

LOCALISATION IN PR CAMPAIGNS - A REFLECTION OF CULTURAL SENSITIVITY
OR WESTERN HEGEMONY?

Project Report

Submitted by

Nihla Abdul Jalal Kannamkara (SB22CE020)

Under the guidance of

ALLU ALFRED

In partial fulfilment of requirements for award of the degree

Of Bachelor of Arts

St. Teresa's College (Autonomous), Ernakulam



College With Potential for

Excellence Accredited by NAAC with 'A++'

Grade

Affiliated to

Mahatma Gandhi University

Kottayam-686560

April 2025

LOCALISATION IN PR CAMPAIGNS - A REFLECTION OF CULTURAL SENSITIVITY
OR WESTERN HEGEMONY?

Project Report

Submitted by

Nihla Abdul Jalal Kannamkara (SB22CE020)

Under the guidance of

ALLU ALFRED

In partial fulfilment of requirements for award of the degree

Of Bachelor of Arts

St. Teresa's College (Autonomous), Ernakulam



College With Potential for

Excellence Accredited by NAAC with 'A++'

Grade

Affiliated to

Mahatma Gandhi University

Kottayam-686560

April 2025

Declaration

I do affirm that the project “LOCALISATION IN PR CAMPAIGNS - A REFLECTION OF CULTURAL SENSITIVITY OR WESTERN HEGEMONY?” submitted in partial fulfilment of the requirement for the award of the Bachelor of Arts degree in English Literature and Communication Studies has not previously formed the basis for the award of any degree, diploma, fellowship or any other similar title or recognition.

Ernakulam

Nihla Abdul Jalal Kannamkara

20-03-2025

SB22CE020

B.A. English Literature and Communication Studies

St. Teresa's College (Autonomous)

Certificate

I hereby certify that this project entitled "LOCALISATION IN PR CAMPAIGNS - A REFLECTION OF CULTURAL SENSITIVITY OR WESTERN HEGEMONY?" by NIHLA ABDUL JALAL KANNAMKARA is a record of bonafide work carried out by her under my supervision and guidance.

Ernakulam

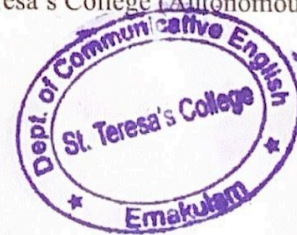
20-03-2025



ALLU ALFRED

Department of Communicative English

St. Teresa's College (Autonomous)



Acknowledgement

I take this opportunity to offer my humble prayers and thanks to God Almighty for His mercy and blessings for the completion of this project.

I am deeply grateful to Rev. Sr. Nilima CSST, Provincial Superior and Manager, St. Teresa's College (Autonomous), Ernakulam, for her kind cooperation and I am highly indebted to Rev. Sr. Tessa, CSST, Director, St. Teresa's College (Autonomous), Ernakulam and Dr. Alphonsa Vijaya Joseph, Principal, St. Teresa's College (Autonomous), Ernakulam for their unconditional support and encouragement during my course of study in this institution.

I am extremely grateful to Allu Alfred,, Head of the Department of Communicative English, St. Teresa's College (Autonomous) for the valuable suggestions and guidance. I am also profoundly indebted to her for being my supervising guide as well and for her constant support and help for the successful completion of this project.

I am extremely grateful for all the teachers of the department for their valuable help rendered for the successful completion of this project.

Last but not the least, I wish to express my gratitude to my friends and family for their love and support.

Nihla Abdul Jalal Kannamkara

TABLE OF CONTENTS

CHAPTER 1	INTRODUCTION
CHAPTER 2	THEORIES
CHAPTER 3	CASE STUDY
CHAPTER 4	SURVEY AND ITS FINDINGS
CHAPTER 5	CONCLUSION

Chapter - 1

Introduction

In an age where borders are blurring and cultures blending, multinational brands navigate a delicate balance of speaking to local audiences while retaining their global identity. The phenomenon of localisation in multinational PR campaigns is a negotiation between cultural sensitivity and the undeniable pull of Western hegemony. Every advertisement, tagline, and cultural adaptation reflects deeper tensions: is localisation a sign of respect for regional traditions, or is it merely a repackaging of Western ideals to make them more palatable?

With its vast consumer market and deeply rooted cultural heritage, our country India, stands as an appropriate case study for this project. Young Indians aged between 18 and 25, are the correct target group to base this study on. They are digital natives, global citizens in many ways, yet connected to their local identities. They are also the prime audience for multinational brands that seek to blend into the Indian market while subtly shaping consumer aspirations. Many Western brands, despite their localised campaigns, have a sign of sophistication and ‘coolness’ that often positions them above our native alternatives. This raises an important question of whether localisation in multinational PR campaigns is a genuine attempt at cultural integration, or does it reinforce the dominance of Western narratives?

While various studies are present regarding the localisation strategies, most of them focus on their effectiveness in terms of brand success. Very few have critically analysed the deeper implications of these strategies. This study aims to fill that gap, moving beyond metrics to question the underlying impact of multinational branding on consumer perception.

This project is structured to provide a layered understanding of the issue and is divided into three chapters excluding the introduction and conclusion. The first chapter looks into the key theories and concepts that can be used to analyse this research topic. The next chapter shows a case study to analyse a situation where western narratives had penetrated into an attempt of localisation. The third chapter shows a survey conducted and its findings, offering insights into how Indian youth engage with multinational brands and their perceptions. The final section concludes the project, along with solutions for brands who seek to achieve genuine localisation without erasing their global identity.

By examining the intersection of branding, culture, and consumer psychology, this study hopefully contributes to a more proper understanding of how multinational PR campaigns shape and are shaped by the aspirations of Indian youth. Ultimately, it seeks to answer a pressing question, can globalisation and cultural authenticity coexist or will one always overshadow the other?

Chapter 2

Theories

Max Weber, the renowned sociologist, feared that there would be constant rationalisation until our society would become an iron cage creating an extreme level of uniformity. There is no doubt that, when we look around ourselves today, we see an over rationalised society around us. The concept of McDonaldization brought forward by the American sociologist George Ritzer serves as an apt metaphor for this phenomenon. In a largely diverse country such as ours as well as other ethnically and culturally diverse countries around the world, the concepts of public relations campaign such as branding, marketing, audience engagement, media strategy, cultural messaging and consumer behaviour standardisation, etc. are often applied in the same manner as they are in United States or other western countries. According to Ritzer, the concept of McDonaldization is the “re-conceptualization of rationalization, or moving from traditional to rational modes of thought, and scientific management.” (Ritzer). When society adapts characteristics of a fast food chain, it is usually termed as McDonaldization. The five characteristics as listed by Ritzer are efficiency, calculability, predictability, control and standardisation

The McDonaldization of PR campaigns can be observed in the way multinational brands' PR campaigns work across different cultures. Rather than making personalised campaigns for each country or region, corporations are applying standardised strategies often rooted in western ideas and only modifying surface-level aspects like language or imagery. This results in a type of cultural homogenisation where branding, audience engagement, and messaging in diverse markets like India are similar to those found in Western nations, particularly the United States. While localisation exists, they often fail to integrate cultural values and instead use Western ideals under the guise of localisation.

The theory of cultural imperialism, brought forward by scholars such as Herbert Schiller, argues that globalisation leads to the dominance of Western ideologies in media, communication, and commerce. Cultural Imperialism is the imperialism of a foreign, dominant, powerful culture over another culture, which is comparatively weaker than the former. Herbert Schiller who coined the term Cultural Imperialism in his work 'Communication and Cultural Domination' in 1976. He defined the phenomena as the way in which major multinational corporations, including media, of developed countries dominate developing countries. Schiller focused mostly on the communication aspect of the theory of cultural imperialism as during the post war days, it was an era of manipulation for the US media which started selling the idea of what we all now know as the 'Great American Dream'. We see it quite often in the movies and series of that era and this dream was common amongst viewers from other parts the world. This is particularly relevant in multinational PR campaigns, where Western branding principles dominate and dictate the way products are marketed worldwide. Cultural imperialism suggests that rather than genuinely making true exchange of ideas, globalisation enables the domination of Western culture, values, and aesthetics onto non-Western societies like India.

This is evident in our Indian market, where global brands often try to incorporate Western symbols of modernity, success, and beauty into campaigns, reinforcing the idea that these are universally desirable. The preference for Western-sounding brand names, the use of Eurocentric beauty standards in advertising, and the portrayal of Western lifestyles as aspirational are all examples of cultural imperialism shown in PR campaigns. Even when brands try localisation, they frequently do in a way that still aligns with broader Western strategies rather than reflecting local traditions and values.

Antonio Gramsci's concept of hegemony explains this. This concept first came in Gramsci's notes on the Southern Question (1926) but then he elaborated it further in his Prison Notebooks. Hegemony, according to him, is the "cultural, moral and ideological" leadership of a group over allied and subaltern groups. According to Gramsci, not through coercion that cultural dominance is achieved but should be done through consent, wherein people unknowingly internalise the values of the ruling class. When relating with the multinational PR campaigns, there is a subtle promotion of Western ideas as the standard. By consistently showcasing and reinforcing Western lifestyles, aesthetics and values in their branding, corporations shape consumer preferences in ways that align with their own commercial interests.

This process is effective of the role PR plays in shaping public perception. As opposed to traditional advertising, PR operates in a more subconscious level by influencing the way brands viewed through employing PR strategies like storytelling, media coverage, influencer marketing and strategic partnerships. The father of public relations, Edward Bernays emphasised PR campaigns could be used to shape opinions and establish norms. In the Indian market, PR campaigns frequently connect with Western norms, making them appear natural and desirable.

Another concept that helps to explain this phenomenon is Pierre Bourdieu's concept of cultural capital. Bourdieu argues that cultural knowledge, education and tastes are types of capital that can social advantage for people. In many societies, Western cultural things like speaking English fluently, dressing in western fashion or consuming global brands is associated with higher social status. Global corporations incorporate this concept into PR strategies by showing their products as stepping stones to an aspirational lifestyle. Thus, these lead to associating Western Trends to being sophisticated.

This association is leading branding and PR campaign strategies to being more uniform and similar across countries. In *No Logo*, Naomi Klein highlights how multinational corporations often focus brand image at the expense of cultural adaptation. This shift contributes to the gradual disappearance in local cultures, favoring a global identity created by Western ideals.

India is one interesting example in this study. As one of the fastest-growing consumer markets, India has welcomed innumerable multinational brands who seek to establish a position in the Indian market. However, despite their attempts at localisation, many of these brands still use a Westernised approach to public relations. The balance between cultural sensitivity and western hegemony is complex even now as we can see from international fast-food chains like McDonalds, KFC or Burger King adapting their menus along with maintaining global standards to fashion houses using Indian elements in their works or shows but still aligning Western aesthetics and standards.

In some cases, westernised branding has been rejected by Indian consumers which leads companies to rewrite their PR strategies. For example, international brands like McDonald's, KFC and Starbucks modify their approach in India to more traditional elements. The branding strategies are based on western standard, showing that true cultural sensitivity comes below business interest, despite these change.

The connection between globalisation, public relations and western hegemony brings forth important questions about authenticity and representation in multinational branding. While companies may claim to localise their PR campaign, they often do this in the method of western marketing strategies, subtly normalising Western norms and aesthetics.

Chapter - 3

Case Study : Dior's Fashion Show at the Gateway of India

On March 30, 2023, India created history by conducting the world-famous fashion show of Christian Dior highlighting its Fall 2023 collection at the historic Gateway of India in Mumbai. The concept behind the event was meant to celebrate Indian craftsmanship while bringing a change in Dior's rooted connections with the Indian market. Nevertheless, several things went wrong in its implementation while conceiving the intentions of the show, which can lead one to valuable inferences in the convolutions of public relations strategies of the multinational brands.

2.1.1 Venue Selection

The choice of the Gateway of India in Mumbai as the venue is of great symbolic significance. Built during the time of British rule, it has seen India through of its complex history but to host a luxury fashion show celebrating India in such a site is seen as a nod to colonial legacies and raises questions as to how sensitive decision is. Indeed, while the majesty of the site itself provided a breathtaking stage, it highlight that understanding the historical is an important part of PR campaigns if one is to avoid unintended associations. This is where they question whether PR such reaches and touches the desired audience or is a mere stunt-or-show-for-the-sake-of-it.

2.1.2 Guest List Composition

Among the crucial aspects of the event would the guest list, which was filled with guests that were primarily from overseas celebrity circles and Indian film stars with the little connection to fashion. Missing from the event weresome of the prominent faces of Indian fashion, including such high-profile names as designers Manish Malhotra, Rohit Bal and

Sabyasachi Mukherjee. This raised the issue if whether Dior was really committing to the Indian fashion industry. The event risks being perceived a superficial event rather than a true celebration Indian fashion by alienating local industry leaders. All these aspects might hold a very important and critical consideration of the event, such as inviting some great celebrities and film stars. But here it goes as Dior being a multinational and luxury brand having a show at par with this event; it would become very inevitable to invite artisans and faces that stood for the fashion industry of India. Now this takes us to one more instance in which we can put a question mark on the genuineness of such an extravagant affair.

2.1.3 Representation on the Runway

The runway only had a limited number of Indian models, leading to criticisms about inadequate representation of India's diverse cultures. Given the show's location and its celebration of Indian culture, a more inclusive model lineup would have demonstrated a truer appreciation for local diversity. This oversight suggests a missed opportunity to authentically represent the culture being honored, which highlights the need for PR strategies that embrace genuine inclusivity. Too often than not, as Indians, we are sidelined and only used when representation requirements arise. But in the 21st century, it is slowly changing and we see beautiful representations of Indians, both stereotypical and lesser known cultures of India. But this oversight, at a show where India is celebrated is quite unusual and must be criticised. This is not just a blame on certain brands or a blame on their efforts, but instead a call to look at the broader picture that presents before ourselves today.

As adults of today, it is disheartening to see a lack of representation even in this decade for the girls and boys of today. It is not for the representation positive model alone, instead it is also to critically examine the level of cultural adaptation that has been done for this 'Gateway of India' show by Dior. India has huge pool talent that are not just amateurs but

are full blown models working in various fields, both national and international. It was just a matter of small efforts that would have changed the overall experience of the show. Gone are the days where slender, slim and size zero or white skinned models are celebrated, it is the age of change and revolution and Indian beauty is certainly not confined to accepted beauty standards globally but it is a beauty on its own which should have been celebrated at a global platform.

2.1.4 Cultural Integration in Design

Dior's collaboration with the Chanakya School of Craft in Mumbai aimed to integrate Indian embroidery into its collection. While this partnership highlighted local artisanship, critics argued that the cultural significance of these designs was not deeply explored. Traditional Indian motifs and craftsmanship were adapted into Dior's global aesthetic, but the narrative remained centered around Dior's interpretation rather than a shared cultural dialogue. This reflects how global brands can sometimes appropriate cultural elements for aesthetic purposes without fully engaging with their deeper meanings.

Cultural sensitivity or adaptation for the sake of it, instead of understanding the context and meanings behind it. This has led to a widespread dilemma for the youth of today who are trying to appreciate the culture and values of the place they come from but are faced with such campaigns where both appreciation and depreciation are present. This can be further understood in a survey conducted which is in the next chapter.

2.1.5 Public Perception

The public's response to the show was mixed. While some applauded Dior's efforts to spotlight Indian craftsmanship, others felt the event lacked genuine engagement with India's fashion community or culture. Discussions on platforms like Reddit showed feelings of

discomfort and inadequacy among some viewers, reflecting the complex emotions evoked by such high-profile events. This underscores the importance of aligning PR campaigns with the cultural and emotional landscapes of the target audience to foster positive perceptions.

Dior's Mumbai fashion show serves as a compelling case study in the intricacies of executing culturally sensitive PR campaigns. While the intention to honor Indian craftsmanship was evident, the execution highlighted several areas where deeper cultural integration and representation were lacking. For multinational brands, this shows the necessity of devising PR strategies that move beyond surface-level acknowledgments and engage meaningfully with local cultures. Such an approach not only improves the brand's narrative but also helps in creating genuine connections with diverse audiences.

Chapter - 4

Survey Findings and Analysis

3.1 Introduction to the Survey

A quantitative survey of youths aged 18 to 25 years in India was conducted to explore international brands navigating cultural sensitivities in public relations PR campaigns in India. The research is aimed at gathering data on what these young global consumers feel about brand campaigns of global players in relation to cultural representation and Western hegemony.

As many as 60 respondents from the diverse population across India participated in the survey. The data was collected through Google Forms using outreach from personal contacts, social media, and mutual networks. The survey was conducted with an emphasis on anonymity as well as trying to achieve the balance or imbalance between the effects of Westernisation and the cultural values of India in multinational brands campaigns.

3.2 Demographic Profile of Respondents

The demographic breakdown of respondents ensures a varied and insightful dataset. The age distribution was as follows -

- 26.7% were 21 years old.
- 26.7% were 20 years old.
- 20% were 22 years old.
- 10% were 19 years old.
- 5% were 23 years old.
- 3.3% were 24 years old.

- 6.7% were 25 years old.

In terms of gender, the responses were fairly balanced -

- 56.7% identified as female.
- 40% identified as male.
- 3.3% preferred not to disclose their gender.

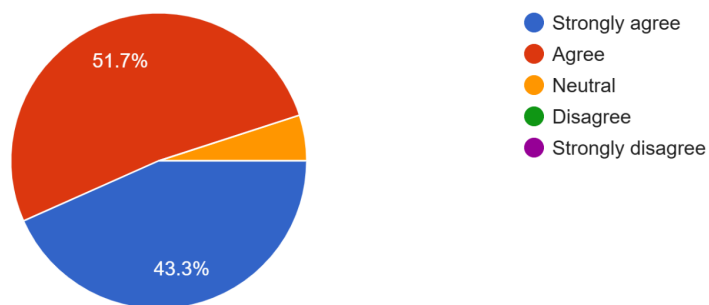
This diverse mix provided valuable insights into how young Indians from various walks of life perceive multinational PR campaigns.

3.3 Key Survey Findings and Analysis

3.3.1 Influence of Multinational Brands on Indian Consumer Aspirations

When asked if multinational brands influence Indian consumer aspirations -

Do you believe multinational brands influence Indian consumer aspirations?
60 responses



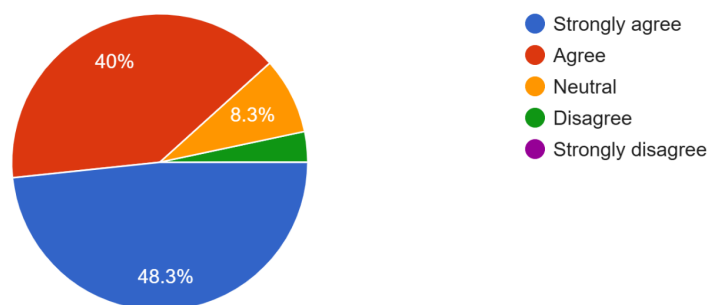
This overwhelming majority aligns with the theories from Chapter 1 regarding cultural hegemony, which suggest that dominant cultural forces (in this case, Western) significantly shape consumer desires. This also mirrors the soft power exerted by global brands, subtly influencing aspirations and lifestyle choices among Indian youth.

3.3.2 Western Lifestyle vs. Indian Lifestyle in Brand Portrayals

Regarding whether multinational brands portray the Western lifestyle as more desirable than the Indian lifestyle -

Do you think multinational brands portray Western lifestyles as more desirable than Indian lifestyles?

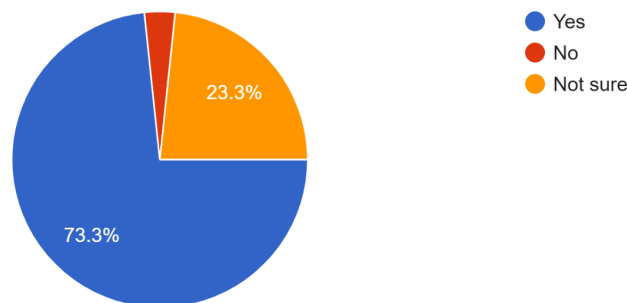
60 responses



This finding is critical, as it reinforces the argument that Western ideals are often positioned as aspirational within PR narratives. The subtle promotion of Western aesthetics aligns with theories discussed in Chapter 1, where dominant cultures shape perceptions of modernity and success.

3.3.3 Accuracy of Cultural Representation in PR Campaigns

Have you ever seen a multinational brand's PR campaign (including advertisements, social media campaigns, brand messaging, or public relations strategy) that did not accurately represent Indian culture?
60 responses



This substantial majority suggests a clear gap in cultural sensitivity. This finding resonates with the Dior case study from Chapter 2, where Western brands struggled to authentically represent local culture in their campaigns. It suggests that while globalisation allows for brands to expand and become more popular, it also risks homogenising cultural representations.

3.3.4 Reflection of Indian Cultural Values

In general, when asked if PR campaigns reflect Indian cultural values -

- 53.3% responded yes.
- 21.7% were not sure, and
- 25% said no.

This indicates a divide, with a significant portion of the youth believing that global brands still overlook nuanced cultural representations. This connects to the “glocalization” theory, emphasising the importance of adapting global strategies to local cultures, a concept brands need to adopt more thoroughly. The Glocalization concept was popularised by a British sociologist, Roland Robertson in the 1990s. It is used to describe the simultaneous

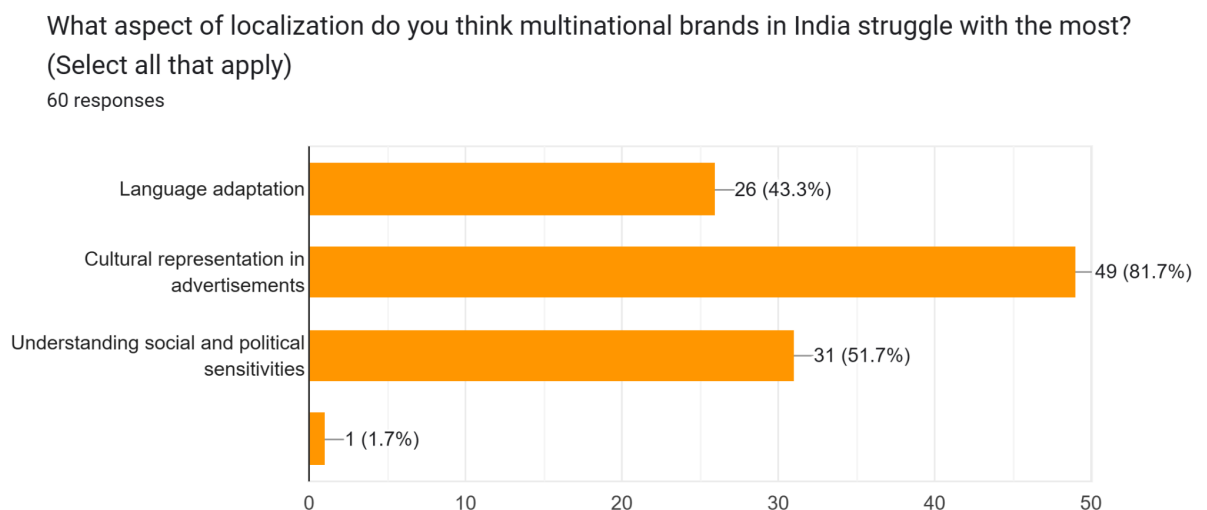
occurrence of globalisation and localisation. While globalisation is not wrong, it is incumbent to adapt global concepts or influences to local contexts.

3.3.5 Promotion of Western Values Over Local Values

A significant 88.3% of respondents felt that multinational brand campaigns often promoted Western values over local values, reinforcing the dominance of Western cultural aesthetics in branding. This pattern reflects a hegemonic influence where Western ideals are portrayed as superior, potentially marginalising local cultural nuances.

3.3.6 Challenges in localisation

When asked about the localisation challenges brands face, respondents selected multiple options -



These findings highlight that cultural representation is the most significant challenge for brands. This aligns with observations from the Dior case study in Chapter 2, where brands struggled to balance global narratives with local relevance. Cultural representation is an important aspect in localisation of brands and PR campaigns. This is highly necessary to

nurture trust and belief in the brand amongst the general public which is why during the creation of campaigns and its strategies, it is important to check the cultural representation and other core matters that might affect the brand.

3.3.7 Intentional Incorporation of Western Elements

Regarding whether brands intentionally use Western elements to appear aspirational -

- 60% strongly agreed, and
- 30% agreed.

This reflects the strategic positioning of Western aesthetics as symbols of modernity and prestige, connecting back to theories of brand positioning and cultural dominance from Chapter 1.

3.3.8 Superficial vs. Genuine Localisation

On whether localisation efforts are genuine or superficial -

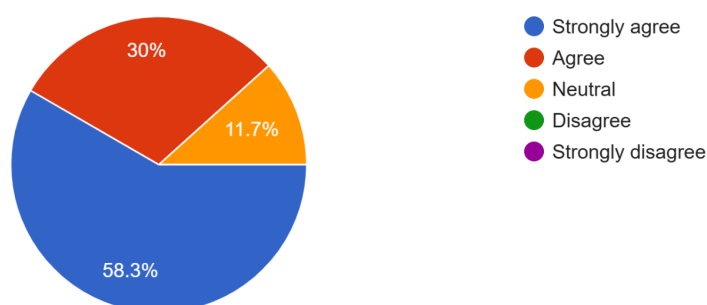
- 51.7% believed efforts were mostly superficial.
- 28.3% felt they were a mix of both.
- Only 16.7% felt localisation was mostly genuine.

This suggests a commonskepticism among Indian youth about the authenticity of localisation strategies, reinforcing the need for brands to go beyond surface-level adaptations. The newer generations have trained to understand and notice the nuances brands. The consumers around the world right now, do not merely buy products out of sheer liking but instead strictly examine the values of the brand behind it as well. This is evident in the mass shunning of brands due to its allegations of child or forced labour present them. This is just one example of how aware current consumers and this culture of critical examination is also

being developed in our Indian society. There is growing preference, although very little, for homegrown or small brand that source labour and supplies locally and ethically. Thus, for multinational brands to survive and grow in our localities, it is important for them to present a genuine interest to adapt their campaigns for the audiences they prefer to target.

3.3.9 Attraction to Modern and Globally Recognised Brands

Do you think Indian youth are more attracted to brands that position themselves as modern and globally recognized, even if their campaigns do not align with Indian cultural values?
60 responses



This finding reflects the allure of global prestige and connects to the Dior case study, where luxury was linked with Western identity. This also highlights the concept of cultural capital, where global association enhances perceived value.

3.3.10 Western Branding Styles in Indian Brands

Lastly, when asked if Indian brands adopt Western branding styles, a significant 93.3% responded yes. This underscores the pervasive influence of Western branding aesthetic, reinforcing the notion that global appeal is often equated with westernized presentation style. It's evident due to social media, of the branding styles adopted by Indian brands and its similarity to many western brands. One such industry to focus for this particular phenomenon is the skincare industry where many major Indian brands have their branding down to the

colour and font to be exactly like many international brands. While this might be more of an issue regarding ethical branding, it's hard not to notice the growing urge to resemble international standards of minimalism or colour preferences.

3.4 Summary of Findings

Overall, the survey findings suggest that multinational brands in India often lean towards Western ideals, either consciously or unconsciously, in their brand and PR campaigns. This tendency is perceived as aspirational by many, but it also highlights gaps in cultural sensitivity and localisation.

The insights from this survey align with the theoretical framework in Chapter 1, especially regarding cultural hegemony and globalisation. Additionally, the observations echo the challenges highlighted in the Dior case study in Chapter 2, where the balance between global branding and local cultural authenticity proved complex.

These findings stress the need for brands to adopt authentic, deeply-researched localisation strategies that respect and represent Indian cultural nuances. Moreover, as Indian youth are discerning about cultural misrepresentation, brands must recognise that true engagement comes from understanding and integrating local sensibilities, not just adopting superficial elements.

Chapter - 5

Conclusion

The research analysed the localisation aspect of multinational public relations campaigns through the lens of cultural sensitivity and Western hegemony, particularly within the Indian context. Although localisation is often advertised as the exercise of changing campaign into differing cultural terrains, findings show that very few of such changes manage to escape their Western-centric frame, which only serves to reinforce global cultural hierarchies instead of embracing local identities. Theoretical perspectives from scholars like Antonio Gramsci, Herbert Schiller and more bring forth issues pertaining to Western ideologies on branding, marketing, as well as audience engagement at a global scale.

The survey conducted among youth of India brought empirical evidence for these trends, and revelations regarding cultural representation, authenticity, Western influence in PR campaigns. While some localisation efforts are appreciated, there continues to remain a adverse gap between representation and actual cultural inclusion. It, therefore, calls for a sophisticated approach to PR, that goes beyond such paltry adaptations to create more authentic and deep cultural engagement.

This project basically marks the growing need for multinational corporations to change their localisation strategy. Instead of adopting such a imposition framework, brands now have to prioritise authentic culture representation without offering Western framework to the diverse audience that engage. For so doing, they gradually make their way to an equitable and culturally respectful global marketing landscape.

Appendix

Survey Questions for Research on Multinational PR Campaigns in India

1. What is your age?
2. What is your gender?
3. Do you believe multinational brands influence Indian consumer aspirations?
4. Do you think multinational brands portray Western lifestyles as more desirable than Indian lifestyles?
5. Have you ever seen a multinational brand's PR campaign (including advertisements, social media campaigns, brand messaging, or public relations strategies) that does not accurately represent Indian culture?
6. In general, do you feel multinational brand PR campaigns in India reflect Indian cultural values?
7. Have you ever felt that an ad from a multinational brand was promoting Western values more than local values?
8. What aspect of localisation do you think multinational brands in India struggle with the most?
9. Do you feel that multinational brands intentionally incorporate Western elements in their branding to appear more aspirational in India?
10. Do you think localisation efforts by multinational brands in India are genuine, or are they just superficial marketing tactics?
11. Do you think Indian youth are more attracted to brands that position themselves as modern and globally recognised, even if their campaigns do not align with Indian cultural values?

12. Do you believe Indian brands also use Western branding styles to appear more globally appealing?

Works cited

Weber, Max. *The Protestant Ethic and the Spirit of Capitalism*. Translated by Talcott Parsons, Routledge, 2001.

“Understanding Max Weber’s Iron Cage.” ThoughtCo,
<https://www.thoughtco.com/understanding-max-webers-iron-cage-3026373>.

“George Ritzer: McDonaldization of Society Principles & Examples.” Study.com,
<https://study.com/learn/lesson/george-ritzer-mcdonaldization-society-principles-examples.html>.

Ritzer, George. *The McDonaldization of Society*. SAGE, 2013.

Schiller, Herbert I. *Communication and Cultural Domination*. International Arts and Sciences Press, 1976.

“Antonio Gramsci.” Stanford Encyclopedia of Philosophy,
<https://plato.stanford.edu/entries/gramsci/#Hege>.

“Gramsci on Hegemony.” Not Even Past, <https://notevenpast.org/gramsci-on-hegemony/>.

Ramsey, Grace. “Cultural Capital Theory Of Pierre Bourdieu.” Simply Psychology, 14 Feb. 2024, <https://www.simplypsychology.org/cultural-capital-theory-of-pierre-bourdieu.html>.

“No Logo Summary of Key Ideas and Review.” Blinkist,
<https://www.blinkist.com/en/books/no-logo-en>.

Dawda, Jasmine. “What Went Wrong at the Dior Show in Mumbai.” *The Times of India*, 12 Apr. 2023,

<https://timesofindia.indiatimes.com/life-style/fashion/shows/what-went-wrong-at-the-dior-show-in-mumbai/articleshow/99405556.cms>

Arora, Hiral. "Vogue Chaos Issue 7: Dior's Offensive Voyage to India." Vogue Chaos, 2 Apr. 2023, <https://chaoswintour.substack.com/p/vogue-chaos-issue-7-diors-offensive>.

Dior Transforms Mumbai's Gateway of India into Fashion Ramp." The Hindu, 31 Mar. 2023, <https://www.thehindu.com/life-and-style/fashion/dior-transforms-mumbais-gateway-of-india-into-fashion-ramp/article66682701.ece>.