ADVERTISING & COLONIALISM

A cross cultural analysis into shared cultural values between Hong Kong and the United Kingdom

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Abstract

Hong Kong is an interesting case study for intercultural communication since Western and Eastern societies seem to differ in cultural characteristics, and Hong Kong's culture is influenced by both, namely Mainland China and the United Kingdom. The aim of this study was twofold. The primary research question focused on the visible shared cultural values of Hong Kong and the United Kingdom in television advertisements which can be related to their colonial history. The secondary research question focused on whether Hofstede's dimensions (i.e. *power distance, uncertainty avoidance, individualism versus collectivism* and *masculinity versus femininity)* are suitable for analysing television ads. The methods used were a conventional content analysis (inductive research) and a directed content analysis (deductive research). For the latter, Hofstede's dimensions were operationalised based on Pollay's advertising appeals. Mainland China was included to the analysis to function as a benchmark. The analysed advertisements were from restaurant chain McDonalds and focused on (Chinese) New Year. The findings of the conventional analysis showed that there was a focus on the following dimensions: *masculinity* and *femininity*, symbolism, history and tradition (*long term orientation versus short term orientation* which is Hofstede's fifth dimension), *individualism* versus *collectivism* and *power distance*. The results of the directed content analysis demonstrated that the *collectivistic* dimension was clearly visible in each ad of every country and that Hong Kong and the UK had similar scores on the *masculinity* dimension. In answering the primary research question, it was found that there was no clear evidence of shared cultural values in the TV ads. Furthermore, Hofstede's dimensions are in general suitable for analysing television advertisements, which relates to the secondary question. The results showed the importance of Hofstede's *long term orientation* versus *short term orientation* dimension in analysing TV ads. Future research conducting similar comparative studies can benefit by including this dimension.

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Introduction

Hong Kong is a former colony of Britain. The British Empire took it by force from Mainland China in 1841 during the opium wars, and handed over sovereignty back to China in 1997. Migrants who moved from the Chinese mainland to Hong Kong, over 6500 years ago, created a heritage which exists of Chinese rituals, customs and cultural values. However, the British Empire also left its cultural mark on the nation (Lu, 2009). This makes Hong Kong an interesting case study for intercultural communication, since Western and Eastern societies seem to differ greatly in terms of cultural characteristics (Snape, Thompson, Ching-Yan & Redman, 1998). Cultural characteristics directly influence the way a society communicates and behaves (Koudelova & Whitelock, 2001), and are, therefore, of major influence on how organisations plan their communicative activities, especially advertising practices.

Today the United Kingdom retains a close relationship with Hong Kong, which is mainly focused on trade (Foreign Affairs Committee, 2015). Hong Kong has, despite being part of Mainland China, a separate political and economic system and has an open and almost totally free market economy (Tse, Belk & Zhou, 1989), which has led to it being called the "[…] regional advertising capital in Asia" (Moon & Chan, 2005, pp 50).

Marketeers use different kinds of media for advertising, such as radio, magazines and the internet. Media mirrors, besides socio-political aspects of a country, also its cultural values (Bonsu, 2009). One of the most important media in Hong Kong is television, which came to Hong Kong in 1967. Since then, television has become the most popular advertising medium in the nation (Fong Yee, 2011). In addition, according to the Advertising Association, television is the most important medium for advertising practices in the United Kingdom as well (McDonald, 2017).

Because of globalisation, many companies have expanded greatly over the years. This has had a continuing impact on their advertising practices. Globalisation led to the existence of a "global consumer culture" (Taylor & Okazaki, 2015, pp 277), which means that consumers from all over the world are becoming alike or "homogenized" (Levitt, 1983) from the perspective of organisations. Hence, multinationals do not make any distinctions in communication with consumers with regards to different cultures or consumer needs. However, some scholars argue that homogenisation only reflects

the diffusion of consumption behaviour on a global scale (Archpru Akaka & Alden, 2010), which has little to do with culture. Yet, the global consumer culture results in brands standardising their advertising activities: "Standardization means keeping one or more of the three basic components of a multinational advertising campaign, which are strategy, execution, language the same" (Duncan & Ramaprasad, 1995, pp. 55). However, standardising does not always seem to work since local cultures also have to be taken into account in advertising (Archpru Akaka & Alden, 2010).

Because of the diverse influences of globalisation and the fact that Hong Kong is such an advertising hub, in addition to the colonial history between Hong Kong and the United Kingdom, and their present day relationship, the question arises whether there are cultural aspects of the United Kingdom visible in television advertisements in Hong Kong. This leads us to the primary research question of this thesis, which is: To what extent are there visible cultural influences of the United Kingdom in television ads in Hong Kong which can be related to their colonial history? This question will be answered by analysing and comparing television advertisements for the restaurant chain McDonalds aimed at its Hong Kong, United Kingdom and Mainland Chinese markets. The TV ads will be analysed using Hofstede's cultural dimensions. Hofstede (1984, 2001) conducted research into describing cultures. Hofstede's cultural dimensions are the most widely used framework to conduct research into understanding culture and cultural differences in the fields of psychology, sociology, marketing and management. The secondary aim of the study is methodological: to investigate whether or not Hofstede's dimensions are suitable for analysing television ads.

This thesis consists of five chapters. Chapter one contains the theoretical background, while chapter two explains the methodology used. The results of the analysis are in the third chapter of this report and the fourth chapter contains the discussion and conclusion.

1 Theoretical framework

This framework highlights several theories which are relevant for this study. First, the social factors in advertising strategies will be explained, which has a focus on globalisation and colonialism. These aspects form the context of this thesis and prelude Hofstede's dimensions, which will be highlighted secondly. The theoretical framework ends with criticism on Hofstede's dimensions and a detailed description of four of Hofstede's dimensions in relation to Hong Kong, the United Kingdom and China.

1.1 Social factors in advertising strategies

One of the most important factors that influence advertising strategies of organisations is globalisation. Globalisation is a socio-economic trend where borders fade and make place for a global market which exists of products, services, capital, people and concepts (Jenkins, 2004). Van Raaij (1996) suggests that globalisation leads to global products and multinationals becoming global brands that advertise on a global scale. Many global brands standardise large parts of their marketing communications, in particular their advertising practices. According to Van Raaij (1996, pp. 259), this can be problematic: "Standardization is, however, often in conflict with the different cultures around the world. Standardised advertising does not always fit perfectly with the cultures". The way a society communicates and behaves is directly connected to its culture (Koudelova & Whitelock, 2001). Therefore, culture becomes an important factor to take into account when designing a strategy for advertising practices.

The concept of standardised advertising activities versus localised advertising has led to the term 'glocalisation', which emerged in the 1990s. According to Maynard (2003), glocalisation is the process whereby multinationals adjust their products and marketing activities to local conditions in order to accommodate the variations to the customer's preferences. However, Svensson (2001) argues that with regards to glocalisation there remains a balance between global homogenisation and local customisation. Globalisation does not mean that cultural differences are lost, it means that cultures

interact and circulate in new and different ways (Liu, 2012). The balance between the standardised and the localised is also called the "global-local nexus" (Xin, 2012, pp. 19).

Another important social factor that influences the advertising practices of organisations are colonialism and the cultural imperialism it brings with it. Cultural imperialism is the idea that Western multinationals force Western cultural values and lifestyles upon consumers from other parts of the world (De Mooij, 2014), which corresponds to the aspects of colonialism whereby the culture of the colonists dominated the indigenous culture. The way western multinationals advertise in Third World nations has been criticised for: "[…] damaging indigenous cultures by promoting western values" (Sengupta & Frith, 2009, pp. 1). Although Hong Kong is not a Third World country, it is a former colony of the United Kingdom (Siu, Zhu & Kirby, 2003), and therefore has been influenced by the British culture. Cultural imperialism in relation to advertising is also called advertising imperialism, which is: "[…] the way in which advertising exchange between nations is structured internationally with the effect that some nations may dominate other nations and create a disharmony between them". (Anderson, 1984, pp. 49). Multinational corporation (MNC) advertising has been criticised for the spread of 'un-Asian' attitudes, since the advertising practices of MNCs are based on cultural imperialism and dependency of Asian countries on Western nations (Sengupta & Frith, 2009). Some scholars argue that advertising and other forms of communication undermine cultural values of Third World countries (Alozie, 2016).

1.2 Analysing cultures: Hofstede's dimensions

Soares, Farhangmehr and Shoham (2006) argue that culture has a major influence on many aspects of human behaviour. In the fields of psychology, sociology, marketing and management studies the most widely used framework to understand (aspects of) culture and compare different cultures are Hofstede's cultural dimensions.

1.2.1 Hofstede's cultural dimensions

Hofstede conducted research into describing cultures; he uses a set of characteristics to describe a culture (Soares et al., 2006). In the late 1960s Hofstede conducted a survey (with 117.000 participants)

among employees of IBM (an American electronic company) in 40 countries. In his research Hofstede established and further developed four universal dimensions, that are supposed to exist in every culture (Bell Ross & Faulkner, 1998). These are: *power distance*, *uncertainty avoidance*, *individualism* versus *collectivism* and *masculinity* as opposed to *femininity*.

Power distance is related to the concentration of authority (Tayeb, 2013), and indicates to what extent a society accepts the inequality of power which is distributed by institutions and organisations. This includes a certain hierarchy within a society: "differences in the exercise of power in a hierarchy relate to the value systems of both the ones in power and the subordinates" (Hofstede, 1984, pp. 97). In addition, the way in which *power distance* is accepted by society is to a great extent determined by their culture (Bell Ross & Faulkner, 1998).

The dimension of *uncertainty avoidance* relates to the extent to which a culture tolerates ambiguity. It is, according to Hofstede (1984), culturally determined how people manage uncertainty with regards to the future. This includes anxiety levels, energy releases, need for (formal) rules and the degree of tolerance for others who have different ideas, beliefs or behaviours (Tayeb, 2013).

Individualism versus *collectivism* is the third dimension in Hofstede's framework. *Individualism* is related to the belief that members of a society are expected to look after only themselves and their closest relatives. *Collectivism* on the other hand, refers to cultures where the members of society are included in a strong social network. These networks are, for example, family and work (Bell Ross & Faulkner 1984). Hofstede relates this dimension to Hall's (1976) "high and low context cultures". In high-context cultures, little needs to be said since most information is communicated through the context. Hall's high-context cultures match with Hofstede's collectivist cultures. On the contrary, in low-context cultures the communication relies on the words that are used, there is little context. Low-context communication match with individualistic cultures (Zhu, 2014).

Masculinity and *femininity* form the fourth dimension, which refers to how highly a society values masculine or feminine traits. Traditional masculine traits, according to Hofstede (1984), are dominance, competitiveness, toughness and striving for achievements. Feminine traits are modesty, passivity, nurturance and submission (Hofstede, 1984). Biological differences between men and

women are universal, yet, what is considered to be feminine and masculine behaviour can be perceived differently among cultures (Bell Ross & Faulkner, 1998).

In later work, Hofstede (2011) added two other dimensions, which are *long-term orientation* versus *short-term orientation* and *indulgence* versus *restraint*. The fifth dimension, long-term orientation as opposed to short-term orientation is based upon a questionnaire designed by Chinese scholars which was called the Chinese Culture Connection and relates to Confucian thinking (Hofstede, 2011). It is connected to the economic growth of a country. This dimension refers to the choice of focus for people's efforts which can be either the future, present or the past. Long-term orientation contains values such as perseverance, thrift, having a sense of shame and ordering relationships by status. On the other hand, important values for short-term orientation are: respect for tradition, reciprocating social obligations, protecting one's 'face' and personal stability and steadiness.

The last dimension is indulgence versus restraint. Cultures that score high on indulgence allow relatively free gratification of basic (hedonistic) human drives, enjoying life under the motto of *carpe diem.* Cultures that score high on restraint suppress the individual gratification of needs and live according to strict social norms (Gaygisiz, 2012).

This thesis will focus on the subset of dimensions that have been most widely discussed in previous literature as strongly related to western versus eastern cultural differences: *power distance*, *uncertainty avoidance*, *individualism* versus *collectivism* and *masculinity* versus *femininity*. These four dimensions are explored with specific reference to the United Kingdom, Hong Kong and Mainland China in section 1.5.

1.2.2 Criticism on Hofstede's framework

Although Hofstede's dimensions are widely known and used, some scholars criticise his framework. Bell Ross and Faulkner (1998) highlight four main points of criticism. Firstly, Hofstede's research was carried out at multinational IBM, therefore, his findings (i.e. his framework) are representative for the corporate culture of IBM but not for an entire country or culture. Secondly, the research population consisted mainly of highly educated white men. The managers were largely male (while it is known that female behaviour is often interpreted differently). The women in this study had, in particular,

lower and executive positions. In addition, the terminology Hofstede's uses, specifically for the masculinity and femininity dimension, is very traditional, even outdated, since men can possess feminine traits and vice versa. Hofstede's framework does not include the subcultures and minorities that are represented in the respective countries which are often accompanied by very different cultural characteristics and values. In addition, only people who lived in cities were interviewed, which kept the rural areas completely out of the picture. Finally, Hofstede's research was carried out in 1968 and 1972, which is almost 30 years before Bell Ross and Faulkner expressed their criticism. Since then another 20 years have passed, which makes this point of criticism even more valid because many changes have taken place in countries all over the world. Examples are the rapid economic growth in Latin America and the accelerated industrial revolution in Mainland China. This has had a major impact on Hofstede's descriptions of the respective culture of these countries.

McSweeney (2002) provides other points of criticism with regards to Hofstede's dimensions, e.g. that surveys are inappropriate instruments to measure culture, and that the four (original) dimensions do not represent all aspects of a culture. In addition, Fougère and Moulette (as cited in Kim, 2007) argue that Hofstede (2001) is Western oriented, ethnocentric and prescriptively describes cultures.

Despite the points of criticism mentioned above, Hofstede's framework is widely used in conducting research with regards to comparing cultures in advertising and consumption-related values. In addition, it can explain the variety of values and motivations used in advertising content across cultures (Moon & Chan, 2005). This is the main reason why Hofstede's dimensions are used to analyse television ads in this study, although it will also test whether the dimensions work in analysing television ads.

This study focuses on whether Hofstede's dimensions are suitable for analysing television advertisements. Presumably, the dimensions include the most distinctive general aspects of a culture. However, culture consists of much more elements than Hofstede included in his framework. Secondly, the data Hofstede used in his study is dated, which could result in differences between Hofstede's dimensions and the findings of this research. In addition, Hofstede's research had an etic approach. This is: "an approach in studies of human behaviour across cultures which involves comparing one

culture with another using culture-general constructs" (Zhu, 2014, pp. 236). Therefore, it is expected that Hofstede's dimension are partly suitable for analysing television ads.

1.3 Description of cultures of the United Kingdom, Hong Kong and Mainland China

Hong Kong has a diverse culture involving a range of British and Chinese traditions. It has a variety of Chinese social origins, yet, its law and education systems are inherited from the UK. Due to their historical ties, Hong Kong and the United Kingdom also share many cultural similarities (Chan, Lowe & Petrovici, 2017). Below, the cultures of the United Kingdom, Hong Kong and Mainland China will be discussed in terms of Hofstede's dimensions.

1.3.1 Power Distance

Power distance relates to the extent to which inequality of power, distributed by institutions and organisations, is accepted by society. According to Snape et al. (2011), the United Kingdom is seen as less tolerant of inequalities: it has a score of 35 on Hofstede's *Power Distance Index* (PDI) (Yeh, 1988). Hong Kong has a high tolerance of inequalities regarding power and status with a PDI score of 68 (Yeh, 1988). The reason why Hong Kong has a high tolerance can be related to the colonial history between Britain and Hong Kong: "The higher power distance values for Hong Kong are the result of their colonial experience. The British did not practise equality values between themselves and the colonised population" (Yeh, 1988, pp. 153). The PDI score for Mainland China was not surveyed in Hofstede (1984, 2001) but is estimated based on a literature review. Hofstede concluded that Mainland China would score: "[…] somewhere in the middle, not far from Taiwan and Japan" (Hofstede, 1984, pp. 128). Taiwan's PDI score is 58 and Japan scores 54 (Ly, 2013), which means that Mainland China would score approximately 55 on the PDI.

1.3.2 Uncertainty avoidance

Uncertainty avoidance is the degree of tolerance a society feels in terms of uncertainty with regards to the future. According to Snape et al. (2011), Hong Kong and the United Kingdom score close to one another. The United Kingdom has a low score of 35 on *uncertainty avoidance* and Hong Kong a score

of 29 (Yeh, 1988), which means that both cultures are tolerant towards others who have different ideas and beliefs and feel less anxiety and safer with regards to the future. Mainland China scores highly on the index for *uncertainty avoidance* (Saee, 2011), although the actual score cannot be obtained since Hofstede did not include Mainland China in his study. Fernandez, Carlson, Stepina and Nicholson (2010) suggest that Mainland China's high score relates to its communistic history.

1.3.3 Individualism versus Collectivism

The *individualistic* versus *collectivistic* dimension can be interpreted as a continuum where *individualism* and *collectivism* are opposites. This dimension relates to the extent to which a society values the collective equally or more than the individual (Yeh, 1988). The United Kingdom has an individualistic culture, reflected in a score of 89 on the *individualism index* (IDV) (Yeh, 1988). This suggests that the culture of the United Kingdom is more oriented towards the individual and close relatives instead of the collective. Hong Kong has a score of 25, which means the country has a collectivist culture (Yeh, 1988; Snape et al., 2011). Mainland China has an even more collectivistic culture than Hong Kong (approximately 20 on the IDV index) (McLeay & Wesson, 2014). The Chinese are, according to Yau (1988), willing to sacrifice themselves for the greater benefit of the community. However, several scholars argue that the Chinese culture is moving away from certain collectivistic traits and is becoming more individualistic (Steele & Lynch, 2013). Yan (2010) suggests that the transformation of both the rise of the individual and the individualisation of the social structure has taken place in China. Therefore, China's low score on the IDV may differ from the actual culture the country has today.

1.3.4 Masculinity versus femininity

Masculinity versus *femininity* also form a continuum, whereby masculinity refers to what level a society values masculine traits (Hofstede, 1984). The United Kingdom and Hong Kong score relatively close on the *masculinity* index (United Kingdom: 66 and Hong Kong: 57) (Yeh, 1988), which implies that both cultures are oriented towards a more masculine culture. Traditional masculine traits, such as competitiveness and achievement are higher valued than feminine traits such as

nurturance and modesty (Hofstede, 1984). Mainland China also scores 66 on the index (Hamilton &

Webster, 2015), which implies China has a masculine culture. Given the similar scores for all three

countries, the *masculinity* versus *femininity* dimension will mostly be used for the secondary aim of

this study, yet, it will be included in answering the primary research question.

2 Methodology

This chapter focuses on the methods that were used to conduct this study. Firstly, the aim of the research along with the research design, which existed of two variations of a content analysis, will be explained. Secondly, the procedure and the collection of data will be justified. This chapter ends with a description of the cues and coding categories, which includes the operationalisation of Hofstede's dimensions.

2.1 Aim of the research

The main purpose of this research was to investigate whether there is a relationship between the colonial history of Hong Kong and Britain and if there are shared cultural characteristics visible in television ads of both countries. The secondary aim of this research was to test whether Hofstede's dimensions are suitable for analysing television advertisements.

2.2 Research design

The cross-cultural study was conducted by doing a content analysis, which is a widely used qualitative research technique (Hsieh & Shannon, 2005). There are three approaches within the content analysis model; these are the conventional, directed and summative analyses. For this thesis, two of the three approaches were used, namely the conventional and directed content analysis. The directed content analysis was mostly conducted in order to answer the primary research question, but was also used for the secondary research question. In addition, to answer the secondary research question, the conventional analysis was conducted. More information concerning the directed content analysis and the conventional content analysis will be explained in paragraph 2.2.1 and 2.2.2.

2.2.1 Directed content analysis

A directed content analysis is a form of deductive research (Potter & Levine-Donnerstein, 1999), which means existing theory or prior research are used as initial coding categories (Hsieh & Shannon, 2005). The theory on which the coding categories for this study were based was Hofstede's cultural

framework. However, not all of Hofstede's dimensions were used in the analysis of this thesis, given the timeframe of the study. Therefore, four of the six dimensions were used for the analysis:

- *Masculinity* versus *Femininity;*

- *Power Distance;*

- *Individualism* versus *Collectivism;*

- *Uncertainty Avoidance*.

Only these four dimensions were chosen because they are discussed the most in academic literature regarding cross cultural analyses between Western and Asian societies. In addition, these dimensions are found frequently in Hong Kong ads: "The cultural value most frequently found in the Hong Kong sample (ads) was individualism, followed by masculinity, femininity and high uncertainty avoidance, collectivism, low uncertainty avoidance, and high power distance" (Moon & Chan, 2006, pp. 56).

The directed content analysis was conducted to test if there were visible shared cultural values between Hong Kong and the United Kingdom, which is a result of their colonial relationship.

To make sure that any similarities found in the TV ads were related to (shared) cultural characteristics and not to a standardised advertising strategy, a third country ― Mainland China ― was included in the analysis. In addition, the directed content analysis was conducted to test whether Hofstede's dimensions are suitable for analysing television ads.

2.2.2 Conventional content analysis

A conventional analysis is a form of inductive research, whereby using existing theory and literature is avoided, as well as preconceived categories (Kondracki & Wellmann, 2002). Instead, categories flow from the data. The conventional content analysis was only conducted to test whether Hofstede's dimensions are relevant when analysing television ads. Since this type of analysis is a form of inductive research, it was used to answer the secondary research question, because the results of the conventional analysis can be compared to the directed analysis (deductive) which shows similarities and/or differences with regards to Hofstede's dimensions. TV ads from Hong Kong, the United Kingdom and Mainland China were included in the conventional analysis.

The procedure of the conventional analysis was different than that of the directed analysis. The coding process was the result of looking at the advertisements multiple times and each time focus on a different cue. The visual cue, focused on what stood out, how the people in the advertisement behaved and interacted with each other (specifically their body language and their facial expressions). For the textual cue, the focus was on the used language, such as words, expressions, tone of voice. In the musical cue, the focus was on the kind of emotion the music evoked and how that corresponded with the other two cues. The main findings of all the ads (and all the cues) were written down in a conclusion at the end of the conventional analysis.

Hsieh and Shannon (2005, pp. 1278) argue that: "[…] a qualitative content analysis is defined as a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns". Hence, the results of the directed content analysis and the conventional analysis were based on observations and interpretations. It is also of importance to note that the observations and interpretations were the result of an etic perspective on the analysed cultures.

2.3 Procedure

The conventional content analysis was conducted first. The three television ads for the United Kingdom, Mainland China and Hong Kong were analysed on the cues imagery, text and music. Based on the observations, different coding categories were made. The observations flowed from the data, so anything that stood out was an observation. The main focus was on the visible cultural aspects.

After finishing the conventional content analysis, the directed content analysis was conducted with the coding categories presented in paragraph 2.5 of this chapter. In the directed analysis, three tv ads from each country (i.e. Hong Kong, Mainland China and the UK) were analysed. After conducting the directed content analysis, the results of both analyses were compared.

2.4 Corpus

The main corpus was divided into two smaller corpora, one (larger) corpus for the directed content analysis, since it was conducted to both test the visible cultural aspects in the television ads and if

Hofstede's dimensions work for analysing TV ads. The corpus for the conventional content analysis was smaller, since it was only conducted in relation to the suitability of Hofstede's dimensions with regards to TV ads.

The corpus for the directed content analysis consisted of nine TV ads, three ads for Hong Kong, three ads for Mainland China and three for the United Kingdom. The corpus of the conventional analysis consisted of three TV ads, one ad for each Hong Kong, Mainland China and the United Kingdom.

The corpora for this research were small, yet, very controlled. The advertisements that were used for both the conventional and the directed content analysis were selected specifically. See 'Collection of data' for the specified criteria. Table 1 shows the factual information of the advertisements included in the corpus of this study. The results of both analyses will be discussed in the same order as that of table 1. The result section start on page 21.

Table 1: Factual overview of the corpus used in this study

Conventional content analysis	Country of release	Release date	Duration	Advertising Agency	Language spoken	(English) Subtitles
Ad 1: Prosperity	Hong Kong	11 January 2016	00:01:00	DDB Group	Mandarin Chinese	Yes
Ad 2: Lychee Tea	Mainland China	17 January 2017	00:00:30	Leo Burnett	Mandarin Chinese	Yes
Ad 3: Reindeer Ready	United Kingdom	17 November 2017	00:01:30	Leo Burnett	English	No

Directed Content analysis	Country of release	Release date	Duration	Advertising Agency	Language spoken	(English) Subtitles
Ad 1: McDonalds Hong Kong CNY	Hong Kong	27 January 2015	00:00:45	DDB Group	Mandarin Chinese	Yes
Ad 2: Prosperity Brand TVC	Hong Kong	16 January 2017	00:01:00	DDB Group	Mandarin Chinese	Yes
Ad 3: #LittleBigMoments	Hong Kong	14 February 2018	00:01:00	DDB Group	No spoken tekst	n/a
Ad 4: The Journey to Christmas	United Kingdom	22 November 2015	00:01:00	Leo Burnett	English	No
Ad 5: Somewhere Near You	United Kingdom	23 November 2013	00:01:00	Leo Burnett	English	No
Ad 6: Juliette the Doll	United Kingdom	27 November 2016	00:01:30	Leo Burnett	No spoken tekst	n/a
Ad 7: You are My CNY (1)	Mainland China	26 January 2015	00:00:30	TBWA	Mandarin Chinese	Yes
Ad 8: You are My CNY (2)	Mainland China	2 February 2016	00:01:00	TBWA	No spoken tekst	n/a
Ad 9: Can dragons really fly?	Mainland China	11 January 2017	00:01:00	DDB Group	Mandarin Chinese	Yes

McDonalds

The main corpus of this research consisted of McDonalds television advertisements for the United Kingdom, Mainland China and Hong Kong. McDonalds is a multinational with 36,525 restaurants in 118 countries (Statista, n.d.). The company's advertising strategy is "brand globally, advertise locally" (Sandler & Shani, 1991). Many other companies share this strategy, but McDonalds has a unique approach. Each country where McDonalds is established has a "freedom with a framework" (Baar, 2004, para. 15) when it comes to creating advertising campaigns: "The idea is that every ad in every

market shares elements such as the soundtrack, the font and the logo. But local agencies are encouraged to tailor the executions to fit their markets" (Baar, 2004, para. 15). This last distinctive feature of McDonalds' advertising strategy will contribute to the question whether Hong Kong and the United Kingdom share cultural values.

In addition, McDonalds also adapts their products to local cultures. For example, the Big Mac in Israel does not have any cheese on it, since combining meat and dairy product is not considered kosher. In India, the Big Mac burger is made of mutton meat, since Hindus (the largest religious group in India) do not eat beef (Vignali, 2001). These differences are religion-based, and therefore cultural. These differences in products also appear in the advertisements.

Another important part of McDonalds advertising practices is their appeal to children; especially in East Asia McDonalds would not have been as successful as they are if they had not targeted children in their advertising (Vignali, 2001). However, in the United Kingdom, targeting children in advertising practices is condemned, especially ads with regards to fast foods. Advertisements that target children is bound to strict regulations since it increases the prevalence of obesity amongst children (Adams, Hennessy-Priest, Ingimarsdóttir, Sheeshka, Østbye and White, 2009).

Television advertisements

Globally, television is a dominant medium which reaches the largest number of people per day and has the highest average number of hours used per day to watch recorded content. It is the most influential medium in terms of influencing product interest and decisions among people 18 and older (Cheong et al., 2017). In both Hong Kong and the United Kingdom, television is the most important medium with regards to advertising (Fong Yee, 2011; McDonald, 2017). This is the main reason why this research focused on analysing television advertisements. According to Martínez-Camino and Pérez-Saiz (2011), TV viewers have, when they turn on the television, certain expectations concerning the role of advertising, which is mainly to inform them about new products and their unique selling points (USPs).

TV commercials are most effective for low-involvement products (Soo Lim et al., 2015), i.e. products which are relatively inexpensive and form a low risk to buyers if they make a mistake by purchasing them (Principles of Marketing, 2015). In addition, TV ads, compared to other media used for advertising practices, employ the highest number of stimuli, for example by using words, pictures, body language, gestures, motion, sounds et cetera (Rutherford, 1994). These stimuli contain a great variety of cultural aspects which can differ per culture. For these reasons, this study focused on television advertisements.

Collection of data

The McDonalds television ads were retrieved from internet sources, specifically YouTube. The ads were comparable, they all had the same theme, which was (Chinese) New Year and despite the focus on Christmas in the UK advertisements, the ads all shared the same themes which are linked to (Chinese) New Year such as family, coming together and luck. Furthermore, the corpus consisted of ads that aired between 2010 and 2018. The ads for the United Kingdom were collected from the UK McDonalds channel, those for Hong Kong from the McDonalds Hong Kong channel, and the ads for Mainland China were selected from the McDonalds China channel.

Transcriptions

For both analyses, the ads were transcribed the same way. The visual cue were transcribed frame by frame, the spoken text as either a mono- or dialogue. When the music in the advertisement was an existing song or an adaptation of one, the title of the song and the lyrics were transcribed. When the music was unknown, a precise description of the kind of music (including instruments) was included in the transcriptions.

2.5 Cues

There are three main cues on which the analysis focused: visual aspects, textual aspects (both spoken and written text) and musical aspects. There are no comparable studies that demonstrate using these cues in a content analysis. However, Luyt (2011) argues that content analyses with regards to TV

advertisements often use more than one coding unit, for example the setting, primary narrator, the product, but also the gender, age and social class of the actors that appear in the ads. The selection of the cues (imagery, text and music) is based on the elaboration-likelihood model (ELM) (Petty, Cacioppo and Schumann, 1983) and the heuristic systematic model (Chaiken, 1980). These models demonstrate that viewers process information and base their attitudes towards a brand on the advertisement attractiveness (i.e. the visuals), music (in case of a TV ad) and textual characteristics. In addition, attitudes towards advertisements are influenced by acceptance and rejection cues, and these cues are based on cultural norms (Liang, Runyan and Fu, 2011).

2.5 Coding categories

Below in Table 2 are four of Hofstede's (1984) cultural dimensions, which were used in this research, operationalised based on Albers-Miller and Gelb's study (1996). This study connects the cultural dimensions of Hofstede to Pollay's (1983) business advertising appeals. According to Woodside and Martin (2008), advertising appeals reflect the values, needs and wants of a culture. Advertising shapes values and reinforces values, which results in the exclusion of other values (Rotzoll, Haefner & Hall, 1996). Each of the dimensions consisted of three coding categories which were used for the directed content analysis. An example is the advertising appeal *ornamental* which was a coding category for the *power distance* dimension. This advertising appeal emphasises the appearance of both people and products. Beautiful looking people or products are indirectly connected with *power distance* since there is no direct focus on unequal distribution of power. However, Albers-Miller and Gelb (1996) argue that in a country with a high PDI score, powerful people aim to look as powerful as possible, are considered to be right and good and are expected to have privileges. Therefore, looking more beautiful or styled than others or own embellished products is a way of appearing more powerful. In the directed content analysis, the (emphasised) appearance of people or products was linked to the *power distance* dimension. This process was the same for the other coding categories.

Table 2: Operationalisation of Hofstede's (1984) cultural dimensions

Power Distance	
Ornamental	Beautiful, decorative, adorned, detailed, styled.
Dear	Expensive, rich, valuable, high regarded, extravagant, priceless.
Status	Envy, social status or competitiveness, conceit, boasting, prestige, power, dominance, exhibitionism, pride in ownership, wealth (including the sudden wealth of prizes), trend-setting, to seek compliments.

Uncertainty Avoidance	
Safety	Carefulness, guarantees, caution, stability, security.
Tamed	Compliant, faithful, reliable, responsible, domesticated, docile, civilized.
Durable	Long-lasting, permanent, stable, strong, powerful, tough, enduring.

Individualism	
Independence	Self-sufficiency, self-reliance, original, unconventional, singular, to do your own thing.
Distinctive	Rare, unique, scarce, exclusive, tasteful.
Self-respect	Confident, secure, possessing dignity, self-worth, self-esteem, peace of mind.

Collectivism	
Family	Family, being at home, having a home, companionship of siblings, kinship, nurturance within the family, privacy.
Community	Relating to community, group unity, patriotism, society, national identity.
Affiliation	To be accepted, liked by peers, colleagues and community at large, to be social, to gather with, unite, companionship, to conform to social customs, cooperation, to bond in friendship.

Masculinity	
Effective	Tasty (food), comfortable (clothes), pragmatic, functional.
Convenient	Handy, quick, time-saving, accessible.
Productivity	Accomplishment, ambition, success, careers, being skilled, references to achievement, self-development, proficient.

Femininity	
Natural	References to the elements, vegetables, minerals, farming, organic, nutritious, purity of products.
Frail	Delicate, frail, dainty, sensitive, tender, susceptible, vulnerable, soft, genteel.
Modest	Naïve, innocent, reserved, shy, timid, coy, virtuous, pure, demure.

3 Results

This chapter contains an overview of the results from the conventional and directed content analysis. Firstly, the results of the conventional analysis are presented which consists of three ads, from Hong Kong, the United Kingdom and Mainland China. The results of the directed content analysis will be discussed after the conventional analysis, which consists of nine ads, three each from Hong Kong, Mainland China and the United Kingdom. The detailed transcriptions of the conventional content analysis can be found in appendix 1 and the transcriptions for the directed content analysis in appendix 2.

3.1 Conventional analysis

3.1.1 Hong Kong

3.1.1.1 TV advertisement 1: Prosperity

Imagery

This advertisement shows one particular family. The eldest of the family, which in this ad is a woman on a couch, is treated with much respect. Three children, who are probably her grandchildren, wish her (one by one) good fortune and prosperity for Chinese New Year. The grandmother gives each of the children a red envelope. These packages are called "hongbao"; it is a Chinese custom to place money in a hongbao and give them to children during Chinese New Year (Yuen & Chu, 2011). The parents of the children stand around them, facing the head of the family and encourage their children silently. They seem like an ordinary Chinese family who come together to celebrate Chinese New Year. Furthermore, there is a goldfish in a bowl in the living room, the third boy also speaks about the goldfish to his grandmother. According to Sung (2014) the goldfish has a symbolic meaning in the Chinese culture, especially in relation to Chinese New Year. The goldfish is a symbol that represents wealth. The Chinese pinyin representations for goldfish are 'jīn yú', which sounds identical to the characters of the words that mean abundance of gold.

Text

This ad is targeted towards both the Chinese and English speaking population in Hong Kong. The family in the advertisement speak Chinese to each other. In addition, the ad has English subtitles. Furthermore, the family speaks in a certain way with each other, so- called 'luck talk'. This is an important part of the rituals with regards to Chinese New Year. Future good luck and paying reverence to the spirits and gods are a primary concern of the Chinese during Chinese New Year (Fong, 2000). There are four categories of luck talk, viz. (1) in greetings and wishes, (2) having a positive conversation, (3) Chinese words for food and (4) prosperity food rhymes (Fong, 2000). The first two categories clearly occur in the advertisement, namely in the conversations between the grandmother and her grandchildren. However, it is questionable whether the third and fourth category occur in this ad, since it does not become clear from the subtitles. This is notable since McDonalds is a restaurant chain and therefore associated with food.

In addition, it stands out that the children who speak with their grandmother all try to surpass each other. For example, the first boy only wishes his grandmother a happy new year and that all her wishes may come true. The second boy, however, wishes his grandmother, next to a happy new year, good health, great vitality, lots of laughter, good fortune and endless abundance. According to King, McInerney and Watkins (2012), competitiveness is deeply ingrained among children in Hong Kong in both school and society in general.

Music

According to Alpert, Alpert and Maltz (2005) music in advertisements evoke moods, feelings behaviours and emotions. The soundtrack of the advertisement is happy, dynamic and contains traditional Chinese instruments; these features contribute to a feeling that is associated with the Chinese New Year, but also with spending time with family. In addition, the music in the TV ad has a lively and varied rhythm and a fast tempo, which is often related to terms such as happy, merry, graceful and playful (Alpert et al., 2005).

3.1.2 Mainland China

<u>3.1.1.2 TV advertisement 1: Lychee Tea</u>

Imagery

This advertisement is about an imperial knight who travelled far to collect a single lychee. On his way back to the Imperial Palace, the knight has to overcome several obstacles. All of his horses die during the journey, one drowns, one gets eaten by wolves and another dies of exhaustion. Yet, in the end, the knight managed to bring the lychee back to the Empress. When she wants to take a bite, she accidentally drops the lychee.

First of all, it is notable that this advertisement is animated. According to Fang, Lin and Lin (2017), Chinese animation has been influenced deeply by the Japanese and American animation industries, such as Walt Disney. Therefore, this television advertisement could be a result of a standardised campaign, since McDonalds, an American company, uses an animation style which is both used in the US and Mainland China. However, this ad is based on historical costume dramas, such as "The Empress of China", which are very popular in Mainland China (Doland, 2017). Chinese history is an important part of the nation's culture, and the Chinese people are proud of their history. Interestingly, all the horses in the ad die during the journey of the imperial servant to the Empress, which implies that both man and horse stop at nothing to bring the lychee to the Empress. Presumably, the underlying message of this ad is that people are no longer required to make a great effort to obtain delicacies, but they are at McDonalds instead (Doland, 2017). Obedience to authority (formerly imperial) is according to Dunford and Liu (2014), a cultural tradition of Mainland China, including respect for the elderly. These are a result of Confucianism: "[…] only when children are obedient to parents, wives to husbands, women to men generally, servants to masters, all citizens to the emperor and the emperor himself to the mandate of heaven, could there be a peaceful and proper society" (Cosbey, 2001, p. 32).

Text

Interestingly, this ad has English subtitles accompanying the Chinese which is being spoken. It is unclear whether the advertisement aired in Mainland China with the subtitles, or if the subtitles were

added for the international YouTube audience. The subtitles were used for analysing this ad. This TV ad does not contain much spoken text. According to Doland (2017), the Chinese which is spoken in this ad contains modern speech, or even slang, which is spoken by the younger generations. This is not reflected in the subtitles. Yet, the combination of the traditional imagery and the spoken text makes this advertisement interesting.

Music

The music in this advertisement contains many traditional Chinese instruments, such as the harp. The music has a very upbeat, fast tempo which corresponds with the story and imagery.

3.1.3 United Kingdom

3.1.1.3 TV advertisement 1: Reindeer Ready

Imagery

This ad focuses mainly on a girl that goes Christmas shopping with her dad, eats at McDonalds and saves a carrot stick for the reindeer of Father Christmas. Further along in the ad the girl's brother mentions that there are more than one reindeer; the family then goes to McDonalds for more carrot sticks. In addition, the carrot sticks are the main product of McDonalds seen in this advertisement. A reason for this could be the regulations of advertising junk food on television towards children (Romero-Fernández, Royo-Bordonada & Rodríguez-Artalejo, 2013). Another reason could be the food trend with regards to healthy eating in the UK. The majority of society is aware of the relationship between junk food and the rising numbers of both child and adult obesity (Kilcast & Angus, 2011). This ad shows that McDonalds also sells food that contributes to a healthy lifestyle.

Text

It is notable that this ad does not contain subtitles. In addition, the sentence "it's for the reindeer" is repeated many times. According to the stimulus-reaction theory as explained by Schmidt and Eisend (2015), this means that viewers establish associations with the advertised product or brand that they

link to new information, objects and experiences. Therefore, it suggests that McDonalds tries to connect reindeer, which are an important part of the Holiday season, to the brand.

Music

The music in this ad is classical piano music that contributes to the storytelling aspect. The music is slow when the girl is sad, for example, when the girl hears that Father Christmas has more than one reindeer and she realises she has only one carrot stick. The music is faster when the girl (and the rest of the family) is happy, for example when the family drives away from the McDonalds restaurant, the music is flowy and harmonious, evoking a happy feeling. McErlean (2018) argues that classical music contributes to the narration of the story.

3.1.4 Main conclusions conventional content analysis

It is notable that almost all the advertisements contain children or are focussed on children. When looked at the representation of men versus women it is striking that all the children in the Hong Kong advertisement are boys, which may be related to the country's more masculine culture (Chan & McNeal, 2004). The Chinese ad focuses on a (male) knight and has a male voice as voice-over, which could be a result of the country's masculine culture. The advertisement from the UK is different when compared with the other two, since the main focus is on a little girl. Therefore, the British culture could be more oriented towards femininity. The masculine orientation of Hong Kong and Mainland China correspond with Hofstede's dimension, however, the ad from the United Kingdom differs greatly since the nation scores relatively high on the *masculinity* index. The representations of males versus females in an advertisement does not necessarily imply that the culture is masculine or feminine, it is simply a way of analysing observations.

Moreover, Masson, Bubendorff and Fraïssé (2017) argue that sharing food is culturally codified, since it is related to the "systems of rules and rituals surrounding the act of eating together, prescribing eating partners, define portions and regulate social interactions" (Masson et al., 2017, pp. 108). Interestingly, in the UK advertisement, the girl wants to share her food with the reindeer of Father Christmas, as a treat for Christmas Eve. However, since the United Kingdom scores high on the

individualistic dimension, sharing food with other people or animals than close relatives is not expected. An explanation could be that sharing food is an important part of religious celebrations, such as Christmas (Fieldhouse, 2017). Many religious celebrations and customs that come with them are nowadays also celebrated by people who do not even share a belief in Christianity (Block de Behar, Mildonian, Djian, Kadir, Knauth, Romero Lopez and Seligmann Silva, 2009). In both the Hong Kong and the Chinese advertisement the sharing of food is not emphasised, which makes it hard to make any assumptions with regards to the level of *individualism* or *collectivism* in these countries.

Furthermore, it becomes clear in the ads from Mainland China and Hong Kong that obedience and hierarchy are important characteristics of the culture. For example, the grandchildren in the Hong Kong ad show a large amount of respect for their grandmother and in the Chinese ad the knight obeys his Empress. In both ads the subordinates (the grandchildren and the knight) obey the person that has a higher rank in the hierarchy (the grandmother and Empress). This can partly be related to Hofstede's *power distance* dimension. However, the *power distance* dimension, which emphasises features such as hierarchy and obedience, is more focussed on business relationships than on the relationship between family members. The former is more emphasised in the Chinese ad; however, the latter is used in the Hong Kong advertisement. In the Chinese culture, filial piety, which is based on Confucianism, is an important aspect of the relationship between parents and their children. Filial piety means in general that children have to obey their parents and show respect at all times (Laidlaw, Wang, Coelho and Power, 2009) and is, next to the *power distance* dimension also related to the *long and short term orientation* dimension: "China and other East Asian countries tended to score high on the dimension, suggesting a long-term orientation" (Minkov & Hofstede, 2012, pp. 4). Long term orientated (LTO) cultures respect tradition and focus on fulfilling social obligations and the preservation of face (Venaik, Zhu & Brewer, 2013), filial piety connects with all of these features. However, Hofstede chose not to include filial piety in his LTO dimension (Hofstede & Minkov, 2010) and therefore, filial piety is seen as a part of the *power distance* dimension for this thesis.

In conclusion, Hofstede's *power distance* dimension seems to cover aspects with regards to (in)equality of power in a culture (such as obedience and hierarchy) on a general basis. However, apparently the familial relationships are more complicated in Asian cultures (Dunford & Lui, 2014)

than being governed only by hierarchy and obedience. Since Confucian thinking has had a large amount of influence on Asian cultures, which Hofstede did not include in his framework, the *power distance* dimension does not cover every aspect of the culture that are of influence on social interactions.

Both the usage of symbols and history are included in Hofstede's *long versus short term orientation* dimensions, especially the respect to tradition (history and symbolism) in both ads. In the Hong Kong ad there is a certain amount of symbolism, for example the hongbao, luck talk and the goldfish. In addition, history is incorporated in the Chinese TV ad. In addition, in the Chinese advertisement the social obligations are also visible, since the imperial knight is obligated to bring a lychee back to the Empress, since she probably requested one.

In both the ads from Hong Kong and the United Kingdom, the main focus is on family. Interestingly, the Chinese ad does not focus on family at all, the representation of family would have been expected, since the culture is collectivistic.

None of the advertisements show (visible) aspects of the *uncertainty avoidance*. Thus, as a result of this analysis, the main coding categories that flow from the conventional analysis would focus on *masculinity* and *femininity*, symbolism, history and tradition (LTO), *individualism* versus *collectivism* and *power distance*.

3.2 Directed content analysis

3.2.1 Hong Kong

3.2.1.1 TV advertisement 1: McDonalds Hong Kong CNY

Imagery

This advertisement focuses on different children and their parents. All of the children make something different for their parents to celebrate Chinese New Year. The relationship and interaction between children and their parents is the main focus in this advertisement. Therefore, the emphasis lies on *family*, a coding category of the *collectivistic* dimension. In addition, the way the children make a present for their parents (they put much effort into it) and give it to them, shows clearly they want to bond with their parents, spend time with them and make them happy with their present. *Affiliation* is part of the *collectivistic* dimension. However, the remaining coding category of the *collectivistic* dimension, *community*, does not apply to this advertisement, simply because there are no references to society as a whole.

The children all make something for their parents. In terms of what they make, it is notable that almost all of the children create something with food: for example, there is a boy who draws faces on tangerines and a girl who is decorating a dumpling. This element of the ad is part of the *femininity* dimension, since there are references to nature and the purity of products. Moreover, the children in this ad come across as pure and innocent, as they are trying their best to make something for their parents and wish for nothing in return. This refers to the coding category *modest*, which is also a part of the *femininity* dimension. Furthermore, the advertisement is delicate, tender, vulnerable and sensitive, which are also part of the *femininity* dimension. This becomes clear in the way the children interact with their parents and the other way around. The girl with the scarf, for example, hugs her pregnant mother in a very soft and gentle way, making sure she does not hurt her mother or the baby.

The relation between the children and their parents seems stable and long-lasting. Therefore, the coding category *durable*, which is part of the dimension *uncertainty avoidance* becomes clear in this ad.

The children in this ad put in an effort to make their presents as beautiful as possible, this is emphasised in the advertisement. Therefore, the coding category *ornamental*, a feature of the *power distance* dimension, is visible in this ad.

Text

There is little spoken text in this ad. However, the text that is spoken by the narrator relates the most to the *collectivistic* dimension. However, in contrast to the visual images, the text not only applies to *family* but also to *community*. This becomes clear specifically in the part where the narrator says: "McDonalds welcomes the New Year, together with you". For individuals, the meaning of 'you' in the lyrics is related to a small group of loved ones. For McDonald's the meaning of 'you' relates to society.

Music

The classical piano music does not relate to a specific dimension. However, the lyrics do. The text: "I am loving you, our moments together", relate to the *collectivistic* dimension, specifically the coding category *family*. Since, loving somebody is personal and intimate and is often felt for a small selection of people. It is not a feeling that can be experienced towards a community or society. The lyrics: "our moments together" relates to cherished moments with a loved one. In addition, the text: "Just me and you" emphasises the family aspect of the lyrics.

General findings

In summary, the dimensions that stood out the most in this ad were *femininity*, *collectivism* and to a lesser extent *uncertainty avoidance* and *power distance*. The coding categories that are a part of the *masculinity* and *individualistic* dimensions were not visible in the advertisement at all. Presumably, this is because these dimensions are not relevant to the story and because these dimensions are in contrast to the values with regards to Chinese New Year.

3.2.1.2 TV advertisement 2: Prosperity Brand TVC

Imagery

This advertisement is about a community coming together to celebrate the New Year. The main focus is on a Chinese lion parade, many dancers, men who play drums and children running and playing around. At a certain point in the ad, the dragon stops in front of a little girl who holds a small bucket of McDonald's chips. The girl hesitates but gives the man in the lion suit a chip. The parade continues after he takes a bite. The shared joy of a group of people that unite to celebrate Chinese New Year stand out in this ad, which relates to the strong *community* orientation (coding category of the *collectivistic* dimension) collectivistic cultures have. In addition, there is a focus on *affiliation*, since the children in this ad come together and play together. They want to be liked by others and want to create new friendships. Everyone gathers around the lion, socialises and seeks companionship. However, the third coding category of the *collectivistic* dimension, *family*, does not apply to this ad. Throughout the advertisement, the viewer does not see any references to family.

Furthermore, tradition, symbols and rituals are an important part of this advertisement. The Lion Dance is the biggest symbol. This dance is only performed during Chinese New Year. In Chinese culture, the lion represents power, wisdom, good fortune and longevity. The Lion Dance activates positive energy and expels negative energy and forces. In Imperial China the Lion Dance was used to bless soldiers and to ward off evil (Yap, 2016). Another symbolic feature in this ad is the Maneki-Neko, the cat with the moving arm, which is a symbol for luck (HRI, 2015). Next to the lion and the cats, there are many red and golden accessories and decorations. Therefore, *ornamental*, a coding category of *power distance* dimension is visible in this ad. In addition, these symbolic decorations could be seen as valuable and priceless, but not as rich and expensive. The second coding category of the *power distance* dimension, *dear*, is therefore partly visible in this ad.

There is a slight focus on tasty food, namely the McDonald's chips. Tasty looking food is part of the coding category effective which is a quality of the *masculinity* dimension. Naturally, this is also the product that McDonalds aims to sell, yet, there is also some symbolism with regards to the product. McDonalds connects the tasty looking food to the happiness of the crowd. When the girl has

given the man behind the lion mask a chip and he takes a bite, he starts to smile and the festivities continue. Thus, the chips are related to the happiness of the community. Moreover, the little girl that holds the chips looks innocent and shy when she is in the centre of attention, qualities that are a part of the feminine dimension. Thus, McDonalds tries to seek a balance between masculinity and femininity in this ad.

Text

The spoken text in this ad mainly focuses on McDonalds products, specifically the burgers. This relates to the *masculinity* dimension. For example, the children are talking about the lion that ate the chips. Then they ask themselves if lions eat burgers as well. Then they all say together: "Of course they eat burgers! They love burgers! Happy New Year". Since the children all sit on a bench, talking with each other the *collectivistic* dimension can also be related to the spoken text indirectly, specifically the coding category *community*. This is because the children do not know each other well, they just met.

Music

The music does not relate to a specific dimension. However, the drums evoke a powerful, strong and dominant feeling, this relates vaguely to the *power distance* dimension, specifically the coding category *status*. The whistling evokes the opposite feeling than the drums. The whistling sounds sweet, friendly and happy. The whistling has a flowing rhythm, which evokes according to Tan, Pfordresher and Harré (2010) happy, graceful and dreamy feeling.

General findings

In conclusion, the dimensions that appear most in this ad are *collectivism* and *power distance*. The *masculinity* and *femininity* dimension are partly visible. The dimensions *individualism* and *uncertainty avoidance* were not emphasised in this ad probably because these dimensions are not relevant to the story and because these dimensions are in conflict with the values concerning Chinese New Year.

3.2.1.3 TV advertisement 3: #LittleBigMoments

Imagery

This ad is about a great variety of different people, both young and old, happy or sad. Interestingly, McDonalds is seen in every stage of the lives of these individuals, yet, they are seen in groups. For example, a little girl with her mother, a group of teenage girls, a young couple, or a middle-aged couple. Thus, the main focus of this ad are the everyday lives of the people in Hong Kong and how McDonalds is a part of their lives. Both the lives of families and the community are clearly visible. The *family* aspect is visible due to people who interact with others, such as a man who draws a face on the belly of a pregnant woman. In addition, the *community* aspect becomes clear since a variety of different people are shown. Both *family* and *community* are coding categories of the *collectivistic* dimension. In this ad, the interaction between different people is a key feature. Some interactions are happy, others are sad. Hence, being social, to gather and to bond represent the third category of the *collectivistic* dimension, *affiliation*.

Another important feature in this ad is the way McDonalds is present in each part of the lives of the people. McDonalds is there when people are young and when people are old. It represents a very durable relationship, which is a coding category of the *uncertainty avoidance* dimension. The people in the ad are not compliant or faithful, neither are they careful of cautious. Therefore, the other two coding categories, *tamed* and *safety*, are not emphasised in this ad.

Apart from the number of people, the viewer also sees a variety of McDonalds products, such as burgers, chips and ice cream. The food is also an important factor in this ad. The people are enjoying the tasty food of McDonalds. The products that are shown are naturally the products that McDonalds aims to sell, however the underlying symbolism of the products are that McDonalds is for everyone. All kinds of people eat at McDonalds and that makes the restaurant chain accessible which is part of the coding categories *effective* and *convenient* which are part of the *masculinity* dimension.

The way the people in this ad interact with each other is gentle and soft. In addition, the children that appear in the ad look vulnerable. These are coding categories of the *femininity* dimension.

Text

There is no dialogue or other spoken text in this ad. This results in a more intense focus on the imagery and the music and the combination of the both.

Music

The music in this ad is very personal and intimate, which relates to the coding category *affiliation*. Especially the lyrics emphasise the desire to unite, and to bond with loved ones, friends or other people. For example the lyrics: "How wonderful life is while you're in the world" emphasises the love between family members, but at the same time, yet, to a lesser extent, the love of ones fellow man which is much more related to community. The text: "My gift is my song and this one's for you" is personal and relates only to the coding category *family*. All three coding categories of the *collectivistic* dimension are found in the music of this advertisement.

General findings

In summary, this ad focuses mostly on the *collectivistic* dimension. To a lesser extent there are features visible of both the *uncertainty avoidance*, *masculinity* and *femininity* dimension. There is no imagery in the ad related to the *power distance* and *individualistic* dimension. Presumably, because these dimensions are not relevant to the story.

3.2.2 United Kingdom

3.2.2.1 TV advertisement 1: The Journey to Christmas

Imagery

This ad focuses on one specific British family. The family consists of five people, a mother and father, two girls and one boy who is the youngest. They go on a trip together and in the car they start singing a Christmas song. Everyone sings, excepts the father, who is driving. When they sing they look at each other and smile; it looks like they bond over singing a song. At one point in the advertisement the father turns down the volume of the song, and the children all start complaining. However, when they

see the McDonald's sign, they understand why their father turned down the volume and are enthusiastic and happy. Therefore, *family* and *affiliation* are the key coding categories of this advertisement. Yet, there is no clear reference to *community* in this advertisement, the family has the main focus.

Moreover, the relationship between the family members looks long-lasting and stable. This is part of the coding category *durable*, of the *uncertainty avoidance* dimension. The second coding category of this dimension, *tamed*, is to a lesser extent visible in the ad. The children are compliant, they do what their parents say. For example, they get up when their parents wake them.

The family looks like an average family. They do not look very stylish and the car they drive in does not appear to be very expensive or luxurious. Therefore, the coding categories *ornamental* and *dear* do not apply in this ad. In addition, the family does not appear to be looking for status. Nor seem they to be dominant or looking for compliments. Thus, in this ad there are no references to the *power distance* dimension.

The family looks accessible and approachable. They do not show any interest in quick and time-saving solutions to their journey, yet, going to McDonalds indicates a convenient way to obtain food. The family enjoys the moment of getting the food and do not focus in any way on time-saving or a quick meal. Therefore, the coding category *convenient* is partly emphasised.

The family does not seem frail or delicate. However, the way they interact with each other is soft and gentle. Therefore, the coding category *frail* of the *femininity* dimension is partly visible.

As mentioned earlier, the family seems ordinary. Therefore, the coding category *distinctive* of the *individualistic* dimension is not noticeable. They do their own thing as a family and each individual is singing (except the father) and therefore the coding category *independence* is partially noticeable in this ad. It is not emphasised that the family is very confident, but they seem confident enough to sing out loud in front of McDonald's employee. So, the coding category *self-respect* is also partly visible in this ad.

Spoken text

The spoken text in this dimension relates the most to the coding category *family* of the *collectivistic* dimension simply because the interactions in this advertisement are typical of that of a family. It is intimate, for example the way the mother wakes her daughter with the text: "You'd better get up", in a sweet, loving way. Furthermore, the father gives his son a warning when he is inspecting the Christmas presents. The father says: "Hey you!" in a strict, yet, loving way, as if he secretly finds it funny but does not want to show it to his son. Moreover, when the father turns down the music while on the road, the oldest daughter says: "Why do you have to be so mean?" but her voice does not sounds really angry or sad. It sounds as if she does not mean it in a bad way. Yet, the Christmas song that they sing in the car does not relate to a specific cultural dimension.

Music

The lyrics do not relate to a specific dimension. However, the rhythm of the song is fast and the harmony is consonant which indicates a happy emotion (Tan et al., 2010).

General findings

In summary, this ad focuses mostly on the *collectivistic* dimension and to a lesser extent to *uncertainty avoidance* and *individualism*. The dimensions of *masculinity* and *femininity* are partially noticeable in this ad and the *power distance* dimension is not visible all. The reason for this is probably because these dimensions are not related to the general values concerning Christmas and New Year.

3.2.2.2 TV advertisement 2: Somewhere Near You

Imagery

This advertisement focuses on a large number of different people: children, senior citizens, men and women, some groups (friends or families) but also individuals. They all sit in a McDonalds restaurant and the viewer sees them through a window (that is, the viewer stands outside of the restaurant and looks through the window).This advertisement focuses primarily on community, since a great variety of different people with different backgrounds and different looks are passed in review. Both the

relationships among the groups and the relationship of all of the people as individuals in a community are notable in this ad. Some of the people are sitting by themselves but still enjoy being among other people, and the people in groups all communicate with each other. There is a strong focus on socialising and coming together to enjoy Christmas. Furthermore, the McDonald's staff are also interacting with different people. The text that appears at the end of the advertisement, "There's a McDonalds for everyone at Christmas", emphasises the focus on community. Therefore, all three coding categories of the *collectivistic* dimension, *family*, *community* and *affiliation* are emphasised in this advertisement.

Neither the people nor the McDonalds restaurant look overly styled or decorated. In addition, neither the items the people hold, the clothes they wear nor the restaurant appear to be very expensive and extravagant. By not focussing on appearances, McDonalds emphasises its approachability and the concept of including everyone, which is an important part of the holidays, especially Christmas. Moreover, neither of the people seem better than others or are clearly looking for status. None of the *power distance* coding categories appear in this ad. Yet, the people all look unique and, more importantly, they are focussed on the activities that they are doing at the moment. A group of girls are making selfies, a woman is looking out of the window with a (probably hot) beverage, and a man is wrapping Christmas gifts. Thus, there is a good representation of the *individualistic* dimension. However, there is no emphasis on *self-respect*, the third coding category.

The people enjoy themselves and do not seem to be thinking about safety or being responsible. Therefore, the *uncertainty avoidance* dimension does not appear in this ad.

The McDonalds restaurant looks accessible, since a great variety of people are sitting in it, but none of the guests nor the staff strive for a specific achievement or accomplishment. The food is visible throughout the entire advertisement. However, people are not focussing on eating it; they are focussed on interacting with each other. In addition, the people all wear comfortable clothes. Only the coding category *effective* of the *masculinity* dimension is partly noticeable in the ad.

Spoken text

The spoken text is a poem, it corresponds with the images and specifically emphasises the *collectivistic* and *individualistic* dimension, since it is about a great variety of (different) people going to McDonalds, who come there to do their own thing in combination with the message that everybody is welcome. For example, the narrator says: "[…] some go and get wrapped up in fiddly stick wrapping", while the visual shows a man with tape all over his hands who looks a bit concerned. Another example are the "bleary-eyed" who go to McDonalds after the "snug office party". The corresponding visuals show four women, having a good time and laughing about something on one of the women's phone. Moreover, when the narrator says: "After scouring the shops…", the corresponding image is of a mother and daughter sitting at a table, with a shopping bag in the middle of the table.

Music

The music does not emphasise a specific cultural dimension. However, the rhythm of the music is quite slow, which relates to sadness, dreaminess and sentimentality (Tan et al., 2010). This could refer to all of the people that appear in the advertisement being in their own 'world' during Christmas and that, for example, it is okay to loathe Christmas as well. The sad aspect of the music disappears in combination with the poem, that contains humour.

General findings

In conclusion, this advertisement emphasises both the *collectivistic* and *individualistic* dimension. These are direct opposites in Hofstede's dimensions. The remaining dimensions, except for the *masculinity* dimension, can hardly be seen in this advertisement, since these dimensions are the most distant from the Christmas values, which is all about family, love and being kind to one another.

3.2.2.3 TV advertisement 3: Juliette the Doll

Imagery

This advertisement is about a doll, named Juliette, who wants to be part of a family. At the beginning of the ad she waits in the store for people to buy her, but when the days pass and no one comes, she takes matters in her own hands and goes to the McDonalds restaurant across the street. When she arrives, all she sees are groups of people that belong together. These groups exist of actual families, but she also sees lovers and a group of friends. When she sees another (male) doll in a shopping bag winking at her, she hesitates for a moment, but then smiles broadly. She has found her family, and when the owners of the male doll walk away from the McDonalds restaurant, Juliette is in the bag next to the other doll. She waves the owner of the store across the street goodbye.

The coding categories *family* and *affiliation* of the *collectivistic* dimension are emphasised in this advertisement. The remaining coding category, *community*, is emphasised to a lesser extent, since there are large groups of people sitting in the restaurant, however, Juliette is only looking for one family.

The doll looks vulnerable and sensitive, specifically when she sees all the people sitting in the restaurant, she suddenly becomes a shy and perhaps overwhelmed. This becomes clear when she tries to hide a little behind a table-leg, and looks to all the people in front of her. Therefore, the coding categories *frail* and *modest* can be applied to this ad.

Neither the doll or the people look styled or beautiful (there is no emphasis on this), nor do they seem to be focussed on expensive extravagant products. The doll envies the families of the humans, yet, does not compete with them. Thus, she partly looks for *status*, which is one of the three coding categories of the *power distance* dimension.

The doll does her own thing, by waiting at the store first and then going to the restaurant. She is self-sufficient and creates her own happiness. This matches with the coding category *independence* of the *individualistic* dimension. In addition she is *distinctive*, since she is a doll and not a human, she is one of a kind. Therefore, the *individualistic* dimension is partly visible to this advertisement.

Juliette wants a family, and she ends up achieving her goal. This accomplishment is part of the *masculinity* dimension. However, the other two coding categories are not emphasised in this ad.

The doll is looking for a family. The relationship between family members symbolises both a stable and a long-lasting relationship. When she looks around in the restaurant, she sees people that appear to know each other very well. Therefore, the coding categories *durable* and *safety* of the *uncertainty avoidance* dimension are visible in this ad.

Spoken text

The only spoken text in this ad, is said by the owner of the store. He says, when unboxing Juliette: "Maybe this year…". This does not emphasise a specific dimension.

Music

The music does not emphasise a specific cultural dimension. However, the rhythm of the music is quite sweet and a bit slow in the beginning, which relates to sadness, dreaminess and sentimentality (Tan et al., 2010). Towards the end of the ad, the music is happy, the rhythm faster which is related to a more happy emotion (Tan et al., 2010). There are no lyrics.

General findings

In conclusion, this ad mainly focuses on the *collectivistic* dimension and to a lesser extent on *femininity*, *uncertainty avoidance*, *masculinity* and *individualism*. Specifically, the last three dimensions are the most distant from the Christmas values, which is all about family and to be with loved ones.

3.2.3 Mainland China

3.2.3.1 TV advertisement 1: You are My CNY (1)

Imagery

This advertisement is about different families, who all come together and, more importantly, want to be together for New Year. For example, a man who travels far to see his mother and woman who is holding her new-born baby. The most important aspect of this ad is family. This becomes clear, for example, in the man who is travelling to see his mother and a man with his daughter on bike. Especially the relationships between parents and their children are emphasised in this ad. Both *family* and *affiliation* are coding categories of the *collectivistic* dimension, and are clearly visible in this advertisement. The third coding category, *community*, is not directly emphasised in this ad. However, in the last scene, the couple are holding each other's hand above a McDonald's tray with some leftover chips on it. This indicates that everyone can go to McDonalds with their loved one and experience the same feeling. McDonalds also tries to bond with the viewer, the way the families in the advertisement do. In addition, the viewer sees a variety of different people, which also contributes to the idea of a shared feeling.

The relationship between the parents and their children symbolises a very durable, secure and powerful relationship, which lasts a life-time. Therefore, the coding category *durable* of the *uncertainty avoidance* dimension is clearly visible in this ad.

All of the people do both things together and alone. For example, the man that travels to his mother does his own thing; he does not talk with people in the car and he is self-sufficient in travelling. Therefore, the coding category *independence* is visible in this ad. In addition, each family is different. They have different ways of greeting each other and interacting, this makes them *distinctive*, which is the second coding category. However, the third coding category, *self-respect*, is not emphasised in this ad, since the people do not seem to be very confident.

Both the *masculinity* and *femininity* dimension are partly accented in this ad. The *femininity* dimension is emphasised by the coding category *frail*. The people in the ad interact with each other in a very loving way. For example, the mother who hugs her son when he comes home and the father

who puts the hand of his daughter in his jacket because of the cold. With regards to the *masculinity* dimension, specifically the man who had to travel far achieves his goal. Another reason could be that because he is a man he achieves more, or should achieve more, than the women that appear in the ad. The *power distance* dimension is not emphasised at all, as there is no focus on style, extravagance or status.

Text

The text of this ad emphasises the *collectivistic* dimension, specifically the coding categories *affiliation* and *family*. The phrases at the end of the advertisement, "The one I can't do without… is you. Only you can make my new year special. You… are my Chinese New Year", reinforce these two qualities of the *collectivistic* dimension. Moreover, the narrator speaks of a variety of different things he can live without for Chinese New Year, for example a train ticket, good weather, receiving a hongbao, or making it back in time for the new year celebrations. This only reinforces the coding category *family* and is the opposite of the coding category *status* of the *power distance* dimension, since the people in the ad do not care about materialistic objects such as a train ticket, wealth (hongbao) or social status (being present for the new year celebrations). The only thing that matters is being with loved ones during Chinese New Year.

Music

The music, played by a guitar, plays in a harmonious flowing rhythm, that contributes to a happy feeling (Tan et al., 2010). In combination with the spoken text, the happy feeling connects with wanting to be with family for Chinese New Year. In addition, the lyrics at the end of the advertisement are: "You can always, always be with me". This emphasises the collectivistic dimension, specifically the coding category *family*. Therefore, the music contributes to the *collectivistic* dimension.

General findings

In summary, the dimensions that are emphasised in this ad are *collectivism* and *uncertainty avoidance*. The *masculinity* and *femininity* dimension are partly visible in this ad. However, the *power distance*

and *individualistic* dimension are not emphasised at all. This is presumably because the qualities of these dimension do not match with the values of Chinese New Year and the key message of this advertisement.

3.2.3.1 TV advertisement 2: You are My CNY (2)

Imagery

This advertisement is about a doll, Ronald McDonald, who, alongside many other people, travels a long distance to be with a loved one (a Ronald McDonald statue) for Chinese New Year. The key message of this ad is travelling home for Chinese New Year. The main coding category of this advertisement is *productivity*, which is part of the *masculinity* dimension. The emphasis is on the effort put in by all of the people in this ad, and especially the Ronald McDonald doll, to be with their loved ones for Chinese New Year. They accomplish this goal as well. Yet, the other coding categories of the *masculinity* dimension, *effective* and *convenient*, are not emphasised in this advertisement.

The second most important dimension for this ad is that of *collectivism*. There is a strong sense of *community* and *affiliation*. The people that travel to their loved ones together experience the same journey and help each other when, for example, the bus malfunctions on the road. The affiliation becomes clear from the way the Ronald McDonald doll looks at the people around him during the trip and when he looks at the Ronald McDonald statue in the end, he has arrived at his family for Chinese New Year. The sense of *family* is also visible in this ad, since the doll sees families in the train. The viewer knows the people go to their loved ones when they see the doll end up looking at the Ronald McDonald statue, which is his family.

The doll looks innocent, vulnerable and soft (literally). This could be a personification of the McDonalds brand, which relates to the coding categories *frail* and *modest* of the *femininity* dimension. The *individualistic* dimension is not visible in this ad, except for the coding category *distinctive*, since the doll stands out when in the company of other people.

Text

There is no spoken text in this ad; the music and imagery are emphasised.

Music

The classical music does not contribute to the visibility of the dimensions, however the lyrics at the end of the advertisement do: "You can always, always be with me" (the same lyrics as the precious advertisement, since both ads belong to the same campaign) relates to the *collectivistic* dimension, specifically the coding category *family*. These are the only lyrics in the advertisement.

General findings

In conclusion, the *individualistic* dimension, especially the coding category *productivity*, and the *collectivistic* dimension are most important in this advertisement. In addition, the *femininity* and *masculinity* dimension are both partly noticeable. The *uncertainty avoidance* and *power distance* dimensions are not observable at all. A possibility is that the qualities of these dimension do not match with the message of the advertisement and the values of Chinese New Year and, therefore, were left out on purpose.

3.2.3.1 TV advertisement 3: Prosperity 2017 – Can dragons really fly?

Imagery

This ad is about a little boy who is watching New Year celebrations together with his (grand)father. He wonders if dragons really can fly. It is dark outside and there are a great variety of people waiting for the celebrations. A few men start playing the drums, then a great number of kites light up (in bright neon colours) and take off into the sky. There is a kite in the shape of a dragon, rooster and a few more (for which it is unclear what they are). There is also a McDonalds drone (just as bright as the kites) that floats in the air. The kites all surround the drone. The boy says to his (grand)father that dragons really can fly.

This advertisement emphasises the beauty of the kites. The kites look spectacular and are beautifully decorated. Therefore, the coding category *ornamental* of the *power distance* dimension is

clearly visible in the ad. In addition, the experience of seeing the kites up in the air and the men playing the drums almost feel as a ritual. Rituals are valuable (and priceless) for those that are part of it. The coding category *dear* can be related to this ad. However, the remaining coding category *status* is not emphasised, as there is for example no competition with regards to who has the most spectacular kite.

The second most important dimension which is visible in this ad is that of *collectivism*. All three coding categories *family, community* and *affiliation* are emphasised. The familial aspect becomes clear in the way the boy interacts with his (grand)father. The man holds the boy and together they watch the show. In addition, a great number of people unite and enjoy the show, the community comes together to celebrate new year. Moreover, the way the boy and the man interact and the community that unites relates to affiliation, they seek companionship and want to enjoy the moment together. Furthermore, at the end of the ad the text "McDonald's wishes you a prosperous Lunar New Year" which relates to both community and family.

The kite show is unique, and therefore matches the coding category *distinctive* of the *individualistic* dimension. In addition, one coding category of the *femininity* dimension is emphasised. Namely, the coding category *modest.* The boy who is seen with his grandfather looks innocent.

Text

There is little spoken text in this advertisement. Only the little boy is seen speaking to his (grand) father. He says, in the beginning of the ad: "Ah Gong, can dragons really fly?" and at the end of the advertisement: "Ah Gong, dragons really can fly!". This relates mostly to the *femininity* dimension, specifically the coding category *modest*, since the question of the boy is innocent and a bit naïve: typically a question for a child.

Music

The music of the advertisement consists mostly of the drums that are played by the men. This evokes a feeling of power and dominance, which relates to the *power distance* dimension, specifically the coding category *status.* However, there are also softer elements in terms of music, for example bells.

The bells give a soft and delicate touch to the advertisement and relate mostly to the *femininity* dimension, especially the coding category *frail*. The balance between the drums and the bells make the music happy; it has a fast rhythm due to the drums but also a flowing harmony because of the bells. The fast rhythm and flowing harmony are aspects of music that evokes a happy emotion (Tan et al., 2010).

General findings

In conclusion, the dimensions that are emphasised the most in this advertisement are those of *collectivism*, *power distance* and *femininity*. The *femininity* and *individualistic* dimension are partly visible, yet, the *masculinity* and *uncertainty avoidance* dimensions are not visible in the ad. Presumably, this is because the qualities of these dimensions do not correspond with the values of New Year. This ad focuses on enjoying the moment, and uniting with others. The *masculinity* and *uncertainty avoidance* dimension do not focus on that.

3.2.4 Main conclusions directed content analysis

Table 3 shows Hofstede's cultural dimensions and how many times the specific coding categories
were emphasised in the advertisements. The whole numbers mean the coding category was clearly
visible in the advertisement. Thus, for example, the coding category *ornamental* was clearly
emphasised in two Hong Kong advertisements. The coding categories that were partly visible, are
numbered with 0.5, as for example the coding category *status* of the UK advertisement. It appears that
the *collectivistic* dimension is emphasised the most out of all dimensions. The *femininity* dimension is
the second most visible, especially in Hong Kong and Mainland China. The *masculinity* dimension is
mostly emphasised in the advertisements from the United Kingdom and Hong Kong, to a lesser extent
in the Chinese ads. The *individualistic* dimension is visible in the ads from the United Kingdom and
Mainland China, while there were no qualities of the *individualistic* dimensions found in the ads from
Hong Kong. The ads related the least to the *uncertainty avoidance* dimension; in relative terms, the
United Kingdom advertisements emphasised this dimension the most. The *power distance* dimension
is mostly emphasised by the Mainland China and Hong Kong ads, but hardly by the advertisements
from the UK.

Power Distance	Hong Kong	UK	China
Ornamental	2	0	1
Dear	0.5	0	1
Status	0	0.5	0

Uncertainty Avoidance	Hong Kong	UK	China
Safety	0	1	1
Tamed	0	0.5	0
Durable	2	2	1

Individualism	Hong Kong	UK	China
Independence	0	2.5	1
Distinctive	0	2	3
Self-respect	0	1	0

Collectivism	Hong Kong	UK	China
Family	2	3	3
Community	2.5	2.5	3
Affiliation	3	3	3

Masculinity	Hong Kong	UK	China
Effective	2	0.5	0
Convenient	0.5	1.5	0
Productivity	0	1	2

Femininity	Hong Kong	UK	China
Natural	1	0	0
Frail	2	1.5	3
Modest	3	1	1.5

Table 3: Main findings directed content analysis

4 Discussion and conclusion

The aim of this research is twofold: the first is to investigate to what extent there are visible cultural influences of the United Kingdom in television ads in Hong Kong which can be related to their colonial history. The second aim of this research is methodological: to investigate whether or not Hofstede's framework is suitable for analysing television advertisements.

Most important findings primary research question
Power Distance

Hofstede's *power distance* index (PDI) relates to inequality of power and to what extent this is accepted by society. The United Kingdom has a relatively low PDI score of 35 (Yeh, 1988), which means the country is less tolerant of inequalities. This corresponds with the findings of the directed content analysis, since *status* is the only quality of the *power distance* dimension that is visible in one of the advertisements. Hong Kong has a higher score on the PDI (68) (Yeh, 1988). This corresponds with the findings in the directed analysis. However, the emphasis in the ads was not directly on inequality of power and how individuals and/or society deal with this, but on beautiful decorations which are used for the New Year celebrations. However, according to Albers-Miller and Gelb (1996), the coding category *ornamental*, which is visible in the most ads, also refer to embellished products or beautiful people. The latter was not emphasised at all, however, the former was clearly visible in the ads from both Hong Kong and China (which has a PDI score of approximately 55 (Ly, 2013). When there is an emphasis on appearance (of people or products), this will be linked to the *power distance* dimension. In conclusion, there are no shared cultural values found in the advertisements with regards to the *power distance* dimension.

Uncertainty Avoidance

The *uncertainty avoidance* dimension relates to the degree of tolerance a society feels in terms with uncertainty with regards to the future. According to Snape et al. (2011) The UK and Hong Kong score close on the *uncertainty avoidance* index (UAI), the former scores 35 and the latter 29. This

corresponds with the findings in the advertisements. The Hong Kong ads only emphasised the coding category *durable*, and focused on the relationship between family members and the relationship between McDonalds and the community. The ads from the UK emphasised *durability* as well, and showed the same elements as the Hong Kong ads. However, the ads from the United Kingdom also focused on *tamed* and to a lesser extent *safety*. This can be interpreted as the UK being (slightly) more tolerant than Hong Kong. Mainland China scores high on the UAI (exact score is unknown), which does not correspond with the findings in the advertisement. The Chinese ads emphasised *durability*, just as Hong Kong and the United Kingdom, and also slightly focused on *safety*. Given the high score of the nation, it is expected that *uncertainty avoidance* should have been more visible in the advertisements. An explanation for this could be that the emphasis of the advertisements, Chinese New Year, is related to positive values with regards to the future, for example prosperity, wealth and luck. Another reason is that all of the advertisement focus on one moment, being together with loved ones for Chinese New Year. In conclusion, there are some shared cultural values found in the *uncertainty avoidance* dimension, namely in the coding category *durable*. However, since this quality is also visible in the ads for Mainland China, it is unclear whether this is an actual shared cultural value between Hong Kong and the UK, a standardised advertising campaign by McDonalds or shared values with regards to a celebration, (Chinese) New Year.

Individualism versus Collectivism

The *individualistic* versus *collectivistic* dimension is a continuum and relates to what extent a society values the individual equally or more than the collective (Yeh, 1988). Hong Kong has a score of 25 (Yeh, 1988; Snape et al., 2011) on the *individualism* index (IDV), which means the culture is collectivistic. This is clearly visible in the advertisements, since none of the qualities of the *individualistic* dimension are emphasised in any of the ads, and all the coding categories (*family, community* and *affiliation)* of the *collectivistic* dimension are emphasised in each of the advertisements. There is especially a strong focus on *affiliation*: in every advertisement people seek each other's company. In some ads the familial aspect is more emphasised but the majority of the advertisements emphasise the community aspect. The United Kingdom has an IDV score of 89 (Yeh,

1988), which implies that the country has an *individualistic* culture. This is clearly visible in the advertisements as well. The UK advertisements placed the most emphasis on the *individualistic* dimension. However, there is also a major focus on the *collectivistic* dimension, specifically families celebrating Christmas together. Secondly, a great variety of different people seek each other's company in a McDonalds restaurant. Interestingly, all of the people are minding their own business, yet, they come together to be with other people. Mainland China scores 20 on the IDV, which means it is even more collectivistic than Hong Kong. This is partly emphasised in the Chinese advertisements, since the ads score the highest on the *collectivistic* dimension: all three coding categories (*family, community* and *affiliation)* are strongly emphasised. Yet, the Chinese ads focus more on the *individualistic* dimension than Hong Kong, specifically on the coding category *distinctive.* In all three the advertisements an individual (or more) stand out from society. The ads focus on specific individuals that stand out from a community. For example, the Ronald McDonald doll that travels home for Chinese New Year, is just one of many that wants to visit their loved ones for New Year. The focus of this ad stays on the doll and not the other members of the community. Yeh (1988) argues that in the Chinese culture, individuals focus primarily on their own kinship rather than society, which corresponds with the findings. In summary, there are some shared cultural values found, namely of all three countries on the *collectivistic* dimension. However, these outcomes were not expected for all countries, especially the UK, since it has an individualistic culture. The reason why the UK emphasises the *collectivistic* dimension in the ads can also be related to the values with regards to celebrating Christmas.

Masculinity versus femininity

Just as the previous dimension, the *masculinity* versus *femininity* dimension is a continuum, which refers to what extent a society values masculine or feminine traits (Hofstede, 1984). All of the countries score relatively close on the *masculinity* index (UK: 66, Hong Kong: 57, China: 66). This means that all of the cultures are more oriented towards masculine traits (Yeh, 1988). Because of the little differences, these two dimensions are mostly used for the secondary aim of this study. However, the results of the directed content analysis will be compared to Hofstede's scores. The advertisements

from Hong Kong and the UK correspond on the *masculinity* dimension, but Mainland China differs from the two others. The appearance of the McDonalds products, which is connected to convenience but also has a symbolic underlying meaning, is more visible in Hong Kong than in the United Kingdom. The accessibility of the people that are seen in the advertisements is emphasised in both Hong Kong and the UK, but not in the Chinese ads. The United Kingdom focuses more on *productivity* than Hong Kong, Mainland China also focuses on this aspect. In terms of the *femininity* dimension, despite all countries having a more masculine oriented culture, there is a major focus on feminine traits. Especially the Hong Kong ads focus on innocent, shy children. Mainland China focuses on shyness, vulnerability and sensitivity a bit more than Hong Kong. In the UK ads, this dimension is the least visible when compared to the other two countries. With regards to shared cultural values, Hong Kong and the United Kingdom show some similarities on the *masculinity* dimension, specifically on the coding categories *effective* and *convenient.*

Conclusion primary research question

Overall, there are no clear signs of shared cultural values in the ads of Hong Kong and the United Kingdom. Almost all advertisements focus on different aspects of Hofstede's framework. For example, in the ads from the UK, there was a major focus on individualism compared to Hong Kong and to a lesser extent China. This suggests that the global-nexus is taken into account by McDonald's advertising agencies. However, it is hard to say whether the advertisements contain aspects of standardised advertising, since it is also possible that the general values with regards to Christmas (for the UK) and Chinese New Year are very much alike.

Throughout all the advertisements, there is a major focus on all the coding categories of the *collectivistic* dimension. *Affiliation* was visible in every ad from all three countries. This suggests that McDonald's advertising strategy emphasises people bonding with each other. As mentioned earlier, this is unexpected from especially the ads from United Kingdom. In addition, both family and community are important aspects of McDonald's advertisements. However, these coding categories may be emphasised even more, since the advertisements surround Chinese New Year and Christmas. The same can be said about the *femininity* dimension, which was visible many advertisements, while

all countries have a masculine oriented culture. Presumably, feminine traits, such as nurturance are emphasised with celebrations such as Christmas and New Year. Another possibility is that, since children appear in every ad, McDonald's advertising strategy is more focused on feminine traits than masculine traits.

There is only one dimension where Hong Kong and the United Kingdom show similarities, which is the one of *masculinity*. However, it is hard to conclude whether this is a result of cultural imperialism, since China has the same score as the UK (66) on Hofstede's masculinity index. All of the countries score close on the *masculinity* index. Yet, none of the coding categories of the masculinity dimension are emphasised in the Chinese ad. Not only for the masculinity dimension, but for all other dimensions there is no relationship between the findings and cultural imperialism or colonialism. These findings answer the primary research question: there are no clear shared cultural values visible in TV ads from Hong Kong and the UK that can be related to their colonial history.

Most important findings secondary research question

The results of the content analysis (inductive research) will be compared to the results of the directed analysis (deductive research) to see if Hofstede's framework is suitable for analysing TV advertisements. If there is overlap between the findings of the two analyses, it would mean that Hofstede's dimensions are suitable for analysing, yet, if there is a gap, Hofstede's framework would not be suitable.

Power distance

The results slightly correspond with each other. The *power distance* dimension is clearly visible in the conventional analysis, due to the emphasised hierarchy and obedience (for the Hong Kong and Mainland China advertisements; there was no reference to the *power distance* dimension in the UK ad). There is no focus whatsoever on these aspects in the data used for the directed content analysis. However, the directed content analysis found a focus on decorations that are used for New Year's celebrations.

Uncertainty avoidance

There were no aspects that relate to the *uncertainty avoidance* dimension found in the conventional analysis. Yet, in the directed content analysis, certain qualities of the dimension are clearly visible. For example, there is the *durable* relationship between family members in each of the analysed countries. Also, the UK ads emphasise the *independence* of individuals within large groups. That aspect of the *uncertainty avoidance* dimension was not found in the conventional analysis, which does not mean it is not there, it is simply not emphasised in the ad, especially when compared to the ads which were analysed with the directed approach.

Individualism versus Collectivism

Interestingly, the Chinese ad that is analysed in the conventional analysis emphasised no familial aspects. However, the directed content analysis showed a major focus on family. In addition, the UK ad used in the conventional analysis shows a little girl who wants to share her food with the reindeer of Father Christmas. Sharing food with any other than close relatives is not seen as individualistic but more as collectivistic. The *collectivistic* dimension is emphasised in the UK advertisements analysed in the directed content analysis, despite the UK having an individualistic culture. Hong Kong is the only country where the focus on family is clearly visible in the ads of both analyses, and this corresponds with Hofstede's IDV.

Masculinity versus Femininity

It is notable that the *masculinity* and *femininity* dimension were emphasised in the conventional analysis, by looking at the representations of males and females in the advertisements. Interestingly, the UK has a masculine culture, yet, in the conventional analysis the main focus is on a little girl. Both the Chinese and the Hong Kong ad correspond with the masculine culture in both analyses. However, the directed content analysis shows that the ads from Hong Kong and Mainland China emphasise the *femininity* dimension as well, which is not noticeable in the conventional analysis.

Conclusion secondary research question

The main conclusion of the secondary research question is that Hofstede's dimensions are in general suitable for analysing television ads. Based on the above, it seems that there is an overlap of the findings of both analyses. However, there are some slight differences within the overlap. For example, in the conventional content analysis the *power distance* dimension is clearly visible in the ads from China and Hong Kong, especially with regards to hierarchy and obedience. This visibility corresponds with the high PDI score both countries have. The UK ads did not emphasise the *power distance* dimension, which also corresponds with Hofstede's PDI score. The results of the directed content analysis demonstrate that there is hardly any focus on hierarchy and obedience in the ads from Hong Kong and China (the results for the UK are similar to the conventional analysis). In the directed content analysis, the focus was on other aspects that indirectly refer to the *power distance* dimension, such as beautiful people or products (coding category *ornamental*). Therefore, there is overlap between both analyses and Hofstede's PDI, but the features that emphasise the *power distance* dimension are different. Hence, Hofstede's dimensions are generally suitable for analysing TV ads. However, when looking to features of a culture up close, there are (slight) differences.

The archaic data upon which Hofstede's framework is based, has been mentioned before as a main point of criticism. Interestingly, the findings of the directed content analysis show that China, which scores low on Hofstede's *individualistic* dimension index (IDV), often emphasises features of the *individualistic* dimension. Specifically the coding categories *independence* and *distinctive*, the latter being visible in all three advertisements. Therefore it seems, like Steele and Lynch (2013) suggest, that the Chinese culture has changed towards more individualistic traits since Hofstede conducted his research. The outdated data is one of the main reasons why Hofstede's dimensions are not suitable (anymore) to analyse different cultures in TV advertisements. These differences will only become greater in the future.

In addition, another aspect should be taken into account. Namely, the amount of symbolism and rituals that are visible in the television ads of both analyses, for example, the decorations, the Lion dance and the Maneki-Neko were a quality of the coding category *ornamental* of the *power distance* dimension. However, this match was not made in the conventional analysis. Therefore, the symbols

and rituals are not referred to clearly enough in Hofstede's framework, for example rituals such as 'luck talk' are important to take into account when analysing television advertisements. The translation of Hofstede's dimensions to Pollay's advertising appeals is crucial, since sometimes, indirect advertising appeals are not immediately linked to the dimension.

However, the symbolism and rituals are a part of the *long term orientation* versus *short term orientation* (LTO-STO) dimension, which was not included in this study. Since there are references to symbolism, history and other traditions in almost every ad from China and Hong Kong, the LTO-STO dimension should be included in the analysis of TV advertisements, especially when ads from Asian countries are included in the corpus.

In conclusion, Hofstede's dimensions are suitable for analysing TV advertisements in general. However, there are some limitations within his framework, namely the old data and the different aspects that form the dimensions. If these two findings get updated and specified, Hofstede's dimension could be more specific and therefore, more suitable for analysing television advertisements. In addition, the LTO-STO dimension was visible both analysis, specifically the references to tradition, history, symbolism and fulfilling social obligations.

Implications and future research

While this research offered some interesting outcomes, it also had some limitations. One of the main limitations is that the advertising campaigns of the United Kingdom, in contrast to Hong Kong and Mainland China, focussed on Christmas rather than (Chinese) New Year. The values of Christmas and Chinese New Year happen to be rather similar, since they both focus primarily on the *collectivistic* dimension: with coding categories *family*, *affiliation* and *community*. However, if the UK advertisements focused on New Year as well, the results may have been different, since cultural values could be different for the celebration of New Year. For example, a British tradition with regards to New Year's Day is the 'chimney sweep', this is an: "archaic term for a person who removes soot from flues and fireplaces" (Crump, 2014, pp. 56). The chimney sweep is a symbol of good luck, especially on New Year's Day, when the chimney sweep used to led a pig through the streets of villages. The people who were able to pluck a hair from the pig were allowed to make a wish (Crump, 2014). This

means that Hong Kong, the UK and China share a cultural value with regards to luck and prosperity with regards to celebrating the New Year.

In addition, focussing on advertising campaigns concerning specific holidays such as New Year may evoke the wrong impression with regards to a culture. It seems that, specifically the British ads, emphasise qualities of the *collectivistic* dimension, which contradicts with high score the UK has on Hofstede's *individualistic* dimension. As a result, the findings may differ from the actual culture. Therefore, the results of the analyses are hard to generalise.

In addition, the research methodology used is inherently subjective, which means that some of cultural aspects in the ads are interpreted in a certain way or perhaps not even included in the analyses. For example, the specific rituals and symbols with regards to Chinese New Year in the Hong Kong advertisement of the conventional analysis stood out, since this advertisement was interpreted with an etic approach. Therefore, perhaps important rituals concerning Christmas (in the UK advertisement) are not noticed. In addition, the textual cue of both the advertisements from Mainland China and Hong Kong is based on the English subtitles. It is not clear to what extend the subtitles correspond with the spoken text which could influence the results.

In future research, it may be necessary to conduct a cross cultural analysis with more countries that have a colonial history, since the outcomes of this research are only a small part of a wider research paradigm. Examples are comparing the United Kingdom with more (former) colonies, such as Hong Kong, India, Egypt and South Africa. Another possibility is comparing the UK and Hong Kong to other countries with corresponding relationships. In addition to including more countries in the analysis, the corpus should also be larger to enhance the reliability of the research, and preferably include more brands. It is advisable for future research conducting a similar analysis to choose an event which has less influence on culture, for example a (international) sport event, such as the Olympics.

Furthermore, this study has shown that it is of importance to include the *long term* orientation versus *short term orientation* when using Hofstede's dimension for analysing TV ads, especially when Asian cultures are included in the research.

This cross-cultural analysis has taken (one of the) first steps in analysing shared cultural values of Hong Kong and the United Kingdom in television advertisements, which are related to colonialism.

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Appendices

Appendix 1: Conventional content analysis

Imagery

[1] A living room appears with bright red accents everywhere (pillows on the couch, a fruit basket and a painting on the wall). An elderly woman is sitting on the couch and a child (boy, about 7 years old and he is neatly dressed) is standing before her. Other people are sitting with their faces towards the woman and child, with their backs towards to viewer.

[2] The little boy is speaking to the woman with many hand gestures, as if he is speaking with enthusiasm.

[3] The camera zooms in on the woman and she answers the boy.

[4] The perspective switches back to the boy who speaks again to the woman, the other people can be seen in the background but they are blurred.

[5] The woman appears again on and hands a big red envelop with a Chinese pinyin character to the boy.

[6] The boy takes the package and turns his back to the woman and walks away.

[7] Another boy walks to the elderly woman (he is about 12 years old and also dressed neatly). He smiles at her and hold is hands together at the height of his shoulders. On the background the viewer sees a man, a woman and another child (boy, about 5 years old) they are dressed neatly. The woman has her arm wrapped around the shoulders of the boy and the man is holding the woman.

[8] The boy speaks to the woman on the couch.

[9] The camera zooms in on the woman and the answers the boy.

[10] The boy continues to speak and moves his arms up and down.

[11] The boy continues speaking and moves his arms in the same way water flows.

[12] The camera zooms in on a man and woman behind the boy who are looking at him and, are smiling. The woman silently moves her lips.

[13] The boy makes grant gestures, making a big circle with his arms.

[14] Two elderly women appear and they are nodding approvingly and looking at each other.

[15] The woman on the couch is listening to the boy intensely.

[16] The boy stops speaking and is smiling at the woman.

[17] The two elderly women are applauding the boy.

[18] The man and woman who were behind the boy are looking happy.

[19] The woman on the couch gives the boy a red envelope (similar to the one she gave to the other boy).

[20] The boy takes the envelop and walks back to the man and woman.

[21] The whole group is now visible. In total there are twelve people in the living room. On the left are the two boys who already spoke to the woman with a man and woman standing behind them. They

stand together looking like a family. Next to them are a young looking man and woman sitting together, they are sitting close to each other and look like a couple. Next to them are the two elderly women sitting in chairs. And next to them stand a man and women closely together. A third boy is standing in the middle of the living room facing the woman on the couch, whom is positioned at the centre of the viewer's perspective.

[22] The little boy (about 5 years old) is talking to the woman on the couch.

[23] The woman speaks to the boy (camera zooms in on the woman).

[24] The boy want to answer and looks as if he does not know what to say.

[25] The boy turns around to look at his parents (the man and woman standing on the right side of the living room).

[26] Next to his parents the boy sees a goldfish in its bowls swimming.

[27] He turns back to the woman on the couch and continues speaking.

[28] The woman looks seriously at the boy.

[29] The two elderly woman look worried.

[30] Everyone looks at the ceiling (the boy stops speaking)

[31] The boy continues speaking.

[32] The other two boys who already spoke with the woman are looking at each other.

[33] The mother of the boy looks worried.

[33] The woman on the couch looks at the boy seriously.

[34] Then she starts to smile and opens her arms.

[35] The boy runs towards her and hugs her.

[36] The other people in the room join them they all stand closely together.

[37] The people become blurred and the viewer sees on the left half of the screen the goldfish in its bowl and the text appears (in golden letters): *True prosperity is a happy family*. Above the English text is the Chinese version of the text (真正的繁榮是一個幸福的家庭)

Text

The spoken text is in Chinese. However the ad has subtitles in English. The English subtitles will be used for the analysis.

Boy 1: "Happy New Year, Grandma."

Grandma: "And?"

Boy 1: "May your wishes come true."

Grandma: "Good. This big red packet is for you."

Boy 1: "Thank you!"

Boy 2: "Happy New Year, Grandma."

Grandma: "And?"

Boy 2: "And I wish you good health! Great vitality! Lots of laughter! Good fortune! And endless abundance!"

Grandma: "Very good! This huge red packet is for you!"

Boy 2: "Thank you!"

Boy 3: "Grandma, I wish you endless abundance too!"

Grandma: "And?"

Boy 3: "And…"

Boy 3: "An abundance of goldfish! Luohan fish! Crocodiles! Mermaids!"

[thunder]

Boy 3: "And an abundance of umbrellas!"

Then the same boys speaks (in Chinese) the text that appears on the screen: "True prosperity is a happy family".

Music

Unkown soundtrack. It sounds happy and traditional Chinese instruments like a harp and a bamboo flute can be heared.

United Kingdom advertisement: Reindeer Ready

Imagery

[1] A shopping street appears with Christmas trees and people walking by with bags in their hands. On the background is a McDonalds restaurant.

[2] The camera zooms in on a man and a little girl (probably a father and his daughter), who are eating McDonalds behind the window of the shop window.

[3] The girl is holding a carrot and the two start talking.

[4] The man and the girl are walking out of the McDonalds restaurant. The man is holding several shopping bags and the girl is holding the carrot in both hands. On the background are people walking in and out the McDonalds.

[5] The man holds out his hand and waits for his daughter to take his hand, however the girl refuses to let go of the carrot.

[6] The man looks like he does not understand why the girl does not want to hold his hand.

[7] They continue walking in several shopping streets, which are decorated with lights and Christmas trees.

[8] The duo appears on an escalator. The man is holding more bags and the girl still carries the carrot.

[9] The father and daughter are on a Christmas market. Several other people are looking at different stalls.

[10] The woman behind the stall gives the man a bag and bends over and starts talking to the girl.

[11] The girl answers the woman.

[12] It's dark outside and the man and girl are waiting for the bus at the bus stop. Several other people (with bags) are waiting for the bus.

[13] The bus arrives. And the father and daughter get in.

[14] The bus drives through a village.

[15] The girl has fallen asleep on the bus, and is still holding the carrot. The man has his arm wrapped around her.

[16] A passenger on the bus (a dark coloured woman who appears to be in her forties) is sitting across from the man and the girl and smiles a little when she looks at the sleeping girl. When she sees the carrot the looks at the man.

[17] The man says something to the woman.

[18] The woman nods her head.

[19] The bus stops and the girl and man get out and walk on the street.

[20] They walk to a house which is decorated with Christmas lights.

[21] A living room appears with a woman wrapping gifts.

[22] The girl runs toward to woman, hugs her and shows her the carrot.

[23] A teenage boy (about 15 years old) is looking in the refrigerator and turns his head.

[24] The woman (probably the girl's mother) holds the girls' hands and smiles at her.

[25] The boy says something.

[26] The man who was watching the woman and the girl stops smiling and looks at the boy.

[27] The boy and the man are staring at each other.

[28] The girl and the woman have stopped hugging and are looking at the boy and the man.

[29] A car drives on the dark street, which is barely lit.

[30] The family of four is sitting in the car. The girl is looking out of the window. And the man is driving.

[31] The McDonalds logo appears and the car enters the drive-through.

[32] The man stops his car at and opens his window. He starts talking (ordering his food).

[33] He continues talking and looks at his daughter through his mirror.

[34] The girl interrupts him. And the man turns around to look at her.

[35] The camera zooms in on the girl and she continues speaking.

[36] The man turns back around and nods. And continues with his order.

[37] The camera zooms out. The viewer sees the car driving away from the McDonalds restaurant and the text (in yellow) #ReindeerReady appears in the middle of the screen.

Text

Man: "Are you gonna eat that?"

Girl: "No. It's for the reindeer."

Woman in the Christmas stall: "There you go."

Man: "Thank you."

Woman in the Christmas stall: "What's that you've got there?"

Girl: "It's for the reindeer."

Girl: "The bus is here."

Man: "Yeah I know, come on let's go."

Man (to woman on the bus): "It's for the reindeer."

Man (in the house): "Hey guys."

Girl: "Mommy! Look! It's 's for the reindeer!"

Woman: "Oh that's adorable. He will love that."

Boy: "You know there's more than one right?"

Man (at McDonalds): "Right. Can I please get a bag of carrot sticks, for the reindeer. And a cheeseburger, for Father Christmas."

Girl: "Daddy, Father Christmas only eats mince pies."

Man: "Just the carrot sticks than please."

Music

Unknown piano music.

Mainland China advertisement: Lychee Tea

Visual images

This advertisement is animated. The animation style is pencil-drawn.

[1] A yellow book on a brown table opens (from left to right)with Chinese pinyin representations.

[2] The book opens and turns over a few pages.

[3] The book stops on a page with a drawing of a lychee on the left page and a Chinese text on the right page.

[4] Another frame starts and a hand appears from the right side (below) of the screen, plucks a lychee from a tree and puts it in a basket.

[5] Then a man (he appears like a knight in an official uniform) rides away on a brown horse while carrying the bag with the lychee. The landscape is green with mountains on the background. It is sunny weather.

[6] The landscape changes as the man continues to ride. The weather changes.

[7] He crosses a river with his horse as a storm is passing by. The horse is struck by lightning. And falls on the ground (blackened).

[8] The knight is in a village and is sitting on another horse (black).On the background are other horses and a man carrying flags.

[9] The man rides away with the horse.

[10] The man and the horse are crossing a deep river only the head of the man (holding the basket with the lychee above the water with one arm) and the head of the horse are above the water.

[11] Then the horse drowns in the river.

[12] The knight appears on another horse (buckskin), the bag with the lychee is strapped on his belt. He is in a valley with many rocks.

[13] It's dark outside and a big full moon is visible in the sky. The man and the wolves are followed by wolves.

[14] The wolves attack and kill the horse.

[15] The man rides another horse (dark-brown). He rides through a canyon.

[16] The man arrives at his destination and the horse falls down dead due to exhaustion in front of the gates.

[17] The knight carries the bag with the lychee with one arm above his head as he enters through the gates.

[18] The viewer sees a bright red palace appearing from the distance.

[19] A woman who wears golden jewellery is sitting in a bath tub with pink water. She looks happy towards to door.

[20] The woman (probably an empress] is dressed and awaits the knight. Behind her are two maids.

[21] The knight enters the room, bows and hands the empress the bag with the lychee.

[22] The empress takes the bag, opens it and grabs the lychee in her hand. Her maids are in the background. She looks happy at the lychee.

[23] She opens the lychee and but the lychee slips out of her hand and falls on the ground. The maids look distressed and the empress looks sad.

[24] A glass with a liquid drink appears on the screen with lychees around it. On the right side of the screen is Chinese text.

[25] The glass and text disappears from the screen and the 'M' from McDonalds appears in the centre of the screen.

Text

A man narrates the story in Chinese. The English subtitles, that are incorporated in this advertisement will be used in this analysis.

Man: A horse gallops onto the red horizon while the Imperial Concubine smiles. But no one knew it was to bring forth the unattainable lychee fruit.

Man: "Huihe horse…. Gone."

Man: "Mongolian horse…. Gone."

Man: "Persian horse… Gone."

Man: "'Drenched in sweat and blood horse'… Gone".

Empress: "Eh…. " (in the bath tub).

Man: "Quick, quick, quick quick" (as the lychee falls on the ground)

Man: "McDonald's 'The Concubine loves Smiling Sparkling Lychee Tea'"

Music

Unknown music with Chinese instruments. It has a very upbeat rhythm.

Appendix 2: Directed content analysis

Hong Kong advertisements

TV advertisement 1: McDonalds Hong Kong CNY

Imagery

[1] A little boy (probably six years old) is sitting in a bus, he is wearing a school uniform and he holds a bag. He looks out of the window and then into the bag.

[2] Another little boy (roughly the same age as the other boy) is standing on the street (he is at what seems to be a market). He is holding a little piece of candy in his hand and looks around.

[3] The little boy is walking with his a mother, probably his mother. The woman is carrying several bags and they leave the market. They probably have been grocery shopping.

[4] A girl, who is around six years old as well is folding a dumpling. She wears an apron and looks very concentrated.

[5] A boy, who is around eight years old, is laying on the floor and drawing faces on tangerines. He is smiling.

 [6] A little girl, who is around six years old is looking at herself in a mirror and smiles.

[7] The girl with the apron appears again, she is still working on her dumpling. She has flour on her face and smiles as well.

[8] The little boy from the bus appears again, the bus has stopped. He jumps out of the bus and is greeted by a woman. He then proudly shows her a festive pendulum he probably made himself at school. He gives it to her.

[9] The boy who was drawing appears again and offers three tangerines (with painted faces on them) to the viewer (perspective). He is smiling.

[10] The girl who looked in the mirror appears again. She offers the scarf that she was wearing to the viewer (perspective). She is smiling.

[11] The little boy from the market offers his piece of candy to the viewer (perspective).

[12] The girl who was cooking holds her decorated dumpling and smiles.

[13] The boy who decorated the tangerines now hugging and playing around with a man who is holding the tangerines. It is probably his father.

[14] The girl with the scarf, wraps the scarf around the belly of a pregnant lady and hugs her at the same time. It is probably her mother.

[15] The little boy from the market is running around his mother on the market. His mother is smiling.

[16] The little girl with the dumpling gives her creation to a woman, whom smiles at her.

[17] The boy from the bus puts his festive pendulum to the woman's bag and she closes his jacket at the same time. She smiles at him.

[18] An employee of McDonalds (a woman) is adheres different cards to the cash register. She is smiling.

[19] Another employee of McDonalds (also a woman) is making tangerines out of balloons. She is smiling at the balloons.

[20] A red festive pendulum is hanged on a red scooter for the delivery of McDonalds meals.

[21] The driver (a man) drives away on his scooter.

[22] A employee of McDonalds (woman) looks at him driving away and smiles.

[23] The boy in the school uniform and his mother are walking away laughing and holding hands.

[24[The McDonalds logo appears.

Text

Narrator (man): "It's the little gestures that often mean the most. McDonalds welcomes the New Year, together with you".

Music

Classical piano music. At the end of the ad is the McDonalds soundtrack.

The lyrics of the music are in English: "I am loving you. Our moments together, our moments I treasure. Just me and you. Just me and you".

TV advertisement 2: Prosperity Brand TVC

Imagery

[1] The head of a Chinese lion appears, it is surrounded by red lanterns.

[2] The red lion dances through a small market street. On both sides there are people laughing and filming the lion.

[3] From a small store a child (boy, approximately eight years old) runs towards the streets. He puts a small basket on his head.

[4] The lions proceed with dancing through the street.

[5] A little boy and girl (around eight years old) who are watching the lion from a balcony, smile and run towards to door.

[6] The lion appears again, there are a great number of red accessories on the market street. Many people are standing around the lion.

[7] The little boy with the basket on his head jumps in front of the Chinese lion. He puts on his hand as claws and growls to the lion.

[8] The lion looks at the boy, bows his head and continues walking. The boy jumps away.

[9] A figure appears who is dancing behind the lion. He/she wears a mask of what looks like Buddha.

[10] The boy with the basket on his head and the boy from the balcony are running down the street, the boy from the balcony is holding a branch with pink flowers on it.

[11] Two other children, a boy and a girl are on the same street but running away from the lion.

[12] All four of the children are seen together running and laughing on the street.

[13] The lion and the man/woman with the Buddha mask keep on dancing.

[14] A band is playing. The band consists of six men. They all wear the same clothes. Suddenly they stop playing at look at something.

[15] The children have stopped running and are looking at something as well.

[16] A small red decorated windmill (a toy) stops spinning.

[17] A great variety of Chinese Maneki-neko (a cat with a waving arm) stop waving.

[18] The lion has stopped moving. He looks at something.

[19] In front of the lion is a small girl (about five years old) and she is holding a box of McDonalds chips. She tries to look down in the mouth of the lion to see what or who is inside. There are many people surrounding the girl and the lion.

[20] The other children look at the scene with their mouth open.

[21] The girl grabs a single French chip and wants to put it in her mouth, at the last moments she stops and hesitates. She gives the chip to the man inside the lion costume.

[22] He takes a bite and smiles.

[23] The girl tries again to look inside the costume and smiles.

[24] All of a sudden the lion starts jumping and dancing in a happy way. The crowd starts cheering and the band start playing again.

[25] The boy who was holding the branch is talking to the boy with the basket on its head.

[26] The boy with the basket on its head talks to a girl next to him.

[27] All the children, who sit together on an bench are talking and laughing together. On the background there are several red festive accessories.

[28] The McDonalds logo appears on the right side of the children with a Chinese text beneath it.

Text

Boy with basket on his head to the lion: "Stop!"

Boy and girl to lion: "Stop!" after that running away screaming and laughing (they are having fun).

Boy with basket and boy with brand to lion: "Stop!"

Boy with branch to boy with basket over his head: Wow, the lion ate chips!

Boy with basket over his head to girl next to him: "Do lions eat burgers too?"

All of the children together (on the bench): "Of course they eat burgers! They love burgers! Happy Chinese New Year!"

Music

A great number of drums, but also a melody which sounds like someone is whistling. When everyone looks at the girl and the lion, the music stops. When the festivities continue, the whistling continues and the drums start again.

TV advertisement 3: #LittleBigMoments

Imagery

[1] A little boy (about two/three years old) is sitting in his crib, looking around.

[2] A little girl (about four years old) is standing against a wall. She is crying. On the wall are numbers in all different kind of colours.

[3] A laughing boy or girl (same age as the girl) is standing outside on a playground holding a dinky toy.

[4] A girl (five years old) is looking into the camera, while someone holds her (it is not clear who).

[5] An girl (15 years old) puts some McDonalds chips in her mouth, while another girl, probably a friend is laughing.

[6] Three people in a tattoo shop appear. Two men and a woman. One man is the tattoo artist and the other man is getting a tattoo on his arm. The girl is sitting next to him and is there for support. They all are in their 20ies.

[7] The woman is holding a McDonalds burger and offers the man (who gets tattoo'd) a bite of the burger.

[8] A man and a woman are standing on a balcony. They face each other, but they don't look at each other. They seem sad.

[9] The camera zooms in on the woman's face. She is crying.

[10] Another man, in his early thirties, puts his ear on a belly (pregnant woman). He starts to smile.

[11] A boy (about eight years old) standing on a tennis court holds a open box with a McDonalds burger in it. Another pair of hands is holding another box with a burger. The boy gives the pickle on his burger to the other person. He smiles at the other person.

[12] The other person, an older boy (about eighteen years old) grabs his burger and takes a bite. He smiles back at the boy.

[13] An older woman (in her 70ies) licks on the ice cream she is holding. Another woman is looking at her and smiling. They both laugh out loud.

[14] A girl in a school uniform (she is about ten years old) is holding a happy meal box in het right hand. And with her left hand she is holding the hand of another person. She prancing around and jumping.

[15] The same older woman appears again. She is now eating a burger and smiles at someone (not clear who).

[16] A man and woman are standing close on a balcony (other couple than the previous man and woman on the balcony). They are in their 20ies or 30ies. They standing close to each other and look in love.

[17] The hug each other. The woman is facing the camera and smiles. She had her eyes closed.

[18] It is dark outside and a man and a woman are crossing the street. It is pouring and the man holds an umbrella that malfunctions. They are walking/running towards a McDonalds restaurant.

[19] A man is sitting next to a hospital bed. He is drinking a beverage. The cup has a McDonalds logo on it. Next to the bed are flowers and medicines. The viewer does not see who is in the bed.

[20] The man who put his ears to the pregnant woman's belly appears again. The woman as well. He has drawn a face on the belly and they are laughing out loud.

[21] Four girls (about sixteen years old) are sitting on a rooftop terrace, looking out over a city skyline. There is wind and the tablecloth almost gets caught in the wind with their McDonalds meal on it. The girl stand up and try to catch the tablecloth.

[22] Four friends (one girl and three boys) are walking on the street in a party outfit. Holding burgers and chips in their hands and eat it.

[23] the girls on the rooftop terrace appear again. Two of the girl hook their arms together and take a bite of their burger.

[24] One of the guys who was walking on the street, puts a chip in the mouth of the girl they are laughing.

[25] The couple with the malfunctioning umbrella are sitting in the McDonalds restaurant. The woman throws a chip in the air and the man is trying to catch it with his mouth.

[26] The man who gets a tattoo is eating the burger and the girl is drinking a beverage from a McDonalds cup. They are smiling at each other.

[27] A little girl (about five years old) is sitting on a couch and is laughing.

[28] Screen turns black and the McDonalds logo appears in the middle. Under the logo the text #LittleBigMoments appears.

Text

There is no spoken text in this ad.

Music

An adapted version of Elton John's 'Your Song'.

The lyrics in the advertisement are:

"How wonderful life is while you're in the world.

It's a little bit funny this feeling inside,

I'm not one of those who can easily hide.

I know it's not much but it's the best I can do,

My gift is my song and this one's for you.

I hope you don't mind,

I hope you don't mind that I put down in words.

How wonderful life is while you're in the world."

United Kingdom advertisements

TV advertisements 1: The Journey to Christmas

Imagery

[1] A normal looking house appears, decorated in Christmas lights and a station wagon parked in the driveway. It is dark outside, so it is probably in the middle of the night.

[2] A light goes on in the top left window.

[3] A girl appears, she looks about fourteen years old. She is lying in her bed in het bedroom. Someone opens the door. The little light on het nightstand is on.

[4] She opens her eyes and looks to the person who opened the doors.

[5] The same girl is standing in the kitchen. Next to her (left hand side) are two other children (a boy, about eight years old and a girl, about ten years old), sitting at a table and having breakfast. They are laughing about something. A woman is standing with her face towards the children (the viewer only sees her back)..

[6] The little girl (12) is feeding a fish in an aquarium.

[7] The boy is already sitting in a car (presumably the one that was parked in front of the house) and he is looking at the Christmas presents that are lying in the back of the car.

[8] the boy grabs one of the presents and shakes it and at the same time listens if he could guess what is in the package. The father, who is sitting behind the steering wheel, turns his head to look at the boy and says something. The boy immediately drops the package.

[9] The car drives away while it is still dark outside.

[10] The viewer sees the car driving next to a river and mountains in the distance. It looks like the countryside. The car is the only one on the road, it looks like very early in the morning, since it is not even dawn.

[11] The car drives on a highway, still alone.

[12] It is light outside, probably still in the morning. The woman, who sits on the passenger seat looks bored and presses a button. Presumably the radio.

[13] The viewer now sees the man, woman and the three children sitting in the car. They still look bored.

[14] The woman starts smiling and looks over to the man.

[15] The man looks back at her and grins.

[16] The boy, who is sitting behind the passenger seat, looks bored and sleepy.

[17] And then he starts singing, he starts smiling and looks more awake.

[18] The oldest girl, who sits behind the driver's seat, looks up from her phone.

[19] The woman turns her head to look at the boy.

[20] The girl in the middle (12) starts singing along. Her brother looks at her and smiles.

[21] The man looks to his wife and looks a bit uncomfortable.

[22] The woman has started singing with her children and looks at her husband.

[23] The man grins a bit and is looking at something on the road.

[24] Then he presses a button.

[25] The others look sad and confused why he pressed the button (presumably, he turned off the music).

[26] Then the McDonalds logo appears on the side of the street.

[27] The children see the sign and are smiling.

[28] The car goes to the drive-through.

[29] The man, who has opened his window, wants to give his order. As soon when he starts talking, the woman turns up the volume. All of the children and the woman starts singing again.

[30] The man looks uncomfortable and looks to his wife. Then he starts smiling.

[31] The car is seen driving away from the McDonalds restaurant.

[32] An employee is waving at them.

[33] The text 'Good times' appears in the middle of the screen.

Text

A woman's voice to girl in bed: "You'd better get up" (in a sweet way).

Girl (12) to fish: "I'm going to miss you fishie"

Dad to boy checking out the presents in the car: "Hey you!"

Boy (starts singing) "When the snowman brings the snow"

Girl (12) start singing along with the boy: "Well, you just might like to know"
Boy, girl and mother are singing: "He's put a great big smile"
Boy, two girls and mother are singing: "On somebody's face"

All of the children: "Dad!" (when he turns down the music)

Oldest girl: "Why do you have to be so mean?"

Girl (12) when she sees McDonalds: "Yes!"

Man to McDonalds employee: "Hi, could I get a…"

Everyone except the man (singing): "I wish it could be christmas every day. Let the bells ring out for Christmas"

Music

Soundtrack: I Wish It Could Be Christmas Everyday by Wizzard

Lyrics: "When the snowman brings the snow,

Well, you just might like to know,
He's put a great big smile, on somebody's face".

TV advertisement 2: Somewhere Near You

Imagery

[1] From behind a Christmas tree that stands outside, the viewer sees a McDonalds restaurant. A woman is sitting behind the window and is enjoying a hot beverage. She is talking to someone.

[2] People are walking by (on the street) and block the view of the woman sitting behind the window. It is dark outside and it is snowing.

[3] The people have passed by and it is day. The viewer sees (up close, but through a window) a group of women (probably in their late twenties) sitting in the McDonalds restaurant. They have trays with food in front of them at the tables, but they hardly give it attention. They are laughing about something one of the women is showing on her phone.

[4] It is again dark outside. The viewer sees again through a window a little girl (about eight years old), dressed as a Christmas angel. She is telling a story to the other people sitting at the table, probably her family. In front of her on a table is a happy meal.

[5] It is light outside. The viewer sees a full restaurant through the window. The focus is on a woman (late thirties) and a little girl (about six years old), since they look like each other they are probably a mother and her daughter. The woman hands the girl a paper bag with festive decorations on it. The girl is sitting on her knees on the chair and is looking curiously in the bag. At the last moment the woman grabs the bag again and doesn't let the girl see what's inside.

[6] A group of five boys (eight to ten years old) and a woman are sitting at a table. It is dark outside and the viewer sees them sitting at a table through a window. The boys are playing with balloons and some of the boys are dressed as Father Christmas.

[7] It is still dark outside, and the viewer sees a man sitting by himself through the window. The man has a McDonalds burger and a soft drink in front of him on the table, however, he is not eating. He is busy wrapping Christmas gifts and is struggling with the tape and wrapping paper.

[8] It is still dark outside and the viewer sees three teenage girls (about sixteen years old) sitting at a table (still through the window) the girls are making selfies. In front of them there are trays with their McDonalds order, burgers, chips and a soft drink. However, they are not eating. They focus on making the selfies.

[9] It is dark outside. The viewer sees (still through the window) a group of business men (they are dressed in a suit and tie) enjoying a McDonalds meal. They are talking with each other and eating at the same time.

[10] A man is sitting at a table by himself (the viewer sees him through window). It is dark outside. The man is wearing a Christmas sweater (with a decorated Christmas tree on it). At the table in front

of him is a tray with his McDonalds meal. He is drinking from the soft drink he ordered. He looks a bit sad or lonely.

[11] It is dark outside. A man (dark skinned) is sitting at a table (the viewer sees him through the window). He takes sips from his beverage and looks around him at the same time. He looks a bit sad and the looking around him evokes the feeling that he is trying to connect and interact with other people.

[12] The viewer sees (through the window) a pair of socks of a men (business shoes) sitting at a table. The socks are green and red and there is a head of a reindeer on it.

[13] The viewer sees (through the window) an McDonalds employee smiling and looking at the orders she has to prepare.

[14] Three men, all dressed up as Father Christmas appear on the screen (it is dark outside and the viewer sees them through the window). They are laughing out loud about something and sticking some chips in their mouth.

[15] It is daytime. The viewer sees (through the window). an older man (about seventy years old) sitting in a comfortable looking chair in the McDonalds restaurant. He is drinking a hot beverage and looking outside.

[16] It is daytime. Through the window, the viewer sees a little girl (about seven years old) with a happy meal in front of her. Her mother (presumably), is sitting with her back to the viewer. The girl has made a necklace of Christmas decorations, and looks as if she is very proud of her creation.

[17] It is daytime. A woman (late twenties) is sitting behind the window of a McDonalds restaurant. She is drinking a hot beverage and is looking at the people passing by on the street (the viewer sees that though the reflection of the window).

[18] The viewer sees a McDonalds employee (a man) giving a little girl a balloon. The girl looks shy, she is about six years old. Her mother (presumably) is standing behind the girl, smiling, with a tray with their order in her hands. It is daytime and the viewer sees the three people through the window.

[19] An older woman (in her seventies) is sitting at a table next to the window. She is writing Christmas cards. Next to the cards on the table is a McDonalds beverage. The viewer sees the woman through the window. It is snowing outside.

[20] A girl (eleven or twelve years old) is drawing a snowman on the window. She is sitting in the restaurant, with the table with their food behind her. The viewer sees her from the other side of the window. It is daytime.

[21] Two young looking men (early twenties) are eating a burger. It is night time, and it is raining outside. The two men are wearing roadworkers uniform. They probably have just got off work. They are talking and eating. The viewer sees them through a window.

[22] A little boy (about five years old) is drinking a beverage and looking out of the window. Next to him, a woman is sitting drinking a hot beverage. She is looking at the boy. In front of them both, on the table, is a happy meal. It is dark outside and the viewer sees the duo though the window.

[23] A hand is seen pushing open a door, to enter the restaurant.

[24] The text "There's a McDonald's for everyone at Christmas" appears in the middle of the screen. The figure that opened the door walks in.

[25] The screen turns red. The McDonalds logo appears and the slogan "I'm lovin' it".

Text

Narrator (Brian Cox (actor)): "Now somewhere near you, is a place you can go. Where everything is real, apart from fake snow. Where the bleary-eyed head, after the snug office party, and mingle some single with the glitterati. After scouring the shops or pantomime clapping, some go and get wrapped up in fiddly stick wrapping. You can go all aglow or lurch in quite perky, for the great escape of all that cold turkey. Then the bobble-eyed gobblers quite sick of the box, rocking up and loud jumpers and a mockery of socks. We're here don't you fear with our own brand of cheer. For the lovers and loathers of this time of year. Come in formal, uni-formal, or get back to normal. We don't make a fuss, no not us. It's our pleasure, no expectations from relations and a smile for good measure. And beside all this glass, made from fire blasted sand, is a door you'll adore, when it's pushed with your hand".

Music

Ice dance by Danny Elfman. There are no lyrics.

TV advertisement 3: Juliette the Doll

Imagery

[1] A man opens a box with a doll painted on the front. In addition, the name "Juliette is on the box".

[2] Inside the box, a doll, identical to that of the painting is lying. She has red hear, wears a skirt and a blouse with a vest.

[3] He takes the doll, says something to the doll and puts her down in front of the window of the shop. Next to the doll there are other (wooden) toys and a Christmas tree.

[4] The viewer sees the store from the street. The shop is called "Jeffrey's Toys".

[5] When the man walks away, the dolls suddenly turns her head, and looks right into the camera.

[6] When the camera turns, the viewer sees the doll is actually observing a group of friends coming out of a McDonald's restaurant. There are other people still sitting inside.

[7] The doll looks longing to the group of friends, that are laughing about something.

[8] Then she sees a young man (about 18 years old) helping an old lady on her phone, next to the entrance of the McDonald's restaurant. Meanwhile, people are entering the restaurant.

[9] The viewer sees the doll again, she looks up surprised when the lights go off/

[10] The man from the store leaves for the night. Juliette watches him as he walks away.

[11] The next day (daylight), the man rips a paper of on a calendar. It becomes clear a day has passed (it is now the 17th of December).

[12] The man looks at the doll and the doll turns around to look back at him.

[13] A male visitor (probably 40 years old) is in the store, and has picked a wooden airplane. The doll is looking at the man from her spot by the window. She appears sad.

[14] She turns around and looks at the window again. Again she looks at the McDonald's restaurant, and sees many people sitting right behind the window.

[15] The viewer sees two girls in their 20ies holding a McFlurry. They are laughing about something.

[16] The owner of the store rips another paper of the calendar, it is now the 22nd of December.

[17] He is holding a coffee and turns around to look at Juliette.

[18] A little girl is walking with her dad by the store. The girl looks at the doll and vice versa. However, they continue walking.

[19] The doll is still sitting in the same spot, looking at a rubber duck next to her.

[20] Every time someone walks by, she sits up, and looks hopefully at the individual.

[21] It is night, the doll is looking outside, it is snowing.

[22] It is now the 24th of December. The owner of the store looks at the clock, it is 5 pm. The man grabs his coat and prepares to go home.

[23] When he is standing next to the door, he notices that Juliette is not sitting in her usual spot. When he looks out of the window, he sees her running towards the McDonald's restaurant.

[24] Juliette struggles with crossing the street, since the drivers of cars and bikes do not see her.

[25] She manages to cross the street, and enters the restaurant together with a group of women.

[26] When she is inside the restaurant, she hides behind a table-leg and looks a bit overwhelmed.

[27] She looks around, and sees all the people that are inside the restaurant having a good time. They are laughing.

[28] All she sees is families, that come in different shapes and sizes. A father and a son, a group of friends, and an elderly couple.

[29] Then she turns around and notices a bag on the flour with a male doll (called Meteor Mike) sticking out of the bag.

[30] She becomes shy and hides a little more behind the table-leg. Meteor Mike looks at her, and nods his head.

[31] Juliette looks at him and moves toward him.

[32] The viewer sees the McDonald's restaurant from across the street (it is still dark outside and it is snowing). A man is coming out of the restaurant.

[33] He is holding the bag with Meteor Mike in it, and next to him is Juliette.

[34] The owner of the store waves to Juliette, Juliette waves back at him.

[35] The viewer now sees the street, and the man walking away. The text: "Good Times" appears in the middle of the screen.

Text

The only spoken text in this ad is right at the beginning of the ad, when the man unboxes Juliette, he says: "Maybe this year..".

Music

The music of this ad is classical. It is a harmonious melody, that evokes a positive emotion. The main instrument that is noticeable in this advertisement is the piano. There are no lyrics.

Mainland China advertisements

TV advertisement 1: You are My CNY (1)

Imagery

[1] The viewer sees a red festivity pendulum.

[2] The shop window of a store appears. A Ronald McDonald doll is sitting in front of the window (behind the glass)

[3] A man puts a CLOSED sign on the door of the store (the pinyin representations are below the English words) and walks away.

[4] The viewer sees the doll sitting in front of the window again. A single raindrop slides down on the window in front of the doll's eye so that it looks like it is crying.

[5] The doll is seen sitting on a suitcase. A man is standing behind the suitcase. There are a lot of people walking by on the background.

[6] A train station appears. It is very crowded and the viewer sees timetables in both English and Chinese.

[7] A man, presumably in his late thirties, is seen putting a dinkie toy in his suitcase. The doll looks at the man from a distance (still sitting on the suitcase).

[8] A lot of people are walking to the platform to board the train.

[9] The doll appears again, yet, now he is in someone's backpack. It is not clear who the carrier of the backpack is. The doll is sitting next to a stuffed animal in the shape of a monkey.

[10] A train appears from a tunnel. It is snowing and the landscape is white.

[11] The train is seen riding to remote lands.

[12] A young family that is sitting in the train appears. The doll sits near the window and watches them. The father (early thirties) is showing a woman (presumably his wife, also early thirties) and child (not clear if boy or girl, presumably three years old) something on his phone.

[13] The doll looks at the young family.

[14] People are walking with suitcases from a train station. Some people are welcomed by, presumably family since they great each other in a loving way, and others continue walking.

[15] The doll looks at all the people hugging their loved from the train.

[16] The doll appears on top of a vehicle, it is sitting on luggage that is stored. The vehicle is driving in a white landscape due to the snow. It is the countryside.

[17] The vehicle, a bus, stops driving.

[18] People are coming out of the bus and look at something. It appears that the bus is malfunctioning.

[19] The travellers all work together and try to push the bus so it starts rolling.

[20] The doll 'helps' as well, since he appears to be in the backpack of a man that is pushing.

[21] When the bus starts again, the people start cheering.

[22] The doll is sitting in a vehicle, probably the same bus, and sees firework light up the night sky.

[23] The bus has stopped at a bus stop, and drives away. The doll is sitting at the bus stop. It is dark outside and it is snowing again.

[24] The viewer then sees what the doll is looking at, a sitting statue of Ronald McDonald in front of a McDonalds restaurant.

[25] Then the doll is seen sitting next to the Ronald McDonald statue. Next to them, the McDonald's logo appears with the text: "I'm lovin' it".

Text

There is no spoken text in this ad.

Music

The music in this ad is slow and sweet. The instruments are a mix of guitar, piano and drums (in a soft way). The lyrics of the music are: "You can always, always be with me".

TV advertisement 2: You are My CNY (2)

Imagery

[1] A train station appears, which looks very crowded. There are signs to platforms in both English and Chinese. People are walking to a platform.

[2] A man is seen walking with a suitcase on the street.

[3] The same man is now sitting in the car (passenger seat) next to another man. Both men appear to be in their mid-thirties.

[4] The car is driving on a remote road, which is all white since it has snowed.

[5] A cyclist is cycling to a puddle.

[6] A man and a woman (in their late twenties) are running in the rain. They hold a coat over their heads to prevent becoming wet. They are in a city. On the background there are other people passing by. In addition, there are red lanterns.

[7] They are laughing, as if they enjoy running in the rain.

[8] A chimney appears, smoke comes out of it. The roof of the house is covered in snow.

[9] Two people, an adult and a child appear. The adult takes the hand of the child, who is sitting behind him on presumably a bike, and puts it in the pocket of his coat.

[10] The adult, a man, and the child, a girl, are seen riding a bike. On the background is a village. The hand of the girl is still in the man's (probably her father) pocket.

[11] Two children (both girls) are standing with a man (presumably their (grand) father) and they are playing with dolls.

[12] A theatre appears, where a show is taking place. In the audience are several children and adults visible. They are clapping and cheering.

[13] A village appears. The man that was sitting in the car (on the passenger seat) is seen walking with his suitcase through the snow. He is walking towards a little farm.

[14] A woman is coming out of the house and immediately hugs the man with the suitcase. It is probably his mother or grandmother.

[15] The viewer sees a women (presumably a mother) who is holding her new-born baby. The baby is wearing a blue cap, so it is probably a boy.

[16] A couple is seen sitting together in a bus. The girl puts her head on the boy's shoulder. It looks cold outside, with snow covering the landscape.

[17] The viewer sees a tray with McDonalds chips in the middle of a table, from both sides of the table one hand reaches out and grabs the other, right above the tray. Thus, two people are holding hands. The hands are probably from a man and woman.

[18] A Chinese text appears next to the hands, in English the translation is: "You are my Chinese New Year".

[19] The top of a McDonalds restaurant appears, the logo clearly visible.

Text

Narrator (man): "For Chinese New Year… I can live without a train ticket home. I can live with bad weather, and if I do not receive a red envelope. Or make it back in time for the New Year celebrations. Those things matter less to me. But the one thing I cannot do without… is you. Only you can make my new year special. You… are my Chinese New Year."

Music

The music for this ad is classical guitar music. The rhythm is slow. The lyrics at the end of the text are: "You can always, always be with me", which is the same text as from TV advertisement 1 (from Mainland China).

TV advertisement 3: Prosperity 2017 – Can dragons really fly?

Imagery

[1] A tree appears, a squirrel is walking down from it.

[2] A man pulls on a uniform.

[3] An McDonalds restaurant appears. The shape of the restaurant has a smaller roof structure on top of the other roof

[4] The McDonald's logo on the restaurant lights up.

([1] until [5] are during the day – from [5] and onwards are at night)

[5] A few men, who all are wearing the same clothing walk up on a stage.

[6] The men are standing behind large drums and are holding the sticks. They look very serious.

[7] A little boy (about 5 years old) is being held by a man (presumably his (grand)father).

[8] He points towards the sky and looks again at the man who is holding him.

[9] The viewer sees a hand that holds a device, some sort of metal. The hand moves the device against many small pipes of the same looking metal. It is probably an instrument.

[10] The same little boy is standing on the ground now, and the man is standing behind him and has the eyes of the boy covered with his hands.

[11] The man then removes his hands.

[12] A pair of hands is seen beating the drums.

[13] A drone lights up. In the middle of the drone the McDonalds logo lights up as well. The 'M' is red and the case of the drone is red.

[14] Then the face of a dragon appears, it looks like a kite, but then very modern. It is lit up with neon lights (red, blue and yellow).

[15] The viewer sees the night sky, lit up by several kites and the McDonald's drone floats in the middle.

[16] The man is holding the little boy. They are both looking up. The little boy points to one of the kites.

[17] The viewer sees the sky again, lit up with more kites in bright colours. The McDonald's drone is the only one that is red and yellow coloured. It still floats in the middle.

[18] A large crowd appears, cheering and looking up to kites.

[19] The kites makes patterns in the sky that surround the drone.

[20] A woman takes a sip of a McDonalds beverage.

[21] The kites make circles around the drone.

[22] The little boy is jumping up and down and is pointing at the kite of the dragon, as it is flying by over his head.

[23] A small group of children is chasing the kite of the dragon, which is flying very low above the ground.

[24] The McDonald's drone comes down from the sky. The crowd that stands under the drone are eager to touch the drone. Almost everyone has their hands up and is trying to touch it. In the centre of the crowd is the man holding the little boy.

[25] The five men that are playing the drums appear. Behind them the kites are flying in the sky.

[26] The drone is up in the sky again. The kites are circling around it.

[27] The little boy, who is still being held by the man, makes a circling movement with his arm, and imitates the kite

[28] A woman is holding a phone in one hand to film the kite show. She is smiling.

[29] The men are playing the drums.

[30] The kites and the drone fly in the sky.

[31] The man is holding the little boy and looks up to him.

[32] The little boy talks to the man.

[33] The kites appear again.

[34] On the middle of the screen, a text in Mandarin Chinese appears. The English translation of this text is: "McDonald's wishes you a prosperous Lunar New Year!"

Text

Little boy (beginning of ad): Ah Gong (grandfather), can dragons really fly?

Little boy (end of ad): Ah Gong (grandfather), dragons really can fly!

Music

The main instruments of this ad are the drums and bells which are played by the men. The rhythm is very upbeat and energetic.