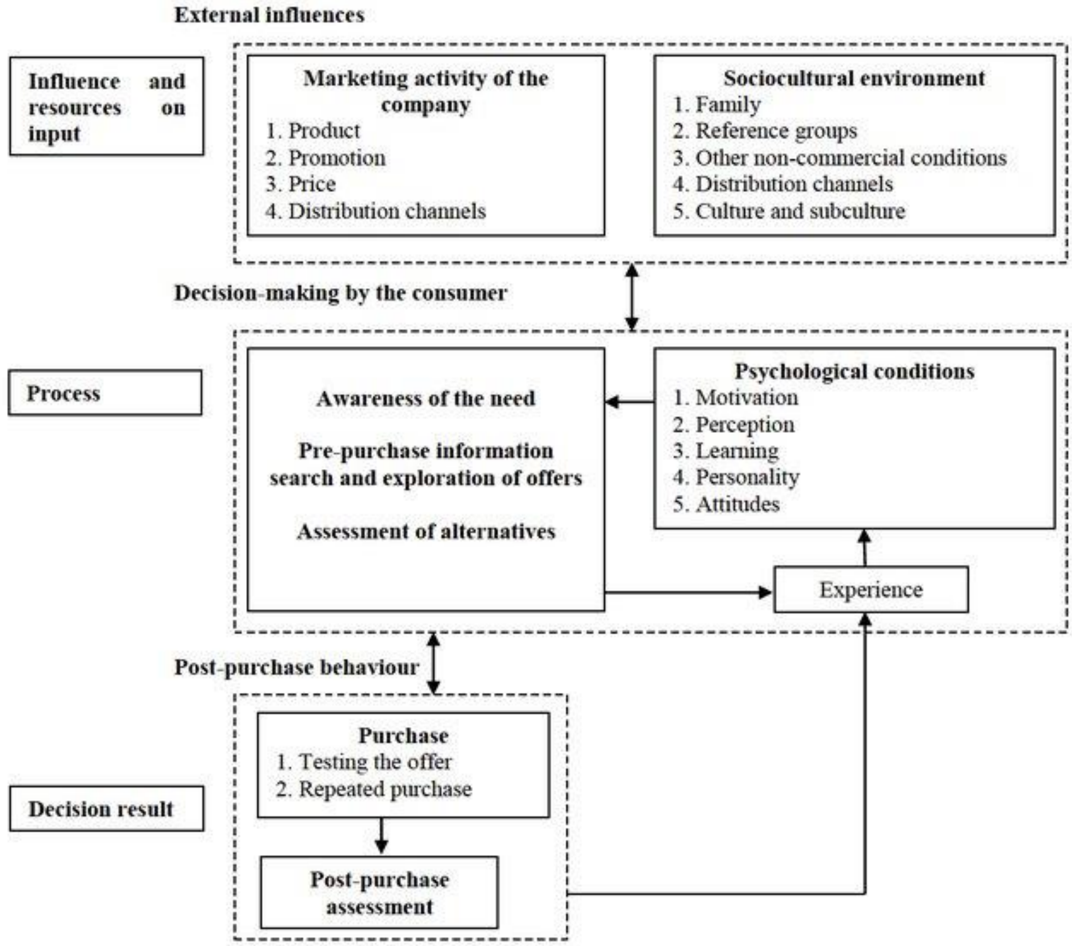
Appendix

Figure 6 – The different influences on Purchase Decision



Source : Mokrysz, S. 2016. Consumer Preferences and Behaviour on the Coffee Market in Poland. ***Forum Scientiae Oeconomia***. 4(4): 91-108.

Figure 8 – Extracts from the study “Canadian and French men’s consumption of cosmetics: a comparison of their attitudes and motivations” led on SPSS in 2009

Table I Samples’ characteristics

Characteristics	France (%)	Canada (%)
Age		
Below 23 years old	25.6	15.9
Between 24 and 45	68.2	65.3
Over 45	6.2	18.8
Marital status		
Single	71.2	58.4
Married (or cohabiting)	26.1	31.7
Divorced (or separated)	2.7	9.9
Education		
Less than high school	14.0	2.0
High school	11.4	8.0
College or above	74.6	90.0
Occupation		
Unemployed	2.0	1.0
Retired	1.0	2.9
Government or public sector	1.0	14.7
Private sector	59.0	45.1
Own private business	4.0	8.8
Others (student, have part time job, etc.)	33.0	27.5
Yearly income		
Less than €14,500/less than $20,000	45.4	27.7
€14,501-€23,500/$20,001-$30,000	25.0	13.9
€23,501-€38,500/$30,001-$40,000	24.1	11.9
€38,501-€47,000/$40,001-$50,000	4.6	15.8
Over €47,000/over $50,000	0.9	30.7

Table II Descriptive statistics and *t*-tests results

	France		Canada		Total			
	Mean	SD	Mean	SD	Mean	SD	*t*-value	*p*
Matt	3.026	0.821	2.685	1.119	2.869	0.983	2.616	0.010
Mimg	2.440	0.809	2.642	1.046	2.533	0.930	−1.624	0.106
Magi	2.154	1.008	2.026	1.183	2.095	1.092	0.870	0.385
Mattr	3.128	0.680	3.041	0.960	3.088	0.821	0.782	0.435
Mhealth	3.359	0.704	3.865	0.820	3.593	0.799	−4.960	0.000
Mbelf	3.339	0.772	3.382	0.836	3.359	0.800	−0.399	0.690
Msty	3.444	0.598	3.459	0.839	3.451	0.718	−0.159	0.874
Mads	2.395	0.750	2.510	0.966	2.448	0.857	−0.996	0.320
Msit	2.980	1.001	3.266	1.136	3.112	1.077	−1.990	0.048

“[…]Consequently, ourdependent variable is represented by the average of the retained items measuring the attitude of males towards theconsumption of men’s cosmetics (Matt). Likewise, the independent variables are represented by the average of the retained items measuring each of them: advertising (Mads), situation (Msit), ageing (Magi), attractiveness (Mattr), health (Mhealth), image (Mimg), beliefs (Mbelf) and lifestyle (Msty).”

Table III Pearson correlation coefficients

	Magi	Mattr	Mhealth	Mimg	Mbelf	Msty	Mads
Magi	1 (1)						
Mattr	0.312* (0.302*)	1 (1)					
Mhealth	0.185** (0.062)	0.511* (0.498*)	1 (1)				
Mimg	0.485** (0.509*)	0.275* (0.581*)	0.211** (0.330*)	1 (1)			
Mbelf	0.312* (0.182)	0.224** (0.577*)	0.241* (0.495*)	0.166 (0.394*)	1 (1)		
Msty	0.118 (0.327*)	0.456* (0.542*)	0.573* (0.531*)	0.098 (0.558*)	0.207** (0.587*)	1 (1)	
Mads	0.327* (0.413*)	0.326* (0.499*)	0.172 (0.212**)	0.308* (0.715*)	0.153 (0.320*)	0.130 (0.433*)	1 (1)
Msit	0.266* (0.418*)	0.428* (0.471*)	0.333* (0.233**)	0.342* (0.663*)	0.334* (0.429*)	0.244* (0.455*)	0.482* (0.747*)

Notes: $^{*}p \leq 0.05$; $^{**}p \leq 0.001$. Correlation coefficients for Canada are presented between parentheses

Table IV Results of the OLS and ridge regressions for the French sample

	OLS regression results				Ridge regression results			
	beta	t	p	VIF	beta	t	p	VIF
Intercept	0.660	1.65	0.101		0.794	2.195	0.030	
Mads	0.225	2.77	0.006	1.414	0.207	3.417	0.000	0.782
Magi	0.056	0.80	0.427	1.499	0.066	1.216	0.227	0.794
Mattr	0.163	1.72	0.089	1.683	0.140	2.064	0.041	0.845
Mbelf	0.139	1.60	0.112	1.233	0.127	1.875	0.064	0.743
Mhealth	−0.222	−1.15	0.034	1.742	−0.134	−1.860	0.066	0.837
Mimg	0.106	1.40	0.164	1.425	0.10	1.764	0.081	0.784
Msit	0.307	4.01	0.000	1.635	0.255	4.654	0.000	0.827
Msty	0.102	0.96	0.337	1.593	0.069	0.904	0.368	0.807
R^2		0.473				0.473		
Adj. R^2		0.435				0.435		
F		12.439*				12.436*		

Notes: $^{*}p \leq 0.000$

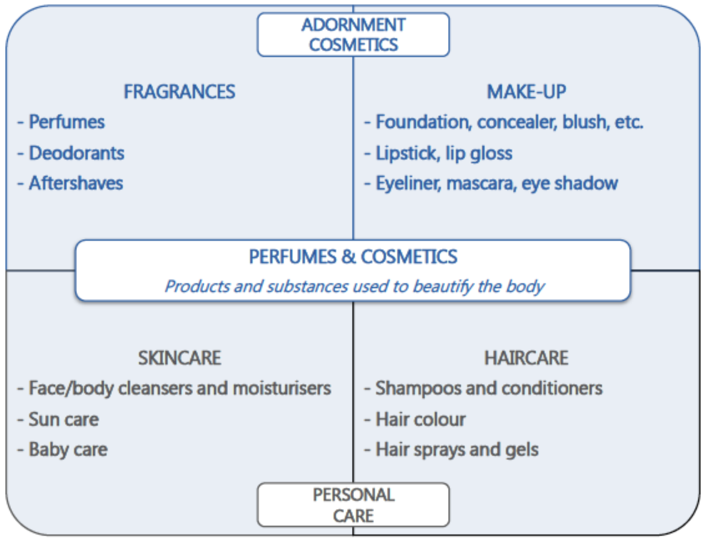
Table V Results of the OLS and ridge regressions for the Canadian sample

	OLS regression results				Ridge regression results			
	beta	t	p	VIF	beta	t	p	VIF
Intercept	−0.449	−1.21	0.231		−0.404	−1.236	0.220	
Mads	0.243	2.15	0.034	2.895	0.199	3.253	0.002	0.839
Magi	0.105	1.53	0.130	1.420	0.103	2.064	0.042	0.749
Mattr	0.280	2.91	0.005	2.124	0.223	3.26	0.001	0.852
Mbelf	0.067	0.59	0.556	1.950	0.092	1.251	0.214	0.811
Mhealth	−0.054	−0.51	0.611	1.652	0.002	0.023	0.982	0.776
Mimg	0.138	1.35	0.181	2.913	0.148	2.626	0.010	0.881
Msit	0.060	0.62	0.539	2.651	0.091	1.648	0.103	0.848
Msty	0.265	2.67	0.009	2.124	0.209	3.297	0.001	0.849
R^2		0.653				0.648		
Adj. R^2		0.624				0.618		
F		22.152*				22.150*		

Note: $^{*}p \leq 0.000$

Source : Souiden, N. & Diagne, M. 2009. Canadian and French men's consumption of cosmetics: a comparison of their attitudes and motivations. ***Journal of Consumer Marketing***. 26(2) : 97-109.

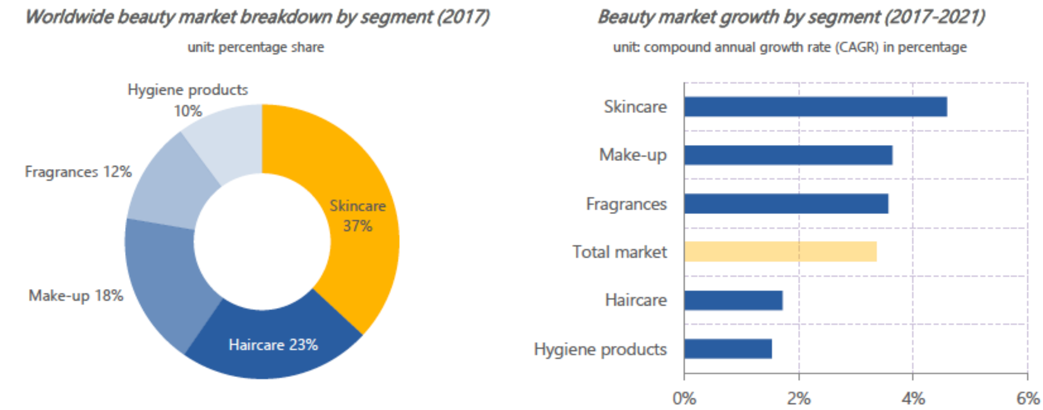
Figure 9 - Main product categories in the perfumes and cosmetics market



Source: Xerfi Global

Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

Figure 10 & 11 – Worldwide beauty market breakdown by Segment (2017) & Beauty Market by segment (2017-2021)

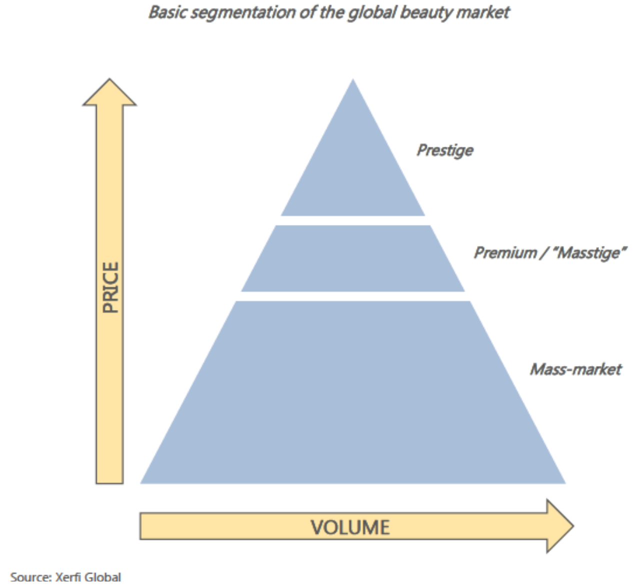


Calculations and estimations: Xerfi Global; primary data by l'Oréal

Calculations and forecasts: Xerfi Global

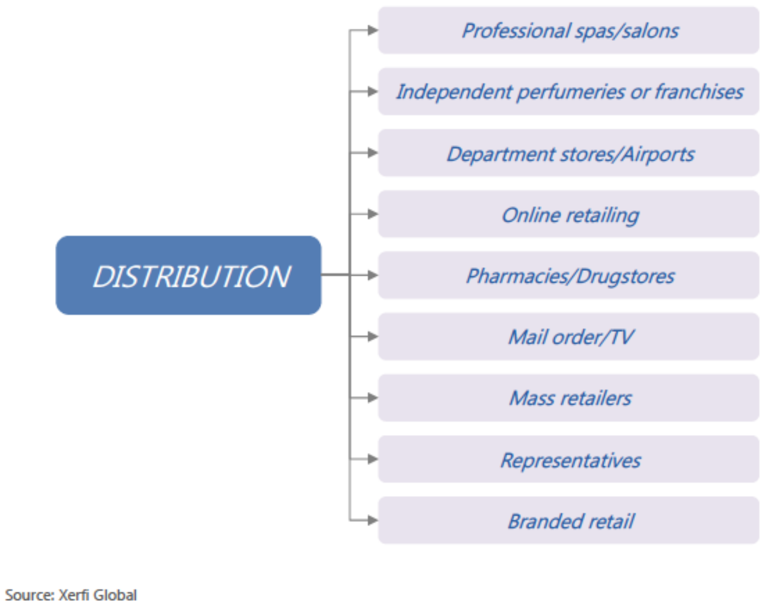
Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

Figure 12 – Basic Segmentation of the Global Beauty Market



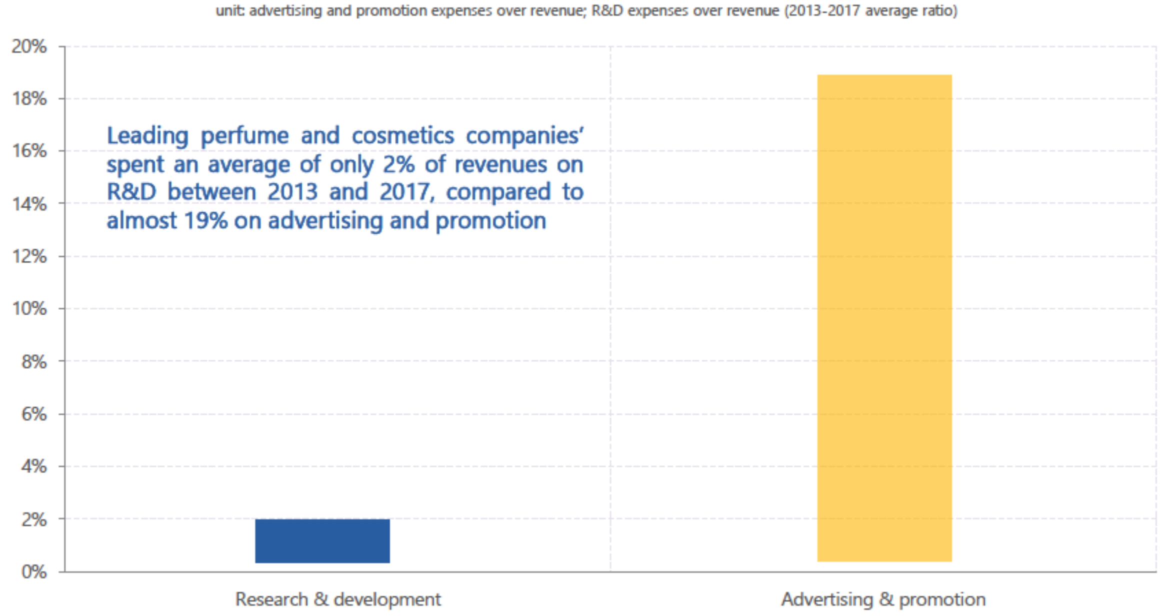
Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

Figure 13 – Overview of the main distribution channels in the perfumes and cosmetics market



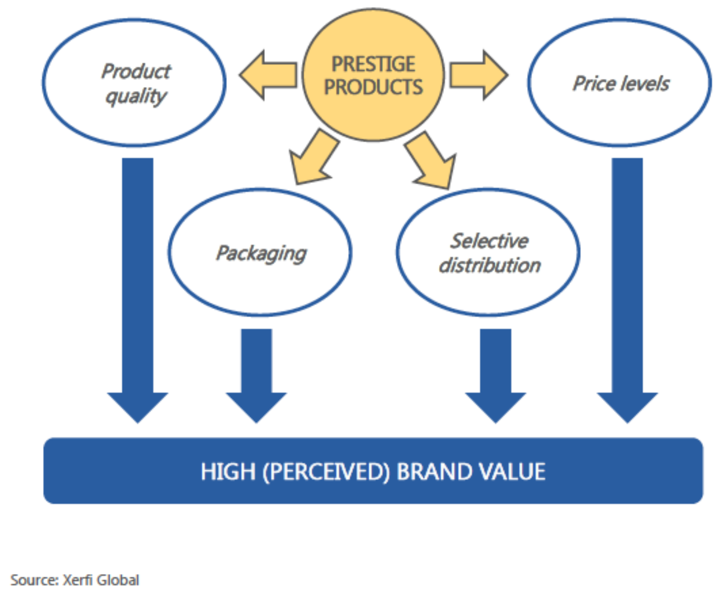
Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

Figure 15 – Perfume and cosmetics industry spending on advertising and promotion versus R&D (2013-2017)



Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

Figure 16 – Key purchasing criteria for Prestige Products

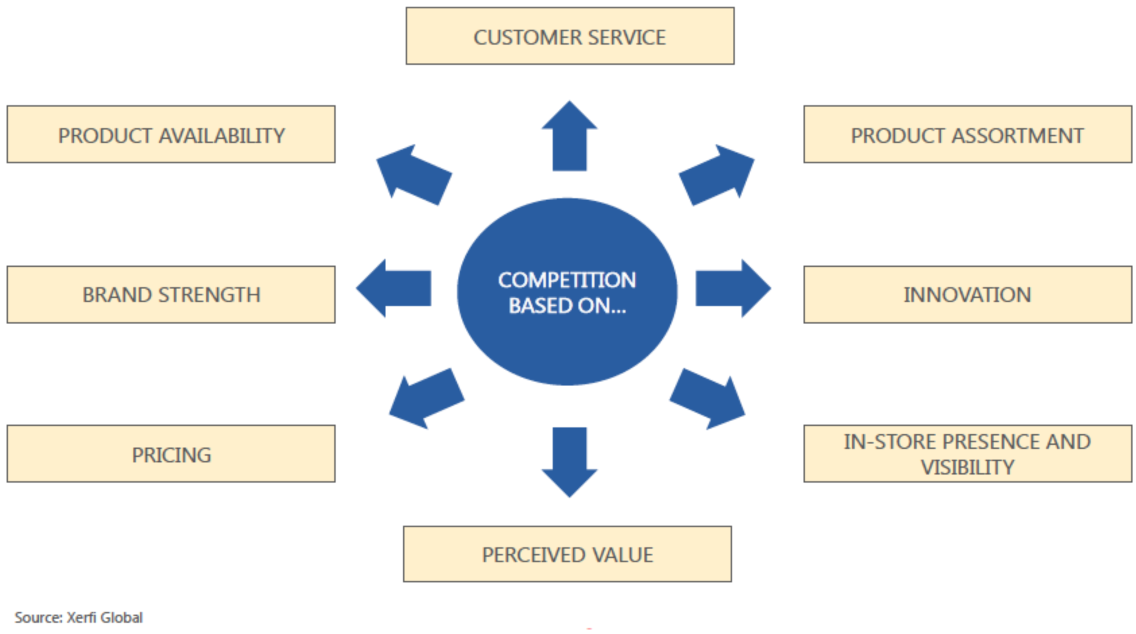


Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

Figure 17 – Worldwide male grooming market (2012-2021)

Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

Figure 18 – Main areas of competition of perfumes and cosmetics companies



Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

Figure 20 – Key Performance indicators and main growth drivers of perfume and cosmetics companies analyzed on the report

units: million euros, growth rate of sales in percentage, operating profit as a percentage of sales
key: colours related to average industry performance (green: above average; orange: within average; red: below average)

COMPANY	2017 SALES	2013-2017 SALES TREND	2017 OPERATING MARGIN	2013-17 AVERAGE OP. MARGIN	KEY GROWTH AND PROFITABILITY DRIVERS
L'Oréal	26.02	4.1%	18.0%	17.7%	•L'Oréal's 4.4% rise in annual revenue in 2017 masks diverging trends across its various beauty businesses. •While Professional Products revenue fell by 1.4% and Consumer Products sales were virtually flat, the Luxe and Active Cosmetics divisions each registered double-digit annual expansion.
Unilever - Personal Care	20.70	3.5%	19.8%	18.4%	•Personal Care sales accounted for 38.5% of Unilever's turnover (€53.72bn) and was the group's most lucrative business. •The performance of the Personal Care division was supported by a string of acquisitions, including the mid-scale deal to buy South Korea's Carver, as well as organic growth across its existing product lines (Dove, Sunsilk, Dermalogica, etc.).
Estée Lauder	10.47	3.8%	14.3%	15.0%	•Fragrance and make-up product categories posted strong annual growth (10.2% and 7.5% respectively) in 2017, lifting the company's sales by 5% yoy. •Best-performing product categories were "mid-sized luxury brands" such as Tom Ford Beauty , Jo Malone and La Mer. •Asia-Pacific was the main engine of growth, recording an annual expansion pace of 8.5% in 2017.

COMPANY	2017 SALES	2013-2017 SALES TREND	2017 OPERATING MARGIN	2013-17 AVERAGE OP. MARGIN	KEY GROWTH AND PROFITABILITY DRIVERS
Shiseido	7.93	7.2%	8.0%	5.6%	•Shiseido's revenue growth over recent years has been fuelled by both organic and inorganic (e.g. acquisition of Laura Mercier make-up) developments. •In 2017, the pace of growth was the strongest in five years – revenues were up 18.2% yoy (16% on a local currency basis) – fuelled by strong Asia-Pacific demand.
Coty	6.77	13.3%	-5.7%	2.5%	•Coty's revenues jumped 75.9% yoy in 2017, driven chiefly by the acquisition of P&G's Beauty. •As a direct consequence of the acquisition, sales at Coty's Professional Beauty unit (professional haircare products) increased from €220m in 2016 to €1.23bn in 2017. •Likewise, Luxury (fragrance) and Consumer Beauty (skincare and make-up) sales rose 39.8% and 63.0% yoy, respectively.
Beiersdorf - Consumer	5.80	3.2%	15.2%	13.9%	•Consumer (beauty products) revenue rose 3.4% yoy in 2017, with strong growth in Eastern Europe, Latin America and Africa/Asia/Australia. Nivea and La Prairie product sales rose 4.5% and 11.5% yoy on an organic basis. •Western Europe contributed the highest share of Consumer net sales (39.3%), followed by Africa/Asia/Australia (31.4%) and Latin America (11.9%).

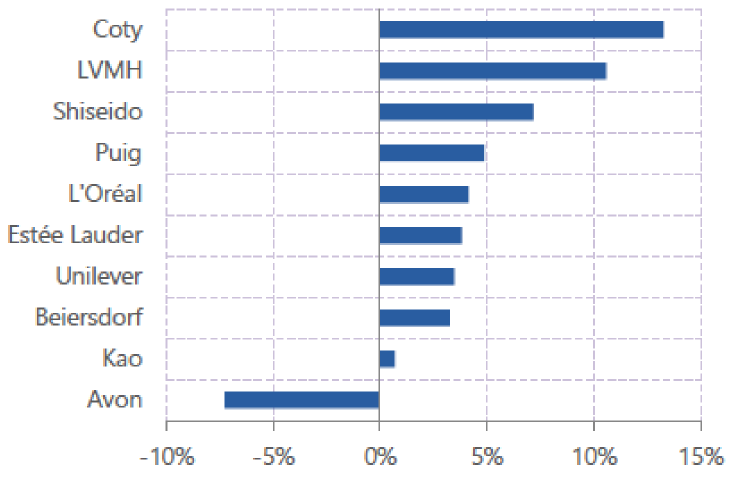
COMPANY	2017 SALES	2013-2017 SALES TREND	2017 OPERATING MARGIN	2013-17 AVERAGE OP. MARGIN	KEY GROWTH AND PROFITABILITY DRIVERS
LVMH - Perfumes and Cosmetics	5.56	10.6%	10.8%	11.0%	•Revenues for LVMH Perfumes and Cosmetics increased by 12.3% yoy in 2017, with growth across all regions, and Asia (excluding Japan) in particular. •Make-up, which encompassed 47% of Perfumes and Cosmetics turnover, was the quickest expanding product line, posting an annual growth rate of 19.9%.
Kao - Beauty Care	4.62	0.7%	9.8%	6.7%	•Kao's Beauty (skin/haircare and cosmetics) sales dropped 2,6% yoy in 2017, impacted by lower demand in Japan and Europe. •Cosmetics demand in Japan declined by 8.1% and skin/haircare sales in Europe fell by 4.6%, on an annual basis.
Avon - Beauty*	3.67	-7.3%	4.8%	4.8%	•Avon's 2017 revenue was on a par with 2016, with higher sales in Argentina and South Africa offset by negative performance in Brazil, Russia and the UK. •Latin America, with Brazil in the lead, contributed the majority (53.4%) of Avon's consolidated revenue in 2017.
Puig**	1.79	4.9%	12.0%	14.4%	•Puig's revenue rose 8.8% yoy in 2016, driven primarily by the addition of Jean Paul Gaultier perfumes and new product launches across its core perfume brands. •Markets outside the US and EU encompassed 44% of the group's consolidated revenue in 2016.

Source: Xerfi Global with company reports
*Op income - group level; **2012-16 data

Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

Figure 22 – Sales Growth of Companies (2012-2017) (CAGR)

unit: compound annual growth rate (CAGR) in %



Calculations: Xerfi Global

Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

Figure 23 – The make-up range for men by Chanel, BOY

Source : Chanel. Maquillage Boy de Chanel. https://www.chanel.com/fr_FR/parfums-beaute/maquillage/p/boy-de-chanel.html. Accessed on March 13th, 2020.

Figure 24 – The Make-up Range for men by Givenchy, Mister

Source : Givenchy Beauty. Maquillage – Collection Mister. https://www.givenchybeauty.com/fr/fr/maquillage/collection/mister/. Accessed on March 13th, 2020.

Figure 25 – The Bronzing gel of House 99 and David Beckham, muse of its own brand

Source : House 99. Home. https://www.house99.fr/. Accessed on March 10th, 2020.

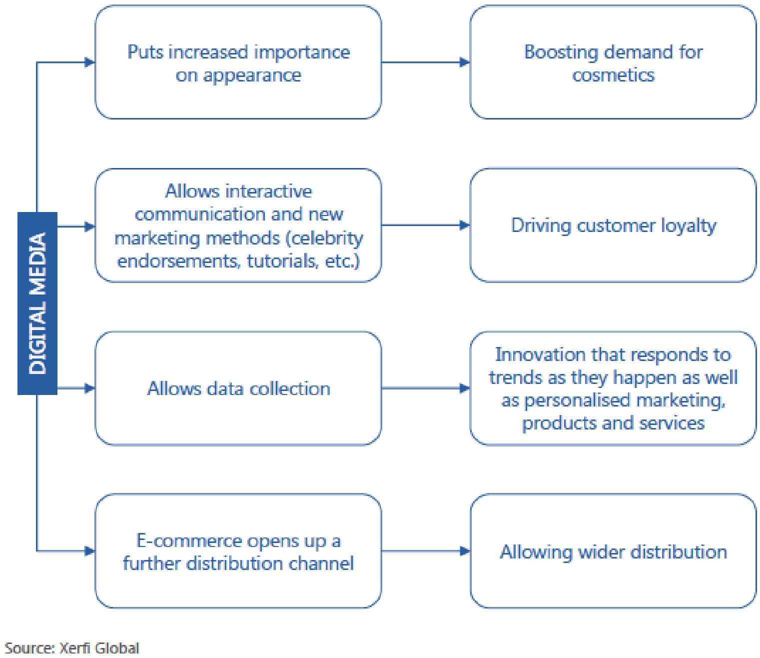
Figure 26 - The Make-up Range for men by Tom Ford Beauty, Tom Ford for Men

Source : Tom Ford. Beauty. Men. https://www.tomford.com/beauty/men/. Accessed on April 1st, 2020.

Figure 27 - The part of Make-up Range Gender Neutral by Marc Jacobs Beauty

Source : Buro. Marc Jacobs' make-up line for men. https://www.buro247.me/beauty/mens/marc-jacobs-male-beauty.html?gallery=gallery-1061_5e7bdb5549c26&slide=6. Published on April 21st, 2014.

Figure 30 – Opportunities opened up by digital media for perfumes and cosmetics companies



Source : Schiliro, A. 2018. The Global Perfume and Cosmetic Industry: the Market – Market Analysis 2018-2021 Trends – Corporate Strategies. ***Xerfi Global***.

Figure 31 – The Eau Sauvage range by Parfums Christian Dior

Source : Parfums Christian Dior ; Découvrir Eau Sauvage ; Dior.com ; https://www.dior.com/fr_be/parfum/parfums_homme/decouvrir-eau-sauvage ; Accessed on April 13th, 2020.

Figure 32 – The Dior Homme perfume and additional products range by Parfums Christian Dior, classed by date of release and by intensity

Source : Parfums Christian Dior ; Le parfums Dior – Dior Homme ; Dior Onboarding ; https://www.dioronboarding.com/index.html?_lang=fr ; Accessed on April 13th, 2020.

Figure 33 – The Sauvage perfumes range by Parfums Christian Dior , classed by date of release and by intensity

Source : Parfums Christian Dior ; Le parfums Dior – Sauvage ; Dior Onboarding ; https://www.dioronboarding.com/index.html?_lang=fr ; Accessed on April 13th, 2020.

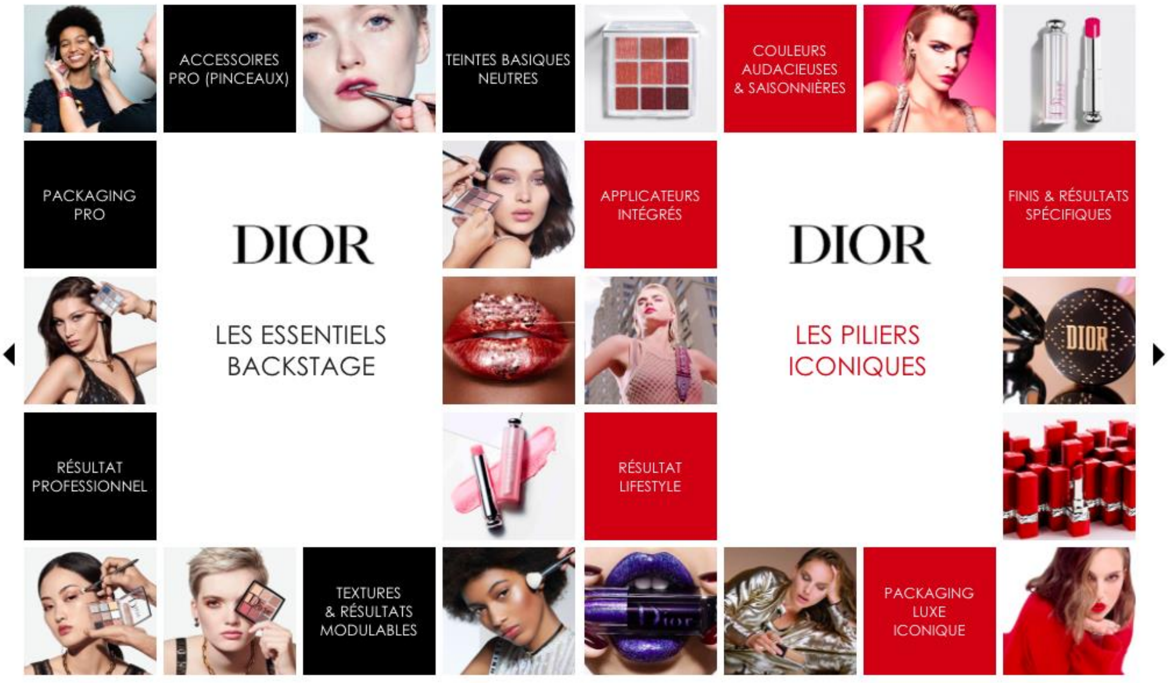
Figure 34 – The Summary of the whole skincare range addressed to Women by Parfums Christian Dior

Source : Parfums Christian Dior ; Les Produits – Le Soin Dior ; Dior Onboarding ; https://www.dioronboarding.com/index.html?_lang=fr ; Accessed on April 8th, 2020.

Figure 35 – Full range of Dior Hydra Life, dedicated to normal skin, emphasizing on moisturizing

Source : Author's elaboration

Figure 37 – The two distinct universes of Dior Backstage (on the left) et Dior Make-up (on the right) summarized.

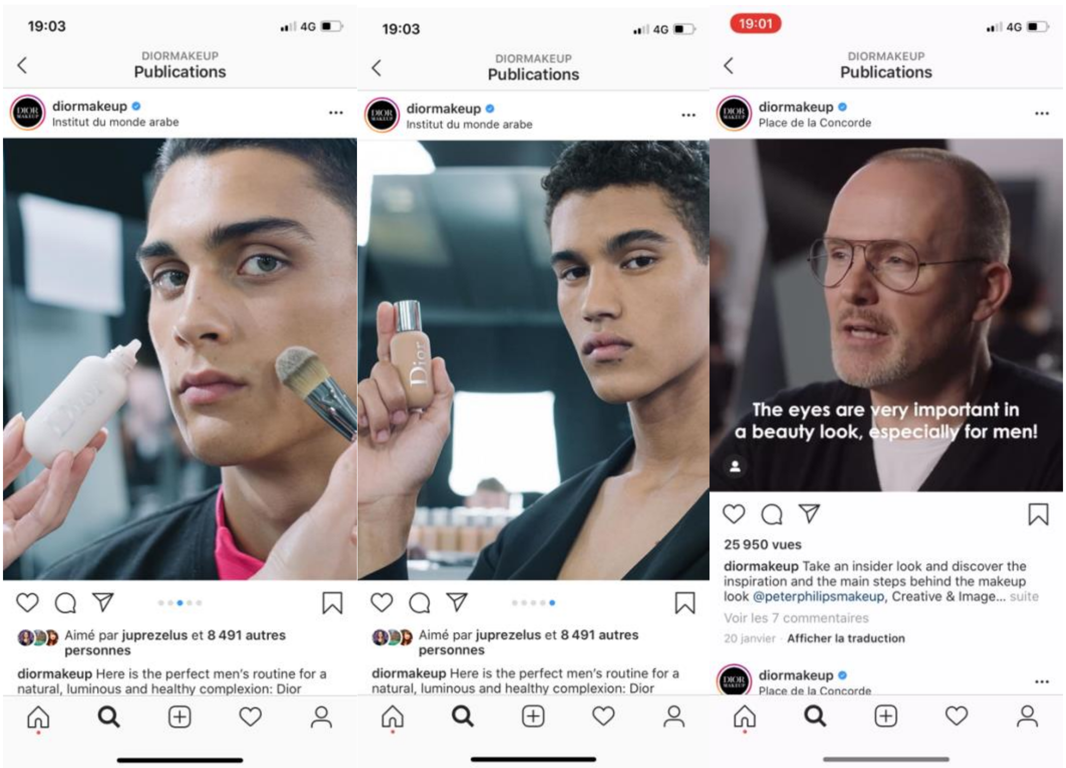


Source : Parfums Christian Dior ; Les Produits – Le Maquillage Dior ; Dior Onboarding ; https://www.dioronboarding.com/index.html?_lang=fr ; Accessed on April 8th, 2020.

Figure 38 – The Lipsticks of Parfums Christian Dior with the *Cannage* motif on a Rouge Dior, the Trafalgar Rouge Dior Edition with *Corolle* engraved, the CD inside of the stick of a Rouge Dior Ultra Care and the Star inside of the stick on a Dior Addict

Source : Parfums Christian Dior ; Rouges à Lèvres ; Dior.com ; https://www.dior.com/fr_fr/maquillage/levres/rouges-a-levres ; Accessed on April, 13th of 2020.

Figure 40 – Examples of post on Instagram about men fashion show backstage, with men model wearing the Dior Backstage make-up



Source : Screenshot made by the Author in the Instagram Account @diormakeup

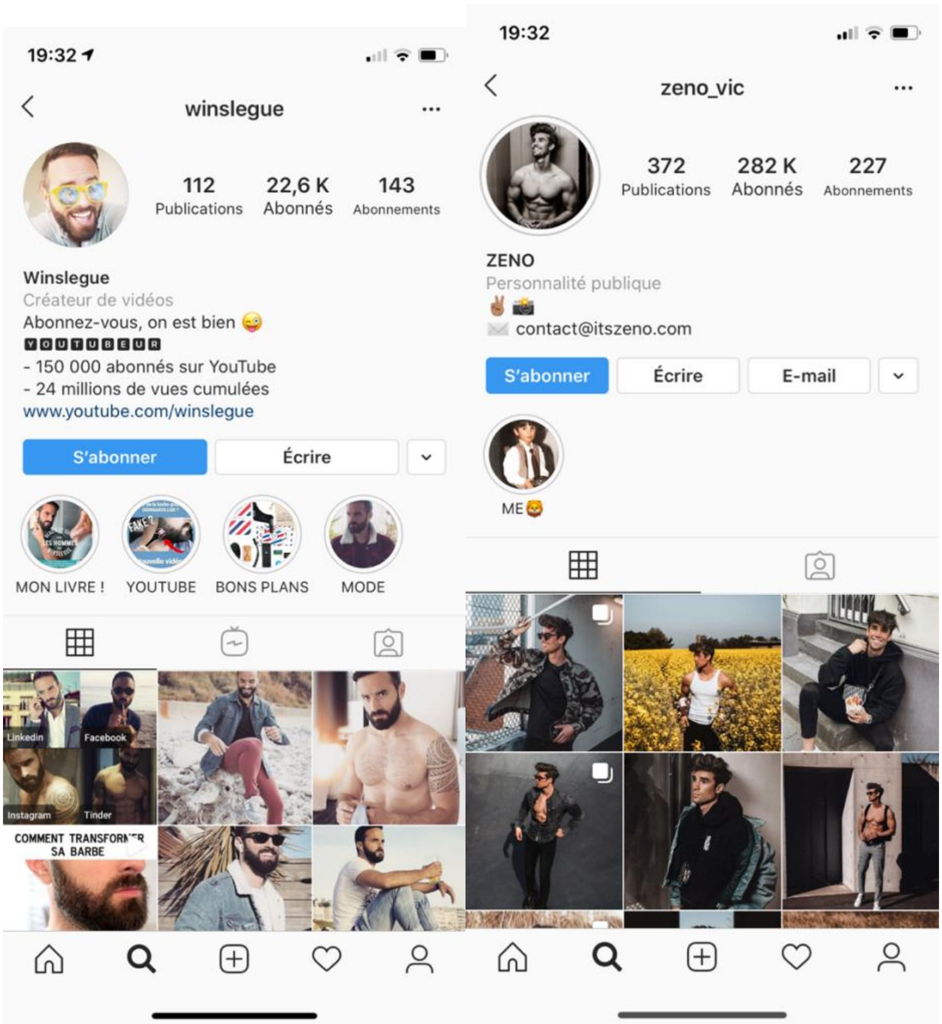
Figure 41 – Example of an animation instore using the Dior Backstage codes

Source : Alcouffe, J ; Soirée Gold, Sephora Champs Elysées ; Jessicaalcouffe ; https://jessicaalcouffe.wixsite.com/mydatewithyou/post/soirée-gold-sephora-champs-élysées ; Accessed on April, 13th of 2020.

Figure 45 – Example of some salons of La Barbière de Paris, reminding backstage atmosphere

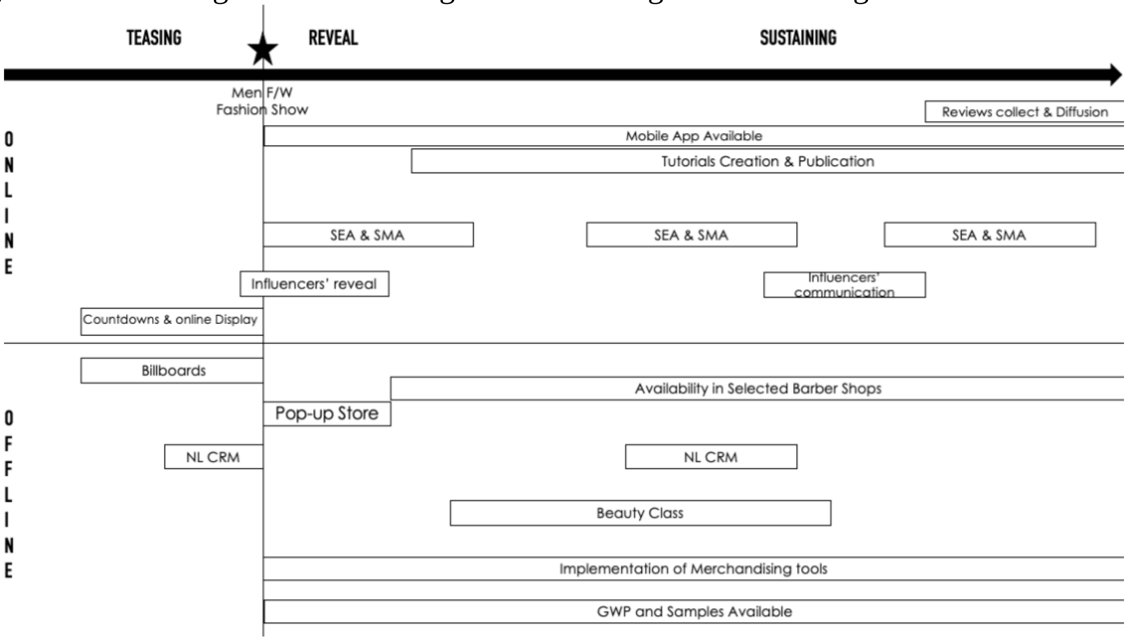
Source : La Barbière de Paris. Home. https://www.labarbieredeparis.com/fr/. Accessed on March 25th, 2020

Figure 47 – The Two men influencers selected for the new launching of Dior Backstage



Source : Author's screen shot from Instagram

Figure 49 – Planning of the Launching of the new range Dior Backstage



Source : Author's elaboration