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**THE IMPACT OF CULTURE ON ADVERTISING APPEALS IN MOBILE PHONE  
INDUSTRY: A STUDY OF SOCIAL VIDEO ADVERTISING IN UK, BRASIL,  
INDIA AND POLAND**

Master's thesis in  
International Business

**VAASA 2013**

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<b>Year of entering University</b>	2011	
<b>Year of completing thesis</b>	2013	<b>Pages</b> 128

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**ABSTRACT**

International social media advertising research in emerging markets is called for investigation. Thus, this study explores the impact of culture on advertising appeals in mobile phone industry via social video channel in UK, Poland, Brazil and India. Hofstede model (1980, 2001), Pollay model (1983) and social video users & gratifications are used as primary theoretical frameworks. The exploratory research approach is utilized. More particularly, semiology and content analysis research methodology are employed. The empirical data is based on advertisements of the main channels of Samsung and Nokia in YouTube.

The findings indicate that culture does influence on advertising appeals in social video channels. However, the results do not support Hofstede cultural framework assumptions. It shows more correlation with Okazaki's view about desired and desirable value paradox. This requires further research. Moreover, social video channel plays significant role because the most frequent appeals in four countries are linked with this channel.

The study also sheds light to managerial implications for international social video advertising. It suggests that advertiser should establish contingency between emotion and brands. Advertisers should highlight emotional appeals but also nourish brand memory. Information is integrated to describe product functions and benefits in mobile phone industry and in emerging markets where consumers are still unfamiliar with new mobile phone characteristics and advantages.

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**KEY WORDS:** Social media advertising, advertising appeals, social video advertising, mobile phone advertising, cross cultural advertising

## **1. INTRODUCTION**

### **1.1 Background of the studies**

Nowadays, social media has become one of the most significant platforms for communication. According to the “Digital Life” research by TNS, social media using is increasing rapidly in emerging countries (Financial times 2010 as cited in Chu & Kamal 2012: 398). Social media users in the emerging and newly developed countries are exceeding the using rates of developed countries (TNS Digital Life Report 2010 as cited in Chu & Kamal 2012: 398). Remarketer (2008) shows that advertising budget for social media will raise \$2.6 billion worldwide by 2012 (as cited in Chu & Kamal 2012: 398). It means that brands are more and more focus on social media for advertising.

According to Emarketer (2012), social video advertising has grown significantly in 2012 globally. Research from Adap.tv reveals that online video spending has increased 27% in 2012. It is predicted to continue to rise another 20% in 2013. (Dohnert 2012.) In developing markets, social media and online video advertising expenses are forecast to grow 8% on average in 2013, while developed markets rise only 2% (MarketingProfs 2012).

Although social media is currently used for international advertising, implementing an effective international advertising strategy through this channel is not simple approach. Research from Harvard Business Review shows that only 12 percent of surveyed companies can use effective social media. And only 7 percent said they managed to integrate social media into their marketing activities. This calls for considerably more research attention on media that what has been done in the past (Lee & Yoo 2012: 27).

The growth of Internet has boosted the potential for standardization advertising due to the great possibility for global reach (De Mooij 2010: 211; Kjeldgaard & Askegaard 2006; Steenkamp, Batra & Alden 2003 as cited in Lin 2012: 285). However, researches show that online websites, banner advertisement, content and so on are designed to adapt to various

cultures. It means online advertising still depends on cultural impacts (Liu & Thompkins 2012: 305). Research by Reader's Digest in 2004 (as cited from De Mooij 2010: 17) indicates that technology product have greatest chance of successful advertising standardization. However, empirical research has shown different views. Study on the appeals in mobile phone via television advertising shows the favor of localization appeals (Khanh & Hau 2007). Furthermore, it has been stated for more than two decades that standardized approach is not efficient. It is because the fact even though needs might be the same across cultures but its attitudes, motivations are different. (De Mooij 2010: 17.) Consumer tends to react more positively to advertising message that reflected their culture (Zhang & Gelb 1996).

## **1.2 Research gaps**

International advertising research has been intensively conducted for a long time. Lee & Yoo (2012: 27) researched on 4292 articles published in 4 advertising journals between 1980 and 2009. There are 126 articles were involved with cross culture advertising. Most of articles are message-related issues (46,8%), advertising appeals (27,1%), informational and emotional content (10 or 16,9%), cultural values (1.9%), and portrayal (15,3%). The geography scope for advertising study is North American vs. Asia and North America vs. European (Taylor & Bowen 2012: 10). The comparative of advertising appeals between Eastern and Western are analyzed mostly in China, Taiwan, Korean, Japan and United States (US) (Lin 1993; Mueller 1987; Belk & Wendy 1986; Belk & Richard 1985; Cheng & John 1996; Chang 2010). Thus, Taylor (as cited in Taylor & Bowen 2012: 11) suggested necessity for more research on cross cultural advertising on other countries. Farm & Grohs (2007) argued that it is understandable and reasonable to conduct study on international advertising in these contexts because they are long developed and large economies. However, it is also worth to examine BRICs (Brazil, Russia, India and China) and several newly developing nations.

Regarding the advertising channel, most of the researches have examined traditional channel such as television and printing. There are just 11 (8.7%) articles on cross cultural advertising in Internet channel during the past three decade. Media in different cultural contexts might have various features concerning availability, control, cost structure, usage pattern and trust. The complicated local environment elements have led to less flexibility for standardization practice. Even though Internet shows its important role and rapid development, it is still under-research area and under –developed theories. (Lee & Yoo 2012: 29.) Boyd & Ellison (2007 as cited in Chu & Kamal 2012: 399) showed that there is very limited empirical study on social media advertising in non US countries.

When taken as a whole, there are gaps in research as followings:

1. There is lack of examination on new advertising media such as social media in international context.
2. There is limited investigation in international advertising in the BRIC and/or newly developing countries.
3. The debate between adaptation and standardization in online advertising and in technology industry is still unclear.

### **1.3 Objectives of study and limitations**

Taking into the consideration of analysis above, this research objective is to examine the impact of culture on appeals reflected in social video advertising through YouTube channel in mobile phone industry in Brazil, United Kingdom (UK), India and Poland.

In order to complete the main aim of the research, the objectives are divided into theoretical and empirical objectives:

Theoretical objectives:

- What are the national cultural values and how culture influence on international advertising.

- To explore the connection between cultural dimensions and the advertising appeals.
- To understand how culture impact on social video advertising in Poland, UK, India and Brazil.

Empirical objectives:

- To examine the advertising appeals reflected in social video advertising in mobile phone industry in Poland, Brazil, India and UK via YouTube channel through content analysis.
- To compare whether the appeals recognized from cultural dimension in Poland, Brazilian, Indian and UK contexts are congruent with the advertising appeals found in empirical collection.

Limitation of this thesis is the theory scope needed to be concentrated in order to solve thesis objective. It means that the theory which is logically connected with this study. In this research, the previous literature on culture, cross cultural advertising appeals and users and gratifications of social video are focused.

To build theoretical part, the main theory is Hofstede (1980, 2001 as cited in Hofstede 2010) and Pollay model (1986). Hofstede is used to explain the relationship between cultural values and advertising appeals. There are many researches classify universal values according to cultures (Rokeach 1973; Hofstede 1980;1991; Schwartz 1992; Globe 2004 as cited in Moon & Chan 2003). Among them Hofstede is considered the most influential cultural framework with over 1100 citations (Sivakumar & Nakata 2001 as cited in Terlutter, Diehl & Mueller 2012: 93). Its applicability for advertising and marketing is recognized by a number of researchers (Taylor, Miracle & Wilson 1997; Caillat & Mueller 1996; Diehl, Terlutter & Weinberg 2003 as cited Terlutter, Diehl & Mueller 2012: 93). Furthermore, Hofstede framework can be used as a guide to analyse the direction for figuring out the country-specific advertising appeals (De Mooij 2010: 149; Albers-Miller & Gelb 1996).

However, it is admitted that Hofstede has been coped with criticisms. The model is based on positivist epistemology that is seen to simple and not enough to address the complicated nature of culture (McSweeney 2002 as cited in Mortimer & Griersonb 2010). Furthermore, the framework has limitation in sample. The research was carried out on employees of IBM in work-related context. Therefore, it can affect the validity when applying its model for other groups such as consumers. (Terlutter, Diehl & Mueller 2012: 93.) Despite of skepticisms, Hofstede is still used intensively in cross cultural advertising research. Above all, when considering the aim of this research, Hofstede is suitable because Globe model is considered to be more beneficial in intergroup and international relation. Meanwhile, Schwartz model is suitable for study individual-level and culture-values. (De Mooij 2010: 149.)

Another main theory is Pollay (1983) and Albers & Gelb (1996). Pollay identified 42 advertising appeals and Albers & Gelb studied the relationship between the culture and appeals.

Regarding the social video advertising theory, uses and gratifications perspective of online video are used to investigate the motivation of social video using.

In terms of empirical parts, the scope is limited in social video content in YouTube. YouTube earns the highest social video viewing with more than 7 billion streams and 104 million unique viewers (Kruger 2009; Warthington 2012). The social video contents are researched from Nokia and Samsung. The social media campaign of Nokia Lumia 800 and Samsung Galaxy note II in YouTube contents are used for data collection.

The reason to choose India, Poland, Brazil and UK as contexts for analyzing because of reasons as followings:

In term of India, Internet World Stats shows that India has 137 million internet users. It stands for 11.4% of the population in 30<sup>th</sup> June 2012. The percentage is not high. But the population of India is quite huge. Therefore it turns out a high figure which is only followed by US and China. ComScore (2012) report indicates that India has the most rapid

growth in website visitors among BRICs countries from 2011 to 2012. The country has increase 41% in growth rate which is more than double than second position Russia. Furthermore, internet users and penetration in India has tendency to increase from 83.2 million in 2011 to 193.8 million in 2016.

About social media usage, report from Emarketer (2012a) shows that there will be 76 million social media users in 2013. It makes up 51.7% increase compared with last year. It is estimated that the figure will rise double by 2014. It means that 83% of internet users will approach social networks. (New media trend watch 2013.) ComScore (2012) indicates that social media holds the first position in online activity. It suggests that watching videos/movies or listening to music stands for 73% in social network activities. More important, social networks also influence on the purchasing decision in Indian. Nielsen (2011) points out that about 60% Indian social media users expect brands to communicate with them in social media (New media trend watch 2013a).

Regarding the smart phone trend in India, India is currently a promising smart phone industry market. In 2010, the market share is more than INR 50 billion. And the sale is estimated to grow in 30 million units by 2016 (PR Web 2012).

As for UK, report from eMarketer (2012) indicates that there are about 47 million internet users in the UK. It shows that 74.2% of the population is online at least once per month in 2012. The trend is estimated to increase to 50.4 million which is 78.2% in 2016. According to Experian Hitwise (2011), 86% of the UK internet users watch online video content and spend 240 million hours at least once a month. There were 785 million people stay on online video websites in 2011. The most online video is YouTube which stands for 70% of online video sites. It is estimated that UK internet users spend 184 million hours for watching YouTube once a month, with approximately 20 minutes per times. (New Media Trend Watch 2013b.)

As for social media users, IMRG (2012) reveals that there is a rise in number of people who use social media to keep in touch with brands. About 10% of customers use social media for brand-related purposes. Four out of five are satisfied and believe that these tools bring

better customer service. EMarketer (2012) indicates that 59.9% of internet users in the UK will use social media by 2014. Also, according to Office for National Statistics (2011), social network is found the most common activity. It makes up 91% of internet users who are in the age of 16 to 24 years old and 18% of people in the age of 65 or more in the UK in 2011. (New media trend watch 2013c.)

As for smart phone usage in UK, eMarketer (2012) shows that smart phone become rapidly omnipresent. Smart phone usage is estimated to represent 30% of the population by 2012. And it will increase more than half of the population by 2015. The figure of smart phone user increases from 19.2 million to 41.9 million from 2012 to 2016. The level of smart phone penetration rise 78% in 2016. And it constantly increases to become the highest smart phone penetration in Western European. (New Media Trend Watch 2013d.)

In terms of Poland, according to Internet World Stats (2012), there are approximately 23 million internet users in Poland. It occupies 62% of population in the mid-year 2012. Among the internet website, Google sites (which consists YouTube) hold the first position with 17,2 million visitors. (New Media Trend Watch Europe 2013.) Report from social media usage in Poland reveals that fifth fourth percent of Poles stay on social networks. 54% of over 18 years old Poles use social media. Most of them are in the age of 18-24 which represents 82%, next is the people in the age of 35-64 with 47% and 30% for the over 65 year old users. (Social media today 2012e.)

In terms of smart phone usage in Poland, Polskie Badania Internetu (PBI) indicates that there is approximately 6 to 7 million people possess smart phones in Poland. This trend has been increased stably from 3% in 2008 to 41% in 2012 (Polskie Radio, 2012). Furthermore, Pyramid Research shows that Poland is the leader in smart phone adoption among Central Eastern European countries (Pyramid Research 2011).

Regarding Brazil, Internet World Stats (2012) shows that there are about more than 88 million internet users at mid-year 2012. Emarketer (2012) indicates that the trend will develop significantly to 48% by 2016. Furthermore, Emarketer (2012) suggests that Brazil will reach 98.5 million internet users by 2015 and 50 million users online daily. Moreover,

the figure for social media usage in 2012 is 63.9 million. And it is expected to increase to 79.3 million in 2014. ComScore (2012) reveals that Brazil has been ranked the fifth largest social network population in the world. (New Media Trend Watch 2013f.)

Moreover, research from ComScore (2012) points out that Brazil has more than 4.7 billion online video. It shows that online video gains the top position among online activities. YouTube is the second most favorite website after Google which gains 55 million people. Thus, it creates huge potential in online video advertising in Brazil especially when people watch YouTube contents via Facebook (Facebook is also the most popular social network together with YouTube in Brazil). (MVF Global Customer Acquisition 2013.)

As for smart phone users, survey by Nielsen shows that Brazilian smart phone market has been grown rapidly because smart phone sale increases 165% year after year. Currently, one third of respondent possess a smart phone. Furthermore, smart phone is becoming cheaper than before. Nineteen percent of interviewees who are in lower middle class have one. (Heim 2011.)

In conclusion, there is potential for using social online advertising in mobile industry in Indian, Polish, Brazilian and UK markets. Furthermore, concerning the cultural aspect, those countries have highly variation in cultural dimension as shown in Hofstede model.

#### **1.4 Key words**

The key words are explained below because they are main concepts and are regularly used in this study.

**Social media** is defined as “a group of Internet-based applications that build on the ideological and technological foundation of Web 2.0, and that allow the creation and exchange of User Generated content” (Kaplan & Haenlein 2010: 61). Social media is seen as the content created with Web 2.0 tools and features. It is considered as an “open source, interactive and user controlled online application” (Constantinides & Fountain 2008: 232).

Social media also means to refer to social network sites such as Facebook, YouTube, LinkedIn or Twitter (Boyd & Ellison 2008: 211).

**Social video** is “video advertising or content designed to be easily shared on venues such as Face book, Twitter or Google+ as well as through email lists and embed codes” (Emarketer 2012b).

**Social video advertising** is “brands producing content with the purpose of getting it seen and shared by people who want to watch it, as opposed to producing ads where the goal is to interrupt people and push the message on them” (Emarketer 2012b).

**Advertising** is viewed as “any paid form of non-personal presentation of goods or services by an identified sponsor” (Berkman & Gilson 1987: 9).

**Advertising appeals** is “values and motives that define the central message” (De Mooij 2012: 217). “Appeal” refers to the basic motivational or persuasive technique used in an ad. Thus appeal is linked with emotion that contributes to the attraction and interest of product such as security, esteem, fear, sex and so on. (Moriarty, Mitchell & Wells as cited in De Mooij 2012: 217.)

**Value** is “an enduring belief that one mode of conduct or end state of existence is preferable to an opposing mode of conduct or end state of existence” (Rokeach as cited in De Mooij 2012: 45).

**Culture** is defined as “the collective mental programming of the people in an environment. Culture is not a characteristic of individuals; it comprises a number of people who were conditioned by the same education and life experience” (Hofstede as cited in De Mooij 2012: 48).

## 1.5 Previous studies

Table 1 summarizes a list of articles and main books that will be essentially used for this study.

**Table 1.** List of previous studies that critical to the thesis

<b>Author(s)</b>	<b>Methodology</b>	<b>Context</b>	<b>Fields of study</b>
<b>Cross-cultural communication and culture</b>			
<b>West (1993)</b>	Using questionnaire mailed to 900 senior creative directors at 300 agencies each in US, Canada and the UK	US, Canada & UK	Creative personalities, processes and agency philosophies concerning advertising creativity
<b>Kaynak &amp; Mitchell (1981)</b>	Theoretical	Canada, UK & Turkey	Marketing communication practice under the influence of economic development, culture and other marketing environmental elements.
<b>Moon &amp; Franke (2000)</b>	self-administered anonymous questionnaires	Korea & US	Ethical perception of advertising agency affected by cultural difference
<b>Takada, Mizuno &amp; Hong (2012)</b>	Qualitative interview of managers of automobile firms Japan, US, China and Taiwan	Japan, US, China & Taiwan	Difference in relationship between the advertisers and advertising agencies in automobile organizations
<b>Mueller (1987)</b>	Content analysis from print advertisement in Japan and US	Japan & US	appeals variation between Eastern and Western cultures
<b>Cheng &amp; Schweitzer (1996)</b>	Content analysis of over 1000 Chinese and US television commercial	Chinese & US	Appeal difference under the influence of culture
<b>Cho et al.(1999)</b>	Content analysis of 253 unduplicated national brand TV commercial from US and 235 commercial from Korea	US & Korea	Appeal difference under the influence of culture
<b>Lee &amp; Yoo (2012)</b>	Longitudinal content assessment of cross cultural	Journal of Advertising	Appeal difference under the influence of culture

	advertising research in 4 leading advertising journals from 1980 to 2009	, Journal of Advertising research, International Journal of advertising research; Journal of Current Issues and Research in Advertising	
<b>Okazaki (2012)</b>	Theoretical		Collection of most updated journals of top scholars in the field of international advertising.
<b>De Mooij (2010)</b>	Theoretical		Theoretical frameworks for advertising research such as cultural paradigms and online advertising
<b>Cutler, Javalgi &amp; Erramilli (2006)</b>	Content analysis from ads in women's, business, general interest's magazine in the same monthly from 1989 or 1990	US, UK, France, Korea & India	Difference in perception and visual processing outcome in print advertising
<b>An (2007)</b>	Quantitative content analysis of 253 web ads from 49 inter brands selected from 2005 BusinessWeek	US, UK, Germany, Japan, Korea & China	Difference in visual usage across cultures
<b>Ferle, Edwards &amp; Mizuno (2002)</b>	Time series data 1995 to 1998 in "Year book of Statistic" from are collected on the number of internet users and number of internet hosted by 50 countries	Japan & US	Difference in internet as a channel in cross cultural contexts.
<b>Schiffman &amp; Callow (2002)</b>	Survey study conducted using subjects from the Philippines and the United	Philippine & US	communication styles in different culture

	States student		
<b>Cultural values reflected in advertising</b>			
<b>Hofstede (2010)</b>	Theoretical		National cultural framework dimensions that can predict and explain the consumption values, and motivations
<b>Pollay (1983)</b>	Theoretical		List of 42 common advertising appeals reflected in advertising
<b>Albers &amp; Gelb (1996)</b>	Content analysis of 50 print ads in nationally business publication in each countries from 1992 to 1993 in four product categories: office equipment, financial services, clothing and accessories, and travel agencies	Japan, Taiwan, India, South Africa, Israel, France, Finland, Brasil, Chile, Mexico & US	The relationship between advertising appeals and cultural dimension
<b>Cross cultural social media usage</b>			
<b>Cho &amp; Cheon (2005)</b>	Content analysis of 50 marketer-supported or corporate websites from each countries	UK, US, South Korea & Japan	Cultural difference in interactivity level in corporate website between Easter and Western culture
<b>Ko, Roberts &amp; Cho (2006)</b>	Questionnaire from 204 Korean and American undergraduate student	Korea & US	Cross cultural difference in motives for Internet users and website interactivity
<b>Kim, Sohn &amp; Choi (2010)</b>	Questionnaire from 349 college students from 18 to 24 in the US , and 240 from 18 to 28 in Korea	US & Korea	The uses and gratification of social network sites between
<b>De Mooij</b>	Theoretical		

<b>(2010)</b>			
<b>Singh, Zhao &amp; Hu (2005)</b>	Content analysis of 93 web sites and 15-20 web pages each web site in electronic and automotive industry.	China, India, Japan & US	The influence of culture on the content of websites
<b>Mangold &amp; Faulds (2009)</b>	Theoretical		Uses and gratifications of user generated content
<b>Muntinga, Moorman &amp; Smit (2011)</b>	Unstructured and open-ended interviews using an instant messaging	Netherlands	Motivations for brand-related social media use
<b>Social video advertising</b>			
<b>Lee, J. &amp; Lee, M. (2011)</b>	Online survey of 514 undergraduate student	US	Factors influencing the Intention to watch online video advertising
<b>Berger &amp; Milkman (2012)</b>	Multiple methods of 7000 articles of New York Times newspaper	US	Factors contributing the diffusion of online content
<b>Cha &amp; Olmsted (2012)</b>	Surveys of 1500 US adult Internet users	US	The cannibalization effect of online video platforms on television.
<b>Bondad-Brown, Rice &amp; Pearce (2012)</b>	A survey of 500 adult Internet users	US	Elements influencing online user-shared video use
<b>Yang et al. (2010)</b>	a survey of 206 male and 135 female video sharers of YouTube	Taiwan	Predicting the Determinants of Users' Intentions for Using YouTube to Share Video
<b>Southgate, Westoby, Page &amp; Brown (2010)</b>	Content analysis of 102 video ads from the UK and US in YouTube channel	UK & US	Creative determinants of viral video viewing
<b>Chiu, Hsieh, Kao &amp; Lee (2007)</b>	Experiments with 240 undergraduate Taiwanese student	Taiwan	The determinants of email receivers' disseminating behaviours on the Internet

<b>Teixeira, Wedel &amp; Pieters (2012)</b>	Experiment of 58 US students and staff in university	US	Emotion-Induced Engagement in Internet Video Advertisements
<b>Phelps, Lewis, Mobilio, Perry &amp; Raman (2004)</b>	Focus group interview Content analysis of 1259 pass along emails In-depth interview	US	Viral Marketing or Electronic Word-of-Mouth Advertising: Examining Consumer Responses and Motivations to Pass Along Email
<b>Lohtia, Donthu &amp; Hershberger (2003)</b>	Content analysis of random 8725 online banner advertising		The impact of content and design elements on banner advertising click through rates
<b>Stafford, Stafford &amp; Schkade (2004)</b>	Exploratory method with open-ended questionnaire and factor analysis	US	Determining Uses and Gratifications for the Internet
<b>Xie, Donthu, Lohtia &amp; Osmonbekov (2004)</b>	Content analysis of 10000 online advertisements from a wide ranges of products and services	US	Emotional appeal and incentive offering in banner advertisements
<b>Eckler &amp; Bolls (2011)</b>	Experiment of 42 student on 12 video advertisements	US	Emotional tone in viral video marketing advertisement
<b>Porter &amp; Guy (2006),</b>	Exploratory of 501 advertisements in television advertisement and viral advertisement	US	Comparison of motivations of passing along messages between television and viral advertising.
<b>Brown, Roop &amp; Nigel (2010)</b>	Questionnaire of 165 respondents	Not revealed clearly	The impact of comedic violence on viral advertising effectiveness
<b>Hsieh, Hsieh &amp; Tang (2012)</b>	Survey of 274 participants on experimental website	Taiwan	The message factor influencing recipients' intentions to forward an online video

## 1.6 Structure of study

The thesis is divided into 7 chapters which consist of followings:

**Chapter one** discusses the introduction, background, research gaps, thesis objectives and limitation of research. Based on that, the research questions are addressed. Moreover, the chapter reveals a list of previous research and theory which are crucial and useful for the study.

**Chapter two** mainly describes how culture impacts on cross cultural advertising. In order to address this issue, definition of culture and dimensions of Hofstede framework are discussed. The manifestation of culture and cultural dimension are presented in detailed. Furthermore, cross cultural communication process is also introduced in order to illustrate the role of culture in international advertising. The chapter focuses on describing how culture influences on four elements of communication process such as source, message, channel and receiver.

**Chapter three** primarily presents the motivations and behaviours of social video advertising. The users and gratifications of social video are explored. More particularly, the motives of viewing and sharing of social video are investigated. Based on that, the appeals of social video advertising are built.

**Chapter four** introduces Pollays' advertising appeals models and the connection between the cultural dimensions and appeals based on Albert's finding. The impact of product category on advertising appeals is also discussed. The cultural scores for Poland, Brazil, UK and India are presented. The propositions of advertising appeals reflected from cultural dimensions of India, UK, Poland and Brazil are established. Based on the, a table of expected appeals in four countries is built.

**Chapter five** provides research and sample methodology. It defines research approach and research process. The semiology and content analysis methodology approaches are

discussed. Moreover, the chapter describes coding processes and sample method. Validity and reliability of the research are also examined.

**Chapter six** presents the empirical findings from content analysis and semiology methodology. The impact of culture and social video channel on advertising appeals are analyzed in this chapter.

**Chapter seven** summarizes the complete study, points out the theoretical contribution and managerial implication. Furthermore, the chapter also suggests for further research and addresses the limitations.

Table 2 illustrates the main structure of this thesis. Theoretical objectives and empirical objectives are also described.

**Table 2.** Structure of the study

	<p><b>INTRODUCTION</b></p> <ul style="list-style-type: none"> <li>• Background of the study</li> <li>• Research gaps</li> <li>• Objectives and limitation</li> <li>• Previous study</li> </ul>	
<b>Theoretical parts</b>	<p><b>CULTURE AND CROSS COMMUNICATION</b></p> <ul style="list-style-type: none"> <li>• Culture definition</li> <li>• Hofstede Model</li> <li>• Cross cultural communication process</li> </ul>	<p><i>Theoretical objective:</i></p> <ul style="list-style-type: none"> <li>• To understand the role of culture in cross cultural advertising</li> </ul>
	<p><b>CULTURE AND SOCIAL VIDEO ADVERTISING</b></p> <ul style="list-style-type: none"> <li>• Social media and social video definition</li> <li>• Social video users and gratifications</li> </ul>	<p><i>Theoretical objective:</i></p> <ul style="list-style-type: none"> <li>• To understand the impact of social video channel on international advertising appeals</li> </ul>
	<p><b>CULTURAL VALUES REFLECTED IN ADVERTISING</b></p> <ul style="list-style-type: none"> <li>• Pollay's advertising appeals models</li> <li>• Advertising appeals reflected from the cultural dimensions</li> <li>• Propositions advertising appeals reflected from cultural dimensions of India, UK, Poland and Brazil</li> <li>• Advertising appeals reflected</li> </ul>	<p><i>Theoretical objective:</i></p> <ul style="list-style-type: none"> <li>• To explore the relationship between the advertising appeals and national cultural values</li> <li>• To examine impact of product category on advertising appeals</li> <li>• To build advertising appeals propositions in India, UK,</li> </ul>

	<p>from product category</p> <ul style="list-style-type: none"> <li>Proposed advertising appeals in India, UK, Poland and Brazil</li> </ul>	Poland and Brazil
<b>Research methodology</b>	<p><b>RESEARCH AND SAMPLE METHODOLOGY</b></p> <ul style="list-style-type: none"> <li>Research approach</li> <li>Research methodology</li> <li>Semiology</li> <li>Content analysis</li> <li>The coding process</li> <li>Sample method</li> </ul>	<ul style="list-style-type: none"> <li>To explore what methodology suits in this research context</li> <li>To illustrate the process of coding</li> <li>To describe how the samples are selected</li> </ul>
<b>Empirical parts</b>	<p><b>FINDING OF THE STUDY</b></p> <ul style="list-style-type: none"> <li>Semiology analysis</li> <li>Content analysis findings</li> <li>Analysis of the findings</li> </ul>	<p><i>Empirical objective:</i></p> <ul style="list-style-type: none"> <li>Describe appeal findings from semiology and content analysis</li> <li>Compare the empirical results with the theoretical parts</li> <li>Provide explanations why there is no congruency between cultures and appeals</li> </ul>
	<p><b>SUMMARY AND CONCLUSION</b></p> <ul style="list-style-type: none"> <li>Summary of study</li> <li>Managerial implication</li> <li>Limitation and further research</li> </ul>	

## **2. CULTURE AND CROSS CULTURAL COMMUNICATION PROCESS**

This chapter discusses the role of culture in international advertising to explain how the culture influences on international communication process. More particularly, the culture, its manifestations and cross-cultural communication are presented under the different views. In order to explore how the culture impact on international advertising, the process of classic communication which includes source (sender), message, medium and receiver is examined.

### **2.1 Definition of culture**

It is obvious that the word “culture” has been polysemous for a long time. It is originated from “cultivation” as in “agriculture”. For a long history, the term “culture” has been defined in various ways. It meant producing or developing and later it refers to the quality of an educated person. (Jahoda 2012.)

In Western language, culture stands for “civilization” or “refinement of the mind” which refers to education, art and literature (Hofstede & Minkov 2010). One of well-known definition by Kluckhohn (as cited in Hofstede 2010: 9) is “culture consists in patterned way of thinking, feeling and reacting, acquired and transmitted manly by symbols, constituting the distinctive achievements of human groups. It includes their embodiments of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values”.

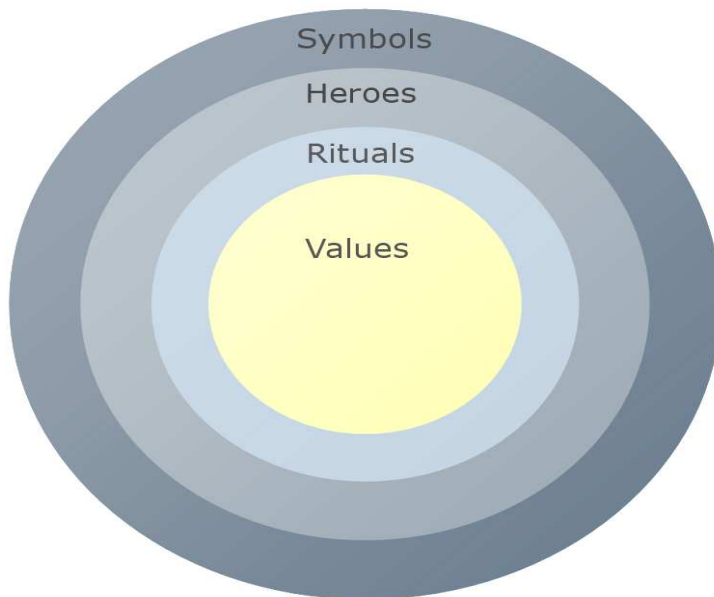
Culture is also explained as “a group of people sharing both tangibles and intangibles consisting histories, traditions, symbols, ideas, values, attitudes, and achievements. It can be regarded as “the notion of shared norms, symbols, values, and patterns of behaviors among a group of people”. (Samovar, Porter, & McDaniel 2007.)

Culture also refers to high art such as classical music, theater, painting, and sculpture which is seen to be contrasted with popular art (De Mooij 2010: 48). Culture refers to ethnic or national groups or groups in the same society at various levels such as age group, a profession, or a social class. The manifestation of culture will be influenced from a specific level of cultural programming. Therefore, it is essential to address the certain level of cultures, particularly national culture, corporate culture, or age culture since one level cannot apply for another level. (De Mooij 2010: 49.)

It is obvious that the term culture can be defined in various ways. For this study, culture is explained as “the collective mental programming of the mind that distinguishes the members of one group or category of people from the others” (Hofstede 2010: 4). The mind refers to thinking, feeling, acting which associate with beliefs, attitudes and skills.

Culture is a learning process, not instinctive. It is shaped from social interaction rather than from genetic origin. Referring to this definition, culture is divided into four manifestations: symbols, heroes, rituals and values (Hofstede 2010: 7).

Figure 1 illustrates the basic manifestations of culture.



**Figure 1:** The Onion: Manifestations of culture at different levels of depth (Hofstede & Minkov 2010:8).

**Symbols** refer to words, gestures, pictures or objects reflecting specific meaning that can be realized by the members of that culture. Symbols are easy to fade away, establish or copied. Therefore they are put in the outer layer of the culture. (Hofstede 2010: 8.)

Depending on cultures, symbols are used more or less. This can be connected with writing and language. Researches show that Japanese and other Asians who use kanji script have tendency to have higher capacity to recognize and use symbols. Compared with Western, Eastern people are more tolerant and favorable with symbols and pictures than with language. Signs and symbols are essential in association networks in memory: package, color and letters. Color can carry specific cultural meaning. In Western culture, black refers to mourning color, meanwhile in Eastern (e.g. Chinese culture) white is mourning color. For some cultures, symbolic language is more appreciated than verbal language. In Western culture, number is seen meaningless; in contrast, it reflects meaning in Asia. For example, 555 cigarette brands in Asia and the number 8 are fortunate in China. Gesture can also be influence from cultural difference. (De Mooij 2010: 54-55.)

**Heroes** stand for people. They can be alive, dead, and real or imaginary whose personality is considered as model and are honored in a culture (Hofstede 2010: 8). For example, Batman or Charlie Brown in the United States, Hello Kitty in Japan, and Asterix in France can be regarded as cultural heroes. Heroes can be recognized globally but related stories can be local. (De Mooij 2010: 52.)

**Rituals** are set of necessary activities that are used for particular purposes such as ways of greeting, showing respect to other, social, religious celebration and daily communication styles (Hofstede 2010: 9).

Among cultural manifestations, symbols, heroes and rituals are seen as practices or expression of culture since it is visible (Hofstede 2010: 9 & De Mooij 2010: 53). Rituals are built to help products and brands differentiate from its competitors. It shows how

people behave and communicate their custom style, language, eating habits and houses decoration.

**Value** is indicated as “an enduring belief that one mode of conduct or end-state of existence is preferable to an opposing mode of conduct or end-state of existence” (Rokeach 1973 as cited in De Mooij 2010: 45). Rokeach argued that values consists two levels: terminal values and instrumental values. Terminal values mean desirable end-state of existence meanwhile instrumental values stand for modes of conduct. Thus instrumental values create motives to achieve the end-states of existence. Ambitious, broad-minded, capable and cheerful etc... values can be the instrumental values for terminal values of a comfortable, exciting life, a sense of accomplishment, a world of peace... respectively. (Rokeach 1973 as cited in De Mooij 2010: 132.)

This view is similar with the value definition by Kluckohn (as cited in Hofstede 2001: 5) “a value is a conception, explicit or implicit, distinctive of an individual or characteristic of a group, of the desirable which influences the selection from available modes, means, and ends of actions”. Moreover, Hofstede (2010: 22-23); Inglehart & Welzel (2005); Schwartz (2006); Sachiyo & Herche (1994) also suggested that values are the core of culture. Values are closely connected with structure and functioning of its institution. It includes the rules, laws and organization. It implies motivations, emotions, and taboos and therefore it serves as a guideline and driving for cultural practices. They are established in the early age. Research shows that human unconsciously absorb information including symbols (e.g. language), heroes (parents), rituals and basic values for the ten to twelve years times and then turn to the aware learning process (Hofstede 2010: 9).

On the other hand, De Mooij (2010: 47) stated that values can consist of two aspects: the desirable and desired. The desirable means the norms, standards, approval, ideology and what is considered right or wrong or ought to be in the society. Meanwhile, desired is what people actually want, attract and prefer for themselves. The value paradoxes also lead to the paradox between words and deeds. It means that there is conflict between what people say and what they really want to do. Deeds and behavior are nearer with desired value rather

than desirable values. The contradiction has made cultures seem to become convergent. For example, Japanese culture is seen by nature collective but turning out to be individualistic. In fact, it is due to the demand for behavior and communication.

This view is similar to Schein (2010 as cited in Okazaki 2012: 91) who stated that value can be recognized by artifacts and espoused value. Artifacts refer to the visible products, processes and behavior of a culture. It shows how to handle and behave in the society, which means cultural values. Espoused value stands for standards and ideology perceived by individualists or society, which means cultural values (Okazaki 2012: 91). Globe study about value also reveals similar perspective by distinguishing cultural values (should be) and cultural practice (as is) (House & Hanges 2004 as cited by Okazaki 2012: 91).

## **2.2 Hofstede cultural dimensions**

Hofstede cultural framework (1980, 2001) is created on the assumption that people and society around the world are led by different views toward attitude, beliefs, customs and moral standard. The cultural framework was conducted by a survey about values of employees who works in for IBM in local subsidiaries. It is conducted in more than fifty countries around the world. (Hofstede 2010: 30.)

The cultural framework consists of five dimensions such as power distance, collectivism vs. individualism, feminity vs. masculinity and uncertainty avoidance and long-term dimension. Each nation in the model is classified by a score on each of the four dimensions. (Hofstede 2010: 30.) However, one should notice that the model does not valid in individual level. The logic of national level is not consistent with the logic of individual level. The study conducted by statistical analysis which indicates the trends for the circumstance to happen in combination. Thus it is more valid for national cultural comparison, not valid for individual (Hofstede 2010: 30 & Blodgett et.al 2008).

Power distance (PDI) is level of acceptance that power of members in institutions and organizations are divided unequally. More specifically, PDI indicates the dependence relationship in a nation.

In low PDI cultures, the dependence and authority levels between bosses and subordinate are small. There is little emotion existing in their relationship. It can be acceptable if subordinates have conflicting ideas with their boss. The hierarchical systems are built in order to be convenient and easy to manage. Decentralized power, flat hierarchical and restricted figure of supervisory level are preferred in low PDI countries. (Hofstede 2010: 73-74.)

High PDI cultures show significant dependent relationship between boss and subordinate. In these countries, the hierarchical system, centralized power, top down management, unequal power and relationship are acceptable. The subordinates are supposed to obey and be directed by their superiors. Relationships between subordinates and boss in high PDI countries are highly emotional. (Hofstede 2010: 73-74.)

Individualism refers to the society that bonds between the individuals are not close. Every people are supposed to be responsible for themselves or their families. People in these cultures perceive individualistic as a separate self which is unique personality and distinct from society. (Hofstede 2010: 114.)

Collectivism indicates that individualists in societies have tight and close relationship. People are expected to relate their personal values with groups and communities. Individual in collective are perceived as interdependent self and closely connects with majority. (Hofstede 2010: 114.) The loyalty to group is regarded as crucial characteristic in collectivist culture (Hofstede 2010: 104-107).

Low context communication is found often in individualist cultures while high context communication is typical for collectivist cultures. Low context communication emphasizes on direct, transparent and explicit information. High context communication means the

interaction is indirect, and should be understood in relation with the situations. (Hofstede 2010: 109.)

Masculinity refers to the society where there is obvious difference between the emotional gender roles. Men are expected to be assertive, tough and concerned about material success. Women are expected to be modest, tender and emphasize on the quality of life. (Hofstede 2010: 140.)

Feminine cultures stand for the fact that there is no clear distinction between gender roles. Men and women are found to be modest, tender and focus on quality of life. (Hofstede 2010: 140.) In femininity society, the relationship and good life quality is essential. Men and women are supposed to share caring and tenderness in relationship. (Hofstede 2010: 155.)

Uncertainty avoidance stands for the level to which the people in culture feel frightened by ambiguous or unknown circumstances. In uncertainty-avoidance, people favour for transparent structure, laws, rules and regulations in organizations, institutions. Uncertainty avoidance is to cut down ambiguity, not risk. They don't hesitate to get involved in risky actions in order to cut down ambiguities. (Hofstede 2010: 197-198.) Furthermore, high uncertainty avoidance shows preference for expertise in workplace. They also have strong faith in common sense and generalists. (Hofstede 2010: 211.)

In contrast, low uncertainty avoidance cultures are afraid of formal rules because it is believed that rules are built in the case of complete necessity (Hofstede 2010: 210).

Long-term orientation represents "the fostering of virtues oriented toward future rewards-in particular, perseverance and thrift". Long-term orientation cultures emphasize on lifelong profit rather than immediate profit. (Hofstede 2010: 239.)

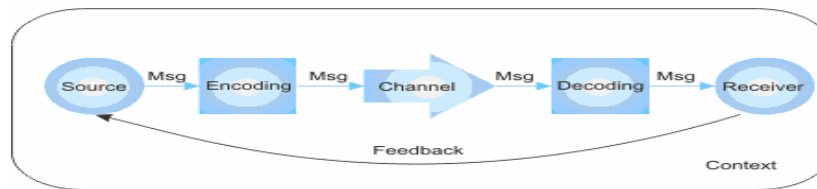
Short-term orientation refers to "the fostering of virtues related to the past and present- in particular, respect for tradition, preservation of "face", and fulfilling social obligation" (Hofstede 2010: 239). Short term cultures expect work values consist of freedom, rights, achievement, and individual oriented. The yearning for instant profit is strong in these cultures. (Hofstede 2010: 251.)

### 2.3 Cross-cultural communication process

The marketplace globalization has urged the needs for understanding cross culture in order to achieve adequate communication with consumers (Lee & Joo 2012). “Cultural distinctions have been demonstrated to have important implications for advertising content, persuasiveness of appeals, consumer motivation, consumer judgment process and consumer response style” (Shavitt, Lee & Johnson 2008 as cited in Okazaki 2012: 21). Undoubtedly, understanding culture is a key to communicate with global consumer and carry out effective international advertising campaign (Hudson, Hung & Padley 2002 as cited in Okazaki 2012: 36).

Furthermore, advertising is a process of communication from an identifiable source. Its aim is to persuade the receiver to carry out specific immediate or later actions (Richards & Curran 2002: 64 as cited in Okazaki 2012: 21). This definition is corresponding to the traditional view of communication model. Thus, in order to examine the role of culture in international advertising, it is necessary to explore the role of culture in specific stage of communication process (Lee & Yoo 2012 as cited in Okazaki 2012: 21).

One of the classic models is S-M-C-R which means sender(S), message (M), channel(C) and receiver (R) (Berlo 1960 as cited in De Mooij 2012: 22). Classic communication theory suggests that all stages in communication have interacted influences. In advertising, each of the four elements plays important role in reaching efficient and effective communication consequence (Okazaki 2012: 22). Furthermore, Wilkinson (2005) argued that the model contributes to explain clearly how culture penetrates each stage of the process (Okazaki 2012: 22). Figure 2 illustrates the basic elements of communication process.



**Figure 2.** The process of classic communication (De Mooij 2010: 164).

## Source

The first component of communication model is the source. The source (sender) is place where the message is invented (Tyagi & Kumar 2004 as cited in Lee & Yoo 2012). It can be a person, organization, company, brand, a group of people, an institution, advertiser and/or advertising agency (De Mooij 2010: 163 & Okazaki 2012: 24). The source is affected by different parts of society such as values, beliefs, culture and religions (Berlo 1960 as cited in Okazaki 2012: 24).

The message is composed and adapted under the influence of the sender's cultural background (De Mooij 2010: 164). Therefore, the cultural background of the source personnel (management and creative) can create impacts on the organizational behaviours and cultures of the agency, advertiser and relationship between the two parties (Okazaki 2012: 24).

Furthermore, a study by Takada, Mizuno & Hong (2012) compares the difference in relationship between the advertisers and advertising agencies in automobile organisations in Eastern and Western countries. The study indicates that European firms are well known for implementing consistent advertising campaign and brand image. However, they maintain the horizontal coordination among subsidiaries and regional advertising agency. Meanwhile, Western firms favour a product lineup with multiband strategy across countries. And they use bottom up approach and horizontal structure. As for US firms, they implement consistent brand image, however, they have top down strategy with advertising agency without any horizontal coordination among subsidiaries and advertising agency.

West's (1993) conducted research on the creative personalities, processes and agency philosophies in US, Canada and UK. The study suggests that strategy development, execution, and perceived degree of freedom supported copywriters and art directors are different under the influence of culture, industrial development, marketing orientation and advertising agency. The result reveals that North American creative is closer and more strategic relationship with customers than UK partners who show more dictatorship and control.

Kaynak & Mitchell (1981) studied the marketing communication practice in Canada, UK and Turkey under the influence of economic development, culture and marketing environmental elements. The result shows that advertising agency in Turkish practice is not specialized because it usually implements various marketing functions. On the contrary, Canadian and British agencies are found to be highly specialized. In developing countries, personal selling and word of mouth play important role. Meanwhile Canada and UK prefer employing mass media, especially print and television advertising. In developed countries, advertising agencies use more writing and technical information because of high level education and literacy population. In developing countries, there are few technical arguments utilized. It is because most of Turkish customers do not have as much ability to evaluate the technical information. Furthermore, the comparative shopping practices are low and level of education is not high. Moreover, standardized advertising strategies are used in multinational and foreign subsidiaries companies, whereas, most Turkish firms use adaptation strategies.

### **Message**

Message is encoded by the source. The message depends on three main elements: the message code, the content, and the treatment. The message code is influenced by language and culture. The content of message consists of assertions, arguments, appeals, and themes. (Lee & Yoo as cited in Okazaki 2012: 26.)

The source decides on choosing and arranging the code and content to express the message. The message is designed to be able to suit and fully attract the target customers. Therefore, the treatment of message significantly relies on the source's communication skills, attitudes, knowledge, social systems and cultural backgrounds. In advertising, message is designed mostly from the creative communication. (Lee & Yoo as cited in Okazaki 2012: 26.)

Message has played dominate role in the success of advertising. A message includes mixtures of words, pictures, symbols, appeals and other communication factors (Lee & Yoo as cited in Okazaki 2012: 26). Words, color, illustrations and designs have been regarded

the essential component for an effective message. Thus, message should be crafted harmoniously among these elements. (Tyagi & Kumar 2004 as cited in Okazaki 2012: 26.) Undoubtedly, message treatment decision should be based on comprehension of the target consumers, cultural orientations, lifestyle, knowledge and attitude (Lee & Yoo as cited in Okazaki 2012: 27). Empirical researches indicate that the effectiveness of advertising messages is close with dominant cultural values (Han & Shavitt 1994; Taylor, Miracle, & Wilson 1997; Cho, James, Sunkyu & Fredric 1999; An 2007).

Research by (Mueller 1987) shows the difference in appeals between Eastern and Western cultures particularly in Japan and American. The research also indicates how the product category impacts on the appeals in each country. In high involvement product, Eastern culture prefers status appeals. Western culture shows more favor in information regarding product characteristics, comparisons, and recommendations. As for medium involvement, the product-merit appeal is most popular in Japanese advertisements, followed by soft-sell appeals and status appeals. Similarly, in the US, product-merit appeal is the most common. However, the difference is that Japanese advertisements prefer utilizing soft sell while US advertisers depend mostly on product-merit appeals. In terms of low involvement products, the Japanese advertising indicates high traditional, elderly appeals, and soft-sell appeals. Meanwhile, US advertising shows strong trend for product merit.

Cheng and John (1996) analyzed the content of over 1,000 Chinese and US television commercials. The research finds that symbolic cultural values are more preferable in Chinese than in US commercials.

Furthermore, Al-Olayan & Karande (2000) discovered that Arabic magazine advertisements feature fewer “people” than US advertisements do. Women in Arabic magazine advertisements tended to wear long dresses (Fam & Grohs 2007).

Moreover, there is difference in information level presented in advertising in Western and Eastern countries. Study shows that US advertising message presents higher level of information than Korea does (Taylor, Miracle & Wilson 1997).

Cho, James, Sunkyu & Fredric (1999) indicated that advertising messages in low context culture is direct while those in high context culture are indirect. Furthermore, advertising messages in individualistic culture emphasizes on values such as individuality, independence, success and/or self-realization and individualistic benefit. On the other hands, advertising messages in collectivistic cultures focus on family coherence, group welfare, caring for other and group consensus (Belk & Bryce 1986; Han & Shavitt 1994; Miracle et al.1992; Mueller 1987 as cited in Lee & Yoo 2012).

Apart from verbal message, nonverbal messages such as visual contents, music, symbols are also essential in advertising (Okazaki 2012: 28). Visual in advertisement is not only the primary and effective factor to catch attention and curiosity in advertising message but also a crucial element to be considered for reaching purchasing decision (An 2007; Okazaki 2012). Visual is used to present characteristics, benefits, personality for a product. It connects product with symbols and lifestyles. It enhances brand identity and message in the target audience's mind. (Moriarty 1987; Petty & Cacioppo 1996 as cited in An 2007.)

A study by Cutler, Javalgi & Erramilli (2006) discussed the difference in perception and visual processing outcome in print advertising in the US, UK, France, Korea and India. The research shows that US and French have more visual than other countries do. The paper shows that US, UK and Korea have the highest level of photograph using. The US has the most product portrayal and comparative appeal. UK and Korea are highest users of association appeal. Moreover, UK and France have the greatest using of symbolic appeals. In terms of showing people in the visuals, US, Korea, and India utilize intensively than UK and France. Children are the most popular in Indian advertisement followed by Korean, French and UK respectively.

Furthermore, there is distinguishment in celebrity presentation in advertisement in high and low context. More specifically, high context nations tend to use considerably celebrity models than low context countries do. Eastern cultures illustrate celebrities as characters rather than spokesperson. Eastern advertising focuses more on lifestyles, product images and mood-creating symbols. It is likely to create effects such as beautiful natural scene, a

story or verse. In Western advertising, visuals are used to explain function and content of product. Celebrity models are used as spokespersons medium to satisfy the need for product information, especially for high involvement products. (An 2007.)

Moreover, An (2007), De Mooij (2010: 182) and Schiffman & Callow (2002) studied the difference in visual usage across cultures. They found that low context cultures prefer literal visual such as product, price, quality, performance, demonstration and contents. In high context cultures, people use contextual messages, they tend to refer to pictures and seek for covert meaning from visual image. Even for simple visual images with strongly explicit information, people from high context culture might interpret metaphoric meaning. Furthermore, a study by Cutler, Javalgi & Erramilli (2006) shows that visual UK advertisements reflect significantly association and symbolic appeal.

Cutler, Javalgi & Erramilli (2006) indicated that hard-sell approach is found in low context with the application of aggressive or urgency appeal. The use of realistic product portrayal is effective in hard sell technique. Moreover, An (2007) suggested that the hard sell technique should be approached with presenting products, brand names, company logos and fact-based photographs.

### **The channel**

Channel is the medium or tool used for transferring communication message. It consists of different media categories such as television, radio, newspaper and magazines. Each media form has specific features. Depending on the message nature, advertiser selects suitable channel. (Byron 2008 as cited in Okazaki 2012: 28.)

Nowadays, Internet has become more and more popular channel for communication. The Internet provides interactive and interpersonal channel (Cassell et al.1998 as cited in Okazaki 2012: 28). In the light of the research objective, this part focuses on internet channel in cross cultural contexts.

Cho & Cheon (2005) studied the cultural difference in interactivity level in corporate website between Eastern and Western cultures. The study reveals that Eastern websites

prefer consumer-consumer interactivity than consumer—message and consumer-marketer Interactivity. As for human human interactivity, Eastern cultures show higher level in consumer-consumer interactivity than consumer-marketer interactivity.

A research by Ko, Roberts & Cho (2006) explored the cross cultural difference in motives for Internet users and website interactivity. In low context culture, people are more likely motivated by information seeking, convenience and human-message interaction. On the contrary, high-context cultures prefer social and human human interaction. Consumers tend to rely on the information they gain from chat rooms or online forums.

A research by Kim, Sohn & Choi (2010) examined the uses and gratification of social network sites between US and Korea. Five motivations of seeking friends, social support, information, entertainment and convenience are selected as the main motives. The research suggests individualistic and low context cultures consider social network sites as fun and convenient medium for searching new friends. It means these cultures look for the entertainment as the main purpose. Meanwhile, collectivistic and high-context cultures prefer using social network site for seeking social support and information.

Furthermore, De Mooij (2010: 204) argued that individualistic cultures use social networks to access resources and information. In contrast, collectivistic cultures use social network for sharing ideas and feelings. They have tendency to keep contact and communicate with existing or familiar network or closed group. They are not likely to expand their communities with strangers compared with those from individualistic cultures.

Singh, Zhao & Hu (2005) conducted a research on the influence of culture on website contents among China, India, Japan and US. It indicates that Japanese and Chinese websites show higher level of collectivistic dimension and less level of high context communication than Indian websites. Furthermore, soft-sell, aesthetic and tradition are unique and popular appeals in Chinese and Japanese websites. Masculinity level is lower in Chinese websites than those in Japanese and India websites. Also, the power distance characteristic is reflected significantly in Chinese and Indian websites. India websites show dominantly uncertainty avoidance value even though the country does not possess the highest level. As

for US websites, the primary themes are independence, personalization, hard sell approach, and use of superlatives. In general, US websites were seen to be more direct, informative, logical, success-oriented, progressive and lack of decorative atmosphere.

### **The receiver**

The receiver refers to the audience who receives, interprets and responds to the message. The aim of communication is regarded to be successful when the receivers accept the intended message content. Attention and comprehension is the basic tool of the receivers 'response. Attention is reflected through reading, viewing and listening. Therefore, the source must design the message in the way that it can assist the receiver to comprehend and process the message. The receiver will react according to one of the three levels: cognitive, affective and overt action. (Lee & Yoo as cited in Okazaki 2012: 30.) Usually the receivers decode the message based on their cultural and social background. In the decoding process, the receiver will perceive the message that suits their existing schemata. This consists of content, form, and the style of the message.

Cross cultural interpersonal communication should be explored in order to realize the impact of culture on styles and forms (De Mooij 2010: 164). The distinction in interpersonal communication style is also reflected through verbal and nonverbal styles (De Mooij 2010: 166).

Verbal styles include verbal personal and verbal contextual. Verbal personal style is individual-oriented and "I" identity is focused. Verbal contextual style is role-center oriented and a context-related role identity is focused. Thus depending on situation and status, the verbal contextual style is varied. Verbal personal style is found in low power distance and individualism. Verbal contextual style is found in high power distance and collectivistic cultures. Furthermore, in high context and high uncertain culture, the words are elaborate and expressive. Low context and low uncertainty avoidance cultures have tendency to use exacting style. (De Mooij 2010: 166.)

Nonverbal style consists of unique explicit & unique implicit style and group explicit & group implicit style. Unique explicit & unique implicit style is found regularly in individualistic countries. And group explicit & group implicit style is found in collectivistic cultures. (De Mooij 2010: 166.)

## **2.4 Summary of chapter 2**

The main purpose of this chapter is to discuss the influence of culture on international advertising. In order to explain this issue, the chapter first presents the concept of culture and its manifestation. Hofstede theoretical framework and its cultural dimensions are also introduced. There are different views toward culture. However, due to the research objective, the study adopts Hofstede view which defines culture as “the collective mental programming of the mind that distinguishes the members of one group or category of people from the others” (Hofstede 2010: 4). Among cultural manifestations, this research recognizes the argument of Hofstede which sees value as “the core of culture and refers to the motivations and serves as a guideline and driving for cultural practices”.

The chapter later discusses the elements of the classic communication process which are sender(S), message (M), channel(C) and receiver (R). It is no doubt that culture has significant impact on specific factors of the communication process. The communication process helps to explain how culture impacts on communication and perception styles in sender, message, channel and receiver.

In conclusion, the theory suggests that culture significantly influences on cross cultural advertising. However, culture is not only dominant factor that has control on international advertising. In fact, the literature review shows that other elements such as product category and channel characteristics also impact on advertising appeals.

### **3. SOCIAL VIDEO ADVERTISING**

The main aim of this chapter is to present overview of social video advertising appeals. To study the social video advertising, users and gratification of social media and online video theory are discussed. Later, the social video advertising appeals are withdrawn based on the link between the two theories.

#### **3.1 Social media definition**

Social media refers to a collection of online, word of mouth forums. It consists of “social networking websites, blogs, company sponsor discussion boards, chat rooms, consumer to consumer email, consumer product or service ratings websites, forums, Internet discussion boards, and sites which include digital audio, image, movies or photograph” (Hollensen 2011: 616 & Evans 2008: 33).

Moreover, Shao (2009) and Mangold & Faulds (2009) referred social media as consumer – generated media which describes “ a variety of new sources of online information that are created, initiated, circulated and used by consumers intent on educating each other about product, brands, services, personalities, and issues” (Blackshaw & Nazzaro 2004: 2 as cited in Mangold & Faulds 2009).

Scott (2007) argued that social media refers to the fact that people exchange “ideas, content, thoughts and relationship online”. Therefore, social media is distinguished from traditional media in the way that participants can shape, comment and create the content.

Moreover, Evans (2008: 33) defined “social media is the democratization of information, transforming people from content readers into content publishers. It is the shift from a broadcast mechanism to a many-content generation model, rooted in conversations between authors, people, and peers. Social media uses the “wisdom of crowds” to connect information in a collaborative manner”. The application of social media can include Google

(reference, social networking), Wikipedia (reference), MySpace (social networking), Facebook (social networking), Last.fm (personal music), YouTube (social networking and video sharing), Second Life (virtual reality), and Flickr (photo sharing). (Evans 2008: 33.)

Social media should be also distinguished from social marketing. Social marketing is “the adaptation of commercial marketing technologies to programs designed to influence the voluntary behavior of target audiences to improve their personal welfare and that of the society of which they are a part” (Andreasen 2008: 214 as cited in Maclaran, Saren & Tadjewski 2007). It means that social marketing utilizes commercial marketing method in order to create impact on target consumer that can lead to the voluntary behavior. Another important element is that the main aim of social marketing is not for commercial benefit but for social welfare and nonprofit marketing (Andreasen 2006: 87; Donovan & Henley 2010: 4). In this perspective, social media is different from social marketing. Social media is a channel that facilitates online social interaction and communication. Organization uses social media for both profit and nonprofit purpose. However, social media is similar to social marketing in the way that it creates the bottom line influence of voluntary behavior. In social media, users create and share content voluntarily because one of the primary aims of social marketing is to impact on voluntary behavior.

### **3.2 Social video definition**

Social video is defined as “video advertising or content designed to easily shared on the venues such as Facebook, Twitter and Google+ as well as through email lists and embed codes” (Emarketer 2012b).

Social video advertising is “brands producing content with the purpose of getting it seen and shared by people who want to watch it, as opposed to producing ads where the goal is to interrupt people and push message on them” (Emarketer 2012b).

Therefore, in order to understanding the social video advertising context, it is necessary to explore the motivation of online video content using in social media channel. In this study, the scope is limit in YouTube channel.

### **3.3 Social video uses and gratifications**

Uses & gratifications theory is used to explain the psychological motivations that drive people to use media. It indicates that different people can expose to various demands when using the same media (Severin & Tankard 1997; Swanson 1987 as cited in Ko, Cho & Robert 2005). Gratification is the goals that people expect to gain when they use the media.

Uses and gratifications have been regarded as appropriate theory that can be applicable to investigate needs and motives of people in different kinds of media (Lin 1999a as cited in Ko et al. 2005). User & gratification theory is applied by many researchers to explore the consumer behavior in traditional media (Elliott & Rosenberg 1987; Mendelsohn 1964; Babrow 1987; Conway & Rubin 1991 as cited in Ko & Cho & Robert 2005) and in Website (Eighmey 1997; Haasa & Young 2010; Muntinga, Moorman & Smit 2011; Ko et al. 2005; Korgaonkar & Wolin 1999).

Furthermore, uses & gratification is suitable theory to explain the appeals of social media. Many researchers have applied it to investigate the motivation for social media usage such as Boyd (2008); Bumgarner (2007); Dholakia, Bagozzi & Klein (2004) and Kaye (2007).

Users & gratification includes content gratifications and process gratification. Content gratifications stands for the content conveyed by a medium (such as information or entertainment etc). Process gratification indicates the actual use media (sharing or browsing content etc.). Research shows that users are more content orientation rather than media usage orientation. The gratification difference between content-based and media usage motivation for the Internet should be considered in relation to the context. It means the gratifications are closely connected with the medium. (Stafford, Stafford & Schkade 2004.)

In this present context, user & gratification refers to the audience activity of using social video and the motivation of viewing social video (Bondad, Rice & Pearce 2012).

### **Motivation**

Stafford et al. (2004) identified primary motivations of using Internet content are learning and information. Even though entertainment orientation is also focused such as online games, music, shopping avenue and so on; information is still leading feature for successful site designs. Therefore, advertisers should nourish information to meet the demands of knowledge seeking.

Lee & Lee (2011) studied elements impacting on the intention to watch online video advertising. The research indicates that entertainment and information are the most influential factors on the intention to watch online video advertising.

Furthermore, Teixeira, Wedel & Pieters (2012) studied on how emotion and attention can motivate consumers to watch Internet video advertisements. The result shows that joy can generate the attention of Internet video advertisement.

Bondad et al. (2012) researched on the motives of users on television and online user-shared video. The study points out that information seeking is the primary motivation. Surprisingly, the companionship purposes are not the main online video appeal due to social features and the associated recommendation processes.

Cha & Olmsted (2012) studied the cannibalization effect of online video channel on television. The research investigates the difference in incentive between television and online video. The result indicates that the function of online video content can be divided by two concepts: fundamental functional similarity and functional uniqueness. Fundamental functional similarity means that consumers perceive online video content share same functions with television. Functional uniqueness refers to different gratification that users can find in online video content when compared with traditional media. The functional uniqueness of online video content is information seeking. Therefore, it is important that online video content should emphasize on giving users chances to learn something new and

most updated events. However, non-users have not been aware of the unique characteristics of online video yet. Thus, online video should set up the initial fundamental functional similarity with television (e.g. entertainment) in order to create awareness about its role as a video platform. Then, online video can build the functional uniqueness in order to appeal and change non-user of online video into users.

Lohtia, Donthu & Hershberger (2003) investigated various appeal categories for online banner advertising through click-through rates. The research explores on business to business and business to consumers. The article suggests that emotional appeals are attractive in business to consumer advertisement. However, informational appeals work well in business to business advertisement.

Xie, Donthu, Lohtia & Osmonbekov (2004) examined the effect of emotional and informational appeals in connection with incentives on motivation of online banner advertising click through rates. The research reveals that advertisements with emotional appeals are more alluring than those with informational appeals. However, in order to generate effectiveness, emotional appeals should be used in relation to incentives. Incentives can include six primary categories as followings: merchandise premiums, information premiums, the product itself, price-related incentives (discounts, rebates, or offerings such as free shipping and handling), mystery gifts, and point programs to facilitate repurchase or loyalty. In contrast, informational appeals are found to function efficiently without incentives.

In another article, Brown, Roop & Nikel (2010) researched on the influence of comedic violence on viral advertising effectiveness. The result indicates that advertisements contain humor blended with violence and severe outcome can receive more involvement. Therefore, they are more likely to be forwarded.

### **Audience activity**

Audience activity stands for “the utility, intentionality, selectivity, and involvement of the audience with the media (Levy & Windahl 1985; Rubin 1993, 2009 as cited in Bondad et

al. 2012). Intentionality consists of sharing, recommending, and content discussing. The most common characteristic social video is the fact that people can post, share, assessing online content and exchanging opinions. (Bondad et al. 2012.)

Berger & Milkman (2012) studied on how content characteristic affects the motivation of sharing online content. The result shows that online contents contain high-arousal emotions are more viral. Online content that reflects deactivating emotion was less likely to be viral. Furthermore, the entertainment contents are more attractive. Moreover, the article also indicates that content with practical information is found to be more effective. Through the sharing of useful information, users can easily create impression or produce reciprocity.

Yang, Hsu & Tan (2010) found that the main motive for sharing YouTube video is entertainment value. Furthermore, from social influence perspective, the study indicates that the perceived network externalities (mass media and expert opinion), interpersonal norms (family, friends, colleagues, and superiors) and social norms (colleagues, classmates, and friends) influence the YouTube sharing behavior.

Hsieh, Hsieh & Tang (2012) indicated that online content with persuasive intent, humor, multimedia effect and disguised commercial intent appeal can create significant effects on online video and forwarding intentions. The viral influence loses or even creates counterproductive effect if there is brand information in online content. Thus, the essential principle for online video advertising is that online video content does not reflect an outright advertisement. In terms of multimedia effect, vivid video with richer visual and sound effects create positive impact on consumer preference and diffusion possibility. The result shows that advertiser should emphasize on entertainment element. And it should include humor and multimedia effect rather than brand information orientation.

Southgate, Westoby, Page & Brown (2010) studied what make online video advertising become viral. The research indicates that enjoyment, involvement, distinctive and celebrity can create effect on consumers. Furthermore, the research points out that it is important to integrate branding correlation in online video. They argue that brand information should be emphasized so that it can nourish brand memory in consumers' mind. Moreover, it prevents

the risk of forgetting the branding in advertising. Thus, marketers should create engagement audiences with enjoyment and brand integration.

Chiu, Hsieh, Kao & Lee (2007) researched on elements impacting on the information dissemination of Internet users. Email is employed as main channel for the study. Four factors are investigated in this research: message source, message contents, receiver characteristics and message transmission channel. First, about message source, the finding indicates that message received from interpersonal sources (friends, relatives and familiar people) are more likely to be passed along to other people. People have tendency to forward the information received from close people because they think that it can be trustful. And the result shows that people are not willing to disseminate messages got from strangers. Second, the message contents that contain high hedonic and utilitarian value can increase the motivation of sharing information among users. The result argues that consumers look for online opinion in order to support their decision making and limit risks. Therefore, messages which provide practical information about products and services can attract consumers. Moreover, message with high entertainment values are more forwarded and appreciated. Apparently, people prefer to read and forward messages that are considered to be useful and joyful. Third, the article suggests that the willingness of message sharing depends also on the personality. It reveals that open and extrovert people are likely to pass along information. Fourth, the channel transferring messages should have rapid speed.

Phelp, Lewis, Mobilio, Perry & Raman (2004) identified characteristics of messages that influence the motivations of email dissemination. The article reports that messages should contain certain components to stimulate people to forward them. More particularly, they should reflect deep emotion such as humor, fear, sadness, and inspiration. Furthermore, the contents that provide useful information are frequently forwarded. In addition, advertisers should adapt the message to the incentive of customers. The study reveals that the primary motives of message forwarding are fun, entertainment and social connections.

Dobele, Lindgreen, Beverland, Vanhamme & Robert (2007) studied the impact of emotional appeals on message forwarding behavior. Emotional appeals are included:

surprise, joy, sadness, anger, fear and disgust. The article reveals that emotion alone is not sufficient to create effect on message forwarding. Apart from emotion factor, the message should uniquely address imagination of consumers. The finding indicates that people disseminate campaigns that contain content more than a joke. Messages entail more than emotional categories are effective. More particularly, surprise was found to be effective when it is aligned with at least supplement emotion, for example joy.

Moreover, the study suggests that the messages which are elaborately targeted to consumers are more likely to be passed along. More importantly, advertisers should build contingency between emotion and brands or viral marketing campaign. Campaigns must achieve the element of surprise with the mixture of other elements as followings.

First, campaigns that utilize joy are most suitable with irrelevant, fun brands or brands that are aimed to target younger consumers. Similarly, serious brands would be failed with the messages that emphasized on emotion of joy. Campaigns that employ sadness are appropriate to immediate response to disaster. However, consumers reacting to campaigns characterized by sadness are likely to have shorter commitment. Thus, advertisers must be highly aware that campaigns with sadness are meant to promote benevolence rather than guilt. Secondly, campaigns with anger appeal fit with immediate reaction to “threats against wilderness preservation, threats from governments and perceived injustices”. Thirdly, campaigns with fear appeal are appropriate to transform behaviors such as drunken driving, drug usage, sexual practices and so on. Fourthly, campaigns with disgust or badness appeals are found to have effect on young males and rebel style brands. Thus, these campaigns should be combined with humor and surprise factors. (Dobele, Lindgreen, Beverland, Vanhamme & Robert 2007.)

Furthermore, Hirsh (2001) pointed out those consumers passionately forward messages that contain sense of humor, emotion and uniqueness. Other researches such as Masland (2001) and Porter & Guy (2006) also suggested that emotion is major factor in email content to drive consumers to spread to other people. Moreover, positive emotion was found to be more effective than negative and mixed emotion (Eckler & Bolls 2011). Other appeals such

as sex, nudity and violence are considered to stimulate consumers to pass along messages to their friends. Among the appeals, humor is seen to be universal appeal to create viral message. (Porter & Guy 2006.)

### **3.4 Summary of chapter 3**

The aim of this chapter is to explore the behaviors and motivations of using social video. The users & gratifications theory is used to reach the purpose of the chapter. Two main factors of users & gratifications of social video are: audience activity of using social video and the motivation of viewing social video.

The theory hints that emotion is the essential factor in users & gratifications of social video. Emotion can be varied such as enjoyment, humor, sadness, fear, surprise, distinctive and so on. According to different situations, certain emotional appeals are used to arouse consumers. And emotional appeals can be used in combination in one commercial in order to generate effectiveness. For example, humor, affiliation, surprise can be used at the same time in one advertisement. The literature shows that in business to consumers industry, emotional appeals are seen more popular.

Apart from emotion, information seeking is considered unique function for using online content in social media. It is more effective to use information appeals in business to business industry. Surprisingly, appeals which are related to social features do not significantly influence the motivation of viewing social video.

Furthermore, appeals such as celebrity, humor, entertainment and multimedia effect (music and visual) are seen to be effective in social video advertising.

However, the studies above have cultural bias because most of the studies are conducted in United States or in specific cultural context. The results might be different if they are tested in other countries or in multicultural environment.

## **4. CULTURAL VALUES REFLECTED FROM ADVERTISING APPEALS**

### **4.1 Pollays' advertising appeals models**

Pollay (1983) model is used as a primary theoretical framework for this study because it provides an intensive list of advertising appeals. It is used widely to examine the connection between the advertising appeals and culture by many researchers (Albers & Gelb 1996; Mortimer & Grierson 2010). The model is created based on the previous intensive literature review. A content analysis on the twentieth century longitudinal of 2000 ads sample collected from print advertisement. The model includes 42 advertising appeals in total.

### **4.2 Advertising appeals reflected from the cultural dimensions**

A study by Albers & Gelb (1996) indicates the relationship among 42 advertising appeals and Hofstede cultural dimension. The research was conducted in 11 countries: Brazil, Chile, Finland, France, India, Israel, Japan, Mexico, South Africa, Taiwan and United State. Four product categories are taken into account in this study: office equipment, financial services, clothing and travel agency. The research reveals that there are only 30 appeals which are shown to be correlated with Hofstede cultural dimension. Other 12 appeals are: traditional, modern, technological, relaxation, wisdom, enjoyment, freedom, maturity, sexuality, healthy and neat could not reach conclusion. However, in this study, the original assumption list in Albers & Gelb (1996) is referred to because there are appeals such as information and enjoyment are assumed to be relevant in this research.

Table 3 lists 42 advertising appeals with detailed description. Moreover, it illustrates the relationship between advertising appeals and Hofstede cultural dimensions.

**Table 3.** Pollay's 42 appeals (Pollay 1983) and the relationship with Hofstede's cultural dimensions (Albers 1994; Albers-Miller & Gelb 1996).

<b>Appeal</b>	<b>Description</b>	
Distinctive	Rare, unique, unusual, scarce, infrequent, exclusive, tasteful, elegant, subtle, esoteric, handcrafted	Individualism
Freedom	Spontaneous, carefree, abandoned, indulgent, at liberty, uninhibited, passionate	
Independence	Self-sufficiency, self-reliance, autonomy, unattached, to do-it-yourself, to do your own thing, original, unconventional, singular, nonconformist	
Popular	Commonplace, customary, well-known, conventional, regular, usual, ordinary, normal, standard, typical, universal, general, everyday	Collectivism
Succorance	To receive expressions of love (all expressions except sexuality), gratitude, pats on the back, to feel deserving	
Community	Relating to community, state, national publics, public spiritedness, group unity, national identity, society, patriotism, civic and community organizations or other than social organization	
Family	Nurturance within family, having a home, being at home, family privacy, companionship of siblings, kinship, getting married	
Affiliation	To be accepted, likely by peers, colleagues, and community at large, to associate or gather with, to be social, to join, unite, or otherwise bond in friendship, fellowship, companionship, cooperation, reciprocity, to conform to social customs, have manners, social graces and decorum, tact and finesse	
Ornamental	Beautiful, democratic, ornate, adorned, embellished, detailed, designed, style	High power distance
Dear	Expensive, rich, valuable, highly regarded, costly, extravagant, exorbitant, luxurious, priceless	
Vain	Having a socially desirable appearance, being	

	beautiful, pretty, handsome, being fashionable, well-groomed, tailored, graceful, glamorous	
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	
<i>Healthy</i>	Fitness, vim, vigor, vitality, strength, heartiness, to be active, athletic, robust, peppy, free from disease, illness, infection, or addiction	
<i>Sexuality</i>	Erotic relations: holding hands, kissing, embracing between lovers, dating, romance, intense sensuality, feeling sexual, erotic behavior, lust, earthiness, indecency, attractiveness of clearly sexual nature	
Cheap	Economical, inexpensive, bargain, cut-rate, penny-pinching, discounted, at cost, undervalued, a good value	
Humility	Unaffected, unassuming, unobtrusive, patient, fate-accepting, resigned, meek, plain-foik, down-to-earth	
Wisdom	Knowledge, education, awareness, intelligence, curiosity, satisfaction, comprehension, sagacity, expertise, judgment, experience	Low power distance
Morality	Humane, just, fair, honest, ethical, reputable, principled, religious, devoted, spiritual	
Nurturance	To give gifts, especially sympathy, help love, charity, support, comfort, protection, nursing, consolation, or otherwise care for the weak, disabled, inexperienced, tired, young, elderly, etc.	
Safety	Security (from external threat), carefulness, caution, stability, absence of hazards, potential injury, or other risks, guarantees, warranties, manufacturers' reassurances	High uncertainty avoidance
Tamed	Docile, civilized, restrained, obedient, compliant, faithful, reliable, responsible, domesticated, sacrificing, self-denying	

Neat	Orderly, neat, precise, tidy, clean, spotless, unsoiled, sweet-smelling, bright, free from dirt, refuse, pests, vermin, stains and smells, sanitary	
Casual	Unkempt, disheveled, messy, disordered, untidy, rugged, ruffled, sloppy, casual, irregular, non-compulsive, imperfect	Low uncertainty avoidance
Adventure	Boldness, daring, bravery, courage, seeking adventure, thrills, or excitement	
Untamed	Primitive, untamed, fierce, course, rowdy, ribaid, obscene, voracious, gluttonous, frenzied, uncontrolled, unreliable, corrupt, obscene, deceitful, savage	
Magic	Miracles, magic, mysticism, mystery, witchcraft, wizardry, superstitions, occult sciences, mythic characters, to mesmerize, astonish, bewitch, fill with wonder	
Youth	Being young or rejuvenated, children, kids, immature, underdeveloped, junior, adolescent	
Effective	Feasible, workable, useful, pragmatic, appropriate, functional, consistent, efficient, helpful, comfortable	
Durable	Durable Long-lasting, permanent, stable, enduring, strong, powerful, hearty, tough	
Convenient	Convenient Handy, time-saving, quick, easy, suitable, accessible, versatile	
Security	Confident, secure, possessing dignity, self-worth, self-esteem, self-respect, peace of mind	
Productivity	References to achievement, accomplishment, ambition, success, careers, self-development, being skilled, accomplished, proficient, pulling your weight, contributing, doing your share	
Relaxation	Rest, retire, retreat, loaf, contentment, be at ease, be laid-back, vacations, holiday, to observe	
Enjoyment	To have fun, laugh, be happy, celebrate, to enjoy games, parties, feasts and festivities, to	Femininity

	participate	
Frail	Delicate, frail, dainty, sensitive, tender, susceptible, vulnerable, soft, genteel	
Natural	References to the elements, animals, vegetables, minerals, farming, unadulterated, purity (of product), organic, grown, nutritious	
Modesty	Being modest, naive, demure, innocent, inhibited, bashful, reserved, timid, coy, virtuous, pure, shy, virginal	
Plain	Unaffected, natural, prosaic, homespun, simple, artless, unpretentious	
Traditional	Classic, historical, antique, legendary, time-honored, long-standing, venerable, nostalgic	
Maturity	Being adult, grown-up, middle-aged, senior, elderly, having associated insight, wisdom,  mellowness, adjustment, references to aging, death, retirement, or age-related disabilities or compensations	Longtime orientation
Modern	Contemporary, modern, new, improved, progressive, advanced introducing, announcing	

#### **4.3 Advertising appeals propositions from cultural dimensions of UK, India, Brazil and Poland**

This study compares the advertising appeals reflected in social video in 4 countries: Poland, Brazil, UK and India. Therefore, understanding the difference in cultural dimension is the key to predict the advertising appeals among those countries.

The table below illustrates the scores for cultural dimensions of Poland, Brazil, UK and India:

**Table 4.** Country scores for Poland, Brazil, UK and India (Hofstede 2001 as cited in De Mooij 2010: 289-291).

<b>Countries</b>	<b>PDI</b>	<b>IDV</b>	<b>MAS</b>	<b>UAI</b>	<b>LTO</b>
<b>Poland</b>	68	60	64	93	32
<b>Brazil</b>	69	38	49	76	65
<b>UK</b>	35	89	66	35	25
<b>India</b>	77	48	56	40	61

### **Power distance (PDI)**

Referring to the table, India, Poland and Brazil score similar on PDI and higher than UK. Thus, based on these scores, it is proposed that:

P1a: Indian, Poland and Brazil advertisements will contain higher number of appeals connected with Power Distance dimension than UK advertisements.

P1b: UK advertisements will contain highest number of appeals connected with the Low Power Distance dimension followed by Poland, Brazilian and Indian

### **Individualism/Collectivism**

UK and Poland score higher on IDV than India and Brazil. Therefore, the propositions are created as followings

P2a: UK and Poland advertisements will contain a higher number of appeals connected with Individualism dimension followed by India and Brazil advertisements.

P2b: Brazilian and Indian advertisements will contain a higher number of appeals connected with Collectivism dimension followed by Polish and UK advertisements.

### **Masculinity**

UK and Poland and India are higher on MAS than Brazil. Therefore, the propositions are created as followings:

P3a: UK, Poland and India advertisements will contain a higher number of appeals connected with Masculinity dimension than Brazilian advertisements.

P3b: Brazilian advertisements will contain a higher number of appeals connected with Feminism dimension than Indian, Polish and UK advertisements.

#### **Low uncertainty avoidance**

Poland and Brazil score higher on UAI than India and UK. Therefore, the propositions are created as followings:

P4: UK and Indian advertisements will contain a higher number of appeals connected with Low Uncertainty Avoidance than Polish and Brazilian advertisements.

Individualist cultures emphasize on low context communication while collectivist cultures prefer high context communication (Hofstede 2010: 109). Therefore, the propositions are created as followings:

P5a: Indian and Brazilian advertisements will contain a higher number of contextual and symbolic visual than Polish and UK advertisement.

P5b: Polish and UK advertisement will contain a higher number of literal visual than Indian and Brazilian advertisement

#### **4.4 Advertising appeals reflected from product category**

Product category is taken into consideration because it influences on appeals chosen from advertisement (LaRoche et al. 2001; Taylor, Miracb & Wilson 1997 as cited in Lepkowska, Brashear, Thomas, Elzbieta, Weinberger & Marc 2003). The emotional appeals are suggested to be effective in low involvement and hedonic products. The rational

(functional) appeals are suggested to be effective for high involvement and utilitarian products (Geuens, De Pelsmacker & Fasseur 2010).

Low involvement product refers to a relatively low price goods which are bought often by the consumer. High-involvement products refer to higher price goods which are purchased relatively infrequently. Therefore, it requires pertinent information-searching by the consumer (Mueller 1987).

Hedonic goods refer to product that provides experiential consumption such as fun, pleasure, and excitement (e.g. designer clothes, sports cars, luxury watches, etc.). Utilitarian goods are primarily instrumental and functional (microwaves, minivans, personal computers etc.) (Hirschman & Holbrook 1982; Strahilevitz & Myers 1998 as cited in Dhar & Werenbroch 2000). Consumers can consider both utilitarian characteristics and hedonic attributes (Dhar & Werenbroch 2000).

In this study, smart phone is grouped into high involvement products due to its attribute and its purchasing characteristic. Also, it can serve both utilitarian and hedonic functions depending on the demands and motivations of various consumers.

The utilitarian functions mean that consumers view possession a smart phone as a way to utilize various functions such as entertainment (music, games, video, radio), information service (location based services, GPS), education (ebook, edictionary), financial (mobile wallet, online shopping, stock market) and communication (sending email, sending message, calling). Moreover, the aesthetic attribute such as design and color are other factors that can appeal customers.

Moreover, possession of a smart phone can bring hedonic function as well. It provides consumers the experience of enjoyment, a sense of belonging to group, or a way to show social status, achievement and sophistication.

Thus, when considering the attribute of product category, the following 10 appeals are chosen to focus on: “distinctive”, “affiliation”, “effective”, “convenient”, “productivity”, “family”, “ornamental”, “status”, “enjoyment” and “modern”.

#### **4.5 Proposed advertising appeals in India, UK, Poland and Brazil**

The appeals are chosen by studying the links among culture, product category and social video advertising features:

As discussed above, there are 11 appeals connecting with product category as followings: “distinctive”, “affiliation”, “effective”, “convenient”, “productivity”, “family”, “ornamental”, “status”, “enjoyment”, “popular” and “modern”.

Furthermore, taking into the social video advertising feature, followings appeals are added for this study: “visual”, “music”, “information”, “humor”, “celebrity”, and “emotion” (emotion in the scope of this study refers to “distinctive”, “affiliation”, “family”, “enjoyment”, “status” and “humor”).

The concept of advertising campaign also influence on appeals selection. In this research Nokia Lumia 800 and Galaxy Note II commercial campaigns are chosen for analysis.

Nokia has displayed a “youthful” and “revitalized” marketing communication strategy. By exploiting the internal strap line “live adventure everywhere” in order to launch the first Windows Phone devices of Nokia Lumia 800 campaign. According to Nokia’s CEO Stephen Elop, Nokia put three times marketing investment than other Nokia launch in its history. In this campaign, Nokia approached less traditional marketing but concentrated its budget on social media and digital in order to differentiate from its competitor and achieve new customers. The main target consumers for these campaigns are young people. Nokia employed intensive social media and cooperated with youth-focused celebrities and brands with the aim of creating the “next generation of mobile purchasers”. (O’Reilly 2011.)

Nokia Lumia 800 “The little Amazing show” gained hit and significant attention on social media. Adam Johnson, Nokia’s UK head of brand and campaigns revealed that there is above expectation effect for Nokia Lumia sale result after launching this campaign (The Nokia Blog 2011). This is a series of advertisement campaign that emphasized on illustrating trivial things and people-oriented advertisement but can bring meaningful and

joyful in life. These memories can be created incredibly with the support of Nokia Lumia windows phones (Roland 2012).

As for the Samsung YouTube campaign, the “Samsung Incredible Art Piece” campaign was highlighted in Indian market. The purpose of the campaign is to promote Galaxy Note’s Pen Stykys characteristics. The idea of campaign was to invite customer to invent digital art piece. The prize for the winners was Guinness World Records title and a Samsung Galaxy Note II. The winning award is selected once a week. With online functions of Samsung Galaxy Note II, consumers can have many options to create their art work. (Raj 2012.)

When considering the nature of advertising campaigns, “youth” and “adventure” appeals are added in this research.

Therefore, in total, there 18 appeals are expected to be presented in this study as followings: “distinctive”, “affiliation”, “effective”, “convenient”, “productivity”, “family”, “ornamental”, “status”, “enjoyment”, “modern”, “visual”, “music”, “information”, “humor”, “celebrity”, “youth” and “adventure” and “popular”.

Albert & Royne (1999) found in their research that Brazilian advertising contains little information.

An (2000) indicated that high context nations tend to use more considerably celebrity models than low context countries do. Easter cultures illustrate celebrities as characters rather than spokesperson. Therefore, it is expected that celebrity is found in Brazilian and Indian advertisements.

De Mooij (2010) revealed that humor appeal is mostly found in low uncertainty avoidance. Therefore, it is expected that UK and Indian advertisements contain humor appeals.

Furthermore, Dianoux, Domanski & Herrman (2000) found that humor, symbols or history with double meaning linguistic expression are presented regularly in Polish advertising.

Eisenstadt (1973) and Mueller (1987) pointed out that Eastern cultures are believed to be tradition-oriented. In contrast, Western advertisements have tendency to use modernity values. Therefore, it is assumed that modern appeal is reflected in UK, Poland and Brazil commercial.

Based on the propositions and literature review, the table below proposes the advertising appeals reflected in YouTube advertisement in India, UK, Poland and Brazil:

**Table 5.** Proposed advertising appeals in India, UK, Poland and Brazil

	<b>Appeals</b>
<b>India</b>	Ornamental, status, family, affiliation, effective, convenient, productivity, humor, celebrity, youth, adventure, visual, music
<b>UK</b>	Information, distinctive, effective, convenient, productivity, modern, humor, youth, adventure, visual, music
<b>Poland</b>	Ornamental, status, distinctive, effective, convenient, productivity, modern, information, emotion, humor, visual, music
<b>Brazil</b>	Ornamental, status, family, affiliation, enjoyment, information, emotion, celebrity, modern, visual, music

## **5. RESEARCH METHODOLOGY AND SAMPLE**

The primary purpose of this chapter is to argue research approach, methodology, coding process, sample method, reliability and validity. In particular, semiology and content analysis is presented in detail. It also explains coding process, background information of the coders.

### **5.1 Research approach**

This research is based on deduction approach. Deduction research suggests many features as followings. Hypotheses which show propositions about the relationship between two or more concepts or variables are built from the theory. Hypotheses can be measured in systematic ways. Hypotheses are formed by theoretical framework and then are tested in empirical part. The purpose of testing hypotheses is to scrutinize the validity of the theory or to suggest needs for modification. (Robson 2002 as cited in Saunders Lewis & Thornhill 2009: 124-125.)

In this paper, the propositions are established by theoretical framework to investigate the advertising appeals in UK, Poland, India and Brazil. The main aim of the research is to point out the relationship between advertising appeals and national cultures. Therefore, deduction research approach suits in this context because the benefit of deduction research is to examine “causal relationships between variables”.

This thesis employs qualitative approach and exploratory research. Qualitative research is used to interpret, describe and make sense the meaning of phenomenon. Using qualitative can provide more detailed and in-depth understanding about the subject. (Miles & Huberman 1994: 40.) When considering the objective of the thesis, exploratory research is suitable because it allows researchers to get insight into the problem deeply. The purpose of exploratory research is to explore “what is happening, to seek new insight, to ask questions

and to assess phenomenon in a new light” (Robson 2002 as Saunders et al. 2009:140-141.) Social media advertising area has been researched intensively for a long time. However, social video advertising appeals in cross cultural contexts is still fresh perspective. Research in this aspect is still limited and required more insights. Therefore, exploratory research is needed to provide better comprehension of the problem. In international advertising, qualitative and exploratory research can provide rich understanding of attitudes, cognitions, motivation and consumers behavior, brand meaning and brand associations. Furthermore, it provides insightful interpretation about the advertising appeals. Above all, qualitative research can allow exploring related issues “on small sample of carefully selected respondents”. (Craig & Douglas 2012.)

## **5.2 Research methodology**

The two main methodology approaches are semiology and content analysis.

### **Semiology (or semiotics)**

Semiology is a method which employs the analysis of linguistics, literary and culture to investigate the meaning reflected from textual material. According to Ferdinand De Saussure, Swiss linguist, semiology refers to the “science of signs”. The meaning is shaped from the integration of all the sign elements in the textual material. (Leiss, Kline & Jhally 1986: 150-153.)

The nature of semiology is to explain the meaning through the analysis “system of the signs”. A sign can consist of two parts: signifier and signified. The signifier is the carrier of the meaning. The signified is the meaning reflected from the signifier, thus it is abstract. The semiology methodology approach proposes that the meaning of an advertisement does not apparently convey through the signs. It is showed through exploring the connection of relationship among all of the signs in advertisements. The relationship of the signs refers to

the interaction between persons and objects; between social situation and objects; between objects and objects. (Leiss, Kline & Jhally 1986: 150-153.)

In advertising, nonverbal and verbal elements are important. The nonverbal factors consist of colors, sound effect/music (television, radio), and pictures (Hecker & Stewart 1988: 11). Because it is common that the advertisement presents both pictorial and textual components, it is logical to explore the interaction of the two elements (Forceville 1988: 70).

The ultimate aim of advertising is not merely communication but the communication should interact, motivate and persuade consumers. Therefore, semiology method is suitable to provide insight cultural content of advertisement because it can solve issue regarding: “how is the meaning reconstituted both by advertisers and viewers of messages?” or more particularly “how do advertisement work?”. (Leiss, Kline & Jhally, 1986: 152.)

However, semiology also faces with limitations. First, it requires coders should have high skills in semiotics. The coders who possess limited skills may find it difficult to grasp full meaning of the advertisements. Therefore, it cannot provide consistent result. Secondly, it is impossible to generate the quantitative finding from semiology methodology. Another problem is that the coders are likely to choose the advertisement that is close to their views. Therefore, it can lead to the bias in result finding. (Leiss, Kline & Jhally 1986: 165.)

### **Content analysis**

“Content analysis is a research technique for objective, systematic and quantitative description of the manifest content of communication” (Berelson 1952: 15 as cited in Leiss, Kline & Jhally 1986: 169). “Objective description” refers to the fact that the coders should follow an acceptable level of agreement when analyzing the data. It means that different coders should work with the same descriptive classifications independently. “Systematic description” indicates that the same amount of criteria should be used for the data. Content analysis is provided with the descriptive categories which can serve as a standard for data

comparison and classification. In this research, the descriptive category is the types of appeals used in advertisement. (Leiss, Kline & Jhally 1986: 169-120.)

The content analysis procedure has been extensively used in the marketing and advertising literature to study cultural value appeals (Albers-Miller & Gelb 1996; Mueller 1987; Han & Shavitt 1994; Cheng & John 1996; Cho & Cheon 2005).

The advantage of content analysis is that it can provide the descriptive result with high amount of data in a systematic way. Therefore its finding can generate quantitative measurement that can solve the problem of semiology. However, it has limitation in explaining the deeper meaning of the advertisement. It is hard to grasp deep meaning when the meaning is classified into concrete types. Summer (1979: 69 as cited in Leiss, Kline & Jhally 1986: 174) argued that content analysis strongly depends on the “repeatability” of the sign but does not explain completely the significance for the audience.

In order to solve the problem of semiology and content analysis, the two methodologies will be used in this paper. Moreover, objective of the thesis is to explore the advertising appeals and to discuss whether the appeals are congruent with cultures or not. The two methodologies are suitable for the research objective. Semiology provides deeper level of interpretive and descriptive explanation of the advertisement. Meanwhile content analysis can bring systematic analysis.

### **5.3 The coding process**

Three coders are selected for each country. Because the coders need to evaluate pictures, languages and other elements in advertisements, they have to be native speaker and understand their cultures thoroughly. The age of coders should be under 30 years because the advertising campaigns target on young people. The advertising values can be different if the older coders can be used.

A list of appeals designed from Pollay's model (1983) provides detailed description. The coders are explained about the research subject and are instructed how to code the commercials. The coders are provided the list of appeals with descriptions in writing to limit potential the influence of researcher. Moreover, they are also provided with the coding sheets. They are supposed to work independently so that their results are not influenced to each other. The appeal list only includes relevant appeals which are related to the commercials so that it can prevent burden and distraction for the coders. In the case that the results of the two coders are not consistent, the third coder will decide final outcome.

The coders are ensured to take into consideration of essential elements as such. Aesthetics of the composition (layout, font and background), symbolic elements (status symbols, gender disposition, age, personality among others), and setting of the advertisement are essential to be noticed. The narrative aspect which means the meaning behind the commercials is encouraged to be paid attention. (Fowles 1996: 171.)

Initially, pretest is implemented in Poland and India in order to estimate the advertising appeals. The coders are provided with coding sheet and supposed to watch the advertising commercials. At first, the coding sheet consists of 11 advertising appeals that connect with product category are used. However, after the pretest, other 7 appeals are added. These appeals link with social video channel characteristics and advertising campaign concepts.

#### **5.4 Sample method**

The sample method can be divided into two categories: probability or representative sampling and non-probability or judgmental sampling. Probability sampling refers to "the chance, or probability, of each case being selected from the population is known and is usually equal for all cases" (Saunders et al. 2009: 213). Thus, probability samples can be able to solve research questions and fulfill objectives that need statistical estimation of population from sample. Therefore, probability sampling is usually used in survey-based research strategy. Non probability sampling (or non-random sampling) indicates that the

samples are not representative and therefore they are not able to make statistical reference. Non probability is suitable for exploratory research and case study. And it can bring deeper information comprehension to answer research questions and objectives. (Saunders et al. 2009: 213.)

In this paper, the objective is to identify the impact of national culture on advertising appeals in social video in UK, Poland, India and Brazil. The aim is to explore insight into the phenomenon; therefore, non-probability sample is used in this research. Furthermore, purposive or judgemental sampling is employed. The benefit of using purposive sampling is to enable researchers to judge which cases is the best to solve research questions and objectives. This sample type is used when dealing with small samples such as in case study research and there is need to collect cases that can offer rich information. (Saunders et al. 2009: 237-238.) The purposive sampling is suitable in this context because the aim is to investigate better understanding of the advertising appeals in social videos channel, a new perspective in advertising.

In international advertising, the geographical subculture is very essential. The result can be biased and misinterpreted if the advertisements are not properly identified between national and limited geography region. The high level of geographical samples in one country can result in misleading information when comparing and analyzing samples among different countries. (Ha 2012.) Therefore, the initial stage when establishing the research design is to make sure the samples are national advertisements. More specifically, the advertisements in Brazil, India, UK and Poland are selected from the main channel of Nokia and Samsung in each country.

Furthermore, to draw reliable inference about advertisement in various countries, the advertisements, themes, or potential strategies that consumers are reacting to be equivalent. Therefore, it is essential to select the “data that are comparable from one country to another and suggests that equivalence needs to be carefully monitored at all stages of the research process” (Craig & Douglas 2012). In this research, the commercial samples are selected based on category equivalence. All of the commercial samples in four countries belong to

one product brand for Nokia and Samsung. As for Nokia, Nokia Lumia 800 advertisements are selected as samples for four countries. Furthermore, the advertisements belong to the commercial series of the advertising campaign “Amazing everyday”. As for Samsung Galaxy Note II commercials are chosen as samples for four countries.

Moreover, Lin (2012) pointed out that “the length of data collection period could easily alter the sample size and site visit measures needed to take into consideration cumulative audience ratings”. Thus, in order to have equivalent measurement in rating and review, the commercials are selected according to the date, comments and the total views of the advertisements. As discussed in the social video part, social video content appeals are reflected by the audience activity of using and the motivation viewing social video. The advertisements with high number of views and comments indicate the effectiveness of communication. In this thesis, the commercials are selected in the same period duration from the end of 2011 to the beginning of 2013. The advertisements need to show the highest views and comments in each country.

The tables below show the total views and comments of Nokia and Samsung commercials from YouTube channels in UK, Brazil, India and Poland.

**Table 6.** The total views and comments of commercials in UK

<b>Commercials</b>	<b>Total views</b>	<b>Total comments</b>
Galaxy Note II - Liquid Pixels	619.347	272
Galaxy Note II with flip case	692.541	5
The Amazing Everyday	635.312	638
The Little Amazing Show in London	151.036	60
The Official Nokia Lumia 800	71.638	61

**Table 7.** The total views and comments of commercials in Brazil

<b>Commercials</b>	<b>Total views</b>	<b>Total comments</b>
Samsung Galaxy Note: Despedida 30'	2.330.904	28
Samsung Galaxy Note: A Conquista 30'	4.168.618	360
Omelhor de dois mundos 30'	4.808.177	80
Doce surpresa-Nokia	618.933	98
Um jantar incrível -Nokia	191.193	41
Nokia Lumia Redescubra seu dia a dia	263.918	31

**Table 8.** Total views and comments of commercials in India

<b>Commercials</b>	<b>Total views</b>	<b>Total comments</b>
A Day in Kaya's Life	147.806	24
The Amazing Everyday TV	32.554	12
Groups on the Nokia Lumia 800	502.009	5
Samsung Galaxy Note II	36.612	15
Samsung Galaxy Note 2	7.019	3

**Table 9.** Total views and comments in Poland

<b>Commercials</b>	<b>Total views</b>	<b>Total comments</b>
Samsung Galaxy Note II	676.992	27
Pasja i nic sie nie liczy	53.699	0
Niezwykły każdy dzień	52.562	1
Prezentacja produktu - Design + User Interface	59.217	34

## 5.5 Reliability and validity

### Reliability

Reliability refers to the level “to the extent to which data collection techniques or analysis procedures will yield consistent findings” (Saunders et al. 2009: 156).

Robson (2002 as cited in Saunders et al. 2009: 156) argued there are four reliability risks. The first threats to reliability is the subject or participant error. It refers to when and where subject or participant is researched. The second reliability risk is subject or participant bias. It means that the interviewees can express what the society or other people expect. This can happen regularly in authoritative society or company where employees are afraid to reflect their true thought because it can create problem for them. The third reliability risk is observer error in data collection phase. A high level standardization of interview structure can solve the risk of reliability. The last reliability threat is observer bias which refers to the risk of bias when implementing data analysis or interpretation phase.

In this paper, the reliability threat is improved as followings. As for the participant error, commercial samples are selected in the main channel of Nokia and Samsung in YouTube channel. The commercial samples are national advertisements so that they can avoid the limited geographical or subculture bias when comparing among the commercials across countries.

As for the second reliability risk, there is no possible for subject or participant bias in this context. The coders are supposed to work independently and are told that their names are not revealed publicly. Moreover, the research topic itself is not involved with risk of losing job or having problem. Therefore, it can prevent them from pressure of influence from other people.

Thirdly, as for the reliability for observer error, the coding process is implemented as transparent as possible. The coders are explained about the subject and are instructed coding process carefully to guarantee they understand and are able to conduct the analysis.

In order to prevent the influence of the researcher on the coders, a list of appeals with detailed explanation is provided for each coder. The list only consists of appeals which are relevant in this research so that it can enhance the concentration and simplicity and reduce the burden of coding procedure. The appeal list structures are consistent for each coder. They are allowed to have sufficient time to finish the coding process. Also, the use of multiple coders is another way to improve the reliability. In this thesis, the number of coders is three people. In the case that the results are different between two coders, the third person can decide the ultimate result. The three coders are supposed to work independently so that their results are not influenced each other.

Fourthly, in order to solve the risk in observer bias, the theory is built from various literature resources to serve as a base for data analysis.

### **Validity**

Validity refers to “whether the findings are really about what they appear to be about. Is the relationship between two variables a causal relationship” (Saunders et al. 2009: 157). The outcome of validity is to improve the trustworthiness of how findings are interpreted and presented.

In this research, the commercial samples are advertisements which contain highest views and comments. It means that the samples show the effectiveness of advertising communication. There is causal relationship between the commercial with highest views & comments and advertising appeals reflected from advertisements. If the commercials with low views and comments, then the appeals found are invalid and meaningless for advertiser. Moreover, the ages of the coders should be under 30 years old. The older participants might provide different views in advertisements since the mobile phone campaigns are targeted for young people

As for the time, commercial campaigns in this study are already launched for one year. It means that the advertising campaigns have finished for almost one year. Therefore, the

companies can have sufficient time to measure and monitor the effectiveness of advertising communications through sale report, total views and comments in YouTube channel.

Furthermore, data triangulation is used in this research to increase the quality of validity. The theory as base for interpretation and assumptions are built from different sources of literature review and most of them are updated. The combination of content analysis and semiology research methodology is another way to enhance the validity.

## 6. EMPIRICAL FINDING OF STUDY

This chapter presents the empirical results found from commercials of Nokia and Samsung via YouTube channel in Poland, Brazil, India and UK. The semiology method results are reported first, and then the content analysis results are presented.

### 6.1 Semiology analysis

#### 6.1.1 Appeals findings in Polish advertisements

Table 10 summarizes advertising appeals found in commercials from Nokia and Samsung in Poland. It also illustrates the relationship between advertising and Hofstede cultural dimensions. “Clip 1”, “Clip 2” and “Clip 3” belongs to Nokia column refer to Nokia commercials “Pasja i nic sie nie liczy”, “Niezwykły każdy dzień” and “Prezentacja produktu - Design + User Interface” respectively. And “Clip 1” belongs to Samsung column refers to Samsung commercial “Inspiracja jest wszędzie”.

**Table 10.** Appeals from Polish commercials

Appeal	Nokia			Samsung	Hofstede cultural dimensions				
	Clip 1	Clip 2	Clip 3	Clip 1	PDI	IDV	MAS	UAI	LTO
Distinctive									
Family									
Affiliation	x					-			
Status									
Information			x	x		+			
Effective			x	x			+		

Productivity				x			+		
Enjoyment	x	x					-		
Modern	x	x	x	x					
Ornamental									
Convenient	x	x	x	x			+		
Humor		x							
Celebrity									
Music	x	x		x					
Visual	x	x	x						
Popular	x	x	x				-		
Youth	x	x						-	
Adventure	x								-

### **Nokia commercials**

The first commercial “Pasja i nic sie nie liczy” starts with music and the words “dowiedz sie, jak spedzic niezwykle dzien” which means “learn how to spend a day”. The appeals found in this clip are as followings: “affiliation”, “enjoyment”, “modern”, “convenient”, “music”, “visual”, “popular”, “youth” and “adventure”. “Adventure”, “youth” and “enjoyment” appeals are expressed because of following explanations. It shows a boy playing rollerblade adventurously. The boy does not fear of the danger when he jumps onto the bench or on the top of the fence in the park. Then, there is a words “oraz co w zyciu jest naprawde wazne” which means “what important in life”. After the text is another boy also plays rollerblade in a shocking way. Furthermore, the “affiliation” appeal is revealed by next scenes. There are the words “oddaj sie pasji z przyjaciolmi” which means “share passions with your friends”. After that, the clip shows a man jump into a lake, a dancing boy in the street and another boy playing rollerblade. Later, the advertisement illustrates a group of three boys sitting and relaxing together in the park. Moreover, the “modern” and

“convenient” appeals are found because the clip ends with the image of Nokia Lumia 800 and the words “Nokia Z Windows Phone, Latwiej, szybciej” which means “Nokia Windows Phone, easier and faster”. The logo of Nokia is also presented on the right above corner.

This advertisement emphasizes on lifestyle advertising format. It is obviously expressed in the texts and content of the clip. As analyzed above, the advertisement encourages young people to experience something new and unusual every day, not only personally but also mutually.

The second commercial “Niezwykły każdy dzień” describes a young girl as a main character. She tries to catch the green light of traffic light to cross the street. However, she is disappointed and has to wait because the light turns into red. Fortunately, she makes the boring waiting time become enjoyable thanks to music function brought by Nokia Lumia 800. When the light turns into green, the girl jumps excitedly across the street with the music. The advertisement finishes with the image of Nokia Lumia 800 with the words next to it ““Nokia Z Windows Phone, Latwiej, szybciej” which means “Nokia Windows Phone, easier and faster”. The logo of Nokia is also presented on the right above corner. Thus, “enjoyment”, “modern”, “convenient”, “humor”, “music”, “visual”, “popular” and “youth” appeals are found in this advertisement.

This advertisement uses the product image format. The product image format focuses on product image advertisement, brand name and package. However, the advertisement does not directly provide pragmatic information. The product is put in symbolic situations that reflect its meaning beyond its advantages or elements. Thus, in order to explore the overview meaning of the advertisement, it is necessary to interpret connection, association or some narrative elements. The interpretation of product image is based on narrative techniques such as metaphor, implied use, allusion, allegory, story line, and juxtaposition. (Leiss, Kline & Jhally 1986:190.) This advertisement uses story line as a technique to transfer product qualities. The setting of the advertisement is traffic light where there is a

girl waiting to cross the street. By using this setting, the benefit functions (such as music device) of Nokia Lumia are strengthened.

The third commercial “Prezentacja produktu - Design + User Interface” is presentation about the advantage of design and user interface of the phone. The advertisement illustrates the phone design and its screen. Then, a lady who works for Nokia speaks about the phone’s qualities, mainly about the benefits and innovation of its design and user interface. The image of the phone is also shown at the same time to provide vivid description.

Furthermore, the advertisement describes how the phone is performed and how convenient touch screen is. In the end, the logo of Nokia is also presented in the right corner. The “information”, “effective”, “modern”, “convenient” appeals are found because the advertisement mainly indicates the effectiveness, performance and features of product. “Popular” appeal is found because this advertisement is conventional.

The advertisement emphasizes on product information format because the advertisement is central about the product and its utility. This is consistent with the findings of Cho et al. (1999) and Mueller (1987) indicated that advertising messages in low context culture is direct and information oriented.

### **Samsung commercials**

The Samsung Galaxy Note starts with the words “Inspiracja jest wszędzie” which means “Inspiration is all around us”. Then the clip illustrates a man using and showing its functions such as sending message, using Google and so on to the other two people. The phone is easily operated with the support of the S pen. It highlights the fact that the phone can capture every inspired and creative moment. For example it can help to draw or modify pictures. And then the words “Nie wierzysz, co potrafisz” which means “you can do more than what you think, Samsung Galaxy note II” and the logo “Samsung” appear in the end of the clip. The music is played throughout the advertisement. The appeals are found in this clip are “information”, “effective”, “enjoyment”, “modern”, “entertainment”, “music” and “convenient”.



### **Nokia commercials**

The first commercial “Amazing Everyday” starts with a man cooking. Music is played throughout the clip. It describes a series of trivial and adventurous things which are made every day by people such as cooking, playing, cleaning, ironing, working, cycling and so on. Those are such small things but people truly enjoy doing both individually and mutually. The clip ends with the slogan “experience the amazing everyday – new Nokia Lumia” .The image of Nokia Lumia 800 also appears and it captures most of the main moments of the clip. Appeals such as “distinctive”, “affiliation”, “enjoyment”, “modern”, “humor”, “visual”, “music”, “adventure” and “youth” are revealed in this clip. The “distinctive” and “humor” appeals are reflected in the way people are doing their own things. For example, the man is pouring Chai tea in strange and various positions; he was even dancing and pouring the tea at the same time professionally. Moreover, the man rides a bike and has it “remote parking on a bike” exactly and amazingly. Furthermore, a black man is wearing hoodie shirt, shoes and short trousers. He is ironing and dancing hilariously according to music in the room. Moreover, the “affiliation” and “youth” appeals are showed because the clip illustrates young people are working, cleaning, dancing and wind-skating playing in group harmoniously. Also, the “adventure” and “enjoyment” appeals are reflected by the fact that people find pleasure and meaningful when experiencing something simple in unusual ways. The “modern” appeal is found because the background of the clip is recorded in contemporary places. “Music” is attractive because the people in clips act according to the melody.

The main message of the clip is to emphasize lifestyle rather than functions and characteristic of product. The lifestyle format advertising is based on the illustration of various activities or consumption style, in which the relationship among individualistic, product and setting are combined (Leiss, Kline & Jhally 1986: 210).

The second commercial “The little amazing show in London” is started with music which is an appeal for this advertisement. At first, the clip shows various corners of the streets in London. The words “Today let’s fun happen” appear. The daily activities of people in

London are also illustrated. The appeals recognized are as following: “family”, “affiliation”, “enjoyment”, “modern”, “humor”, “visual”, “music”, “popular”, “adventure” and “youth”.

The “enjoyment”, “popular” and “adventure” appeals are found because the advertisement shows how people find pleasure in everyday experience. They live fully in each ordinary daily activity such as walking, drawing, eating and enjoying sunshine. It is once again confirmed by the words in the clip “today play on the way, today join the dot, today enjoy the up and down, today make name for yourself”. Later, there are words in the clip “join today or today think a little, today think big, today have a meeting of mind without meeting, today dream crazy, today play a little”. It encourages people to do something extraordinarily and differently in a simple and meaningful way.

Moreover, the “affiliation”, “youth” and “humor” appeals are expressed in the fact that people share their happy moment together. The clip indicates group of young people play games together. The “modern” appeal is also found because it was captured in London with many modern and contemporary sights and buildings. The clip is finished with the image of Nokia Lumia 800. The phone contains most of main pictures of everyday activities that it captured. The words “amazing everyday - Nokia Lumia” also appear on the right next to the phone.

This clip emphasizes on lifestyle advertising format rather than product image format. As being analyzed above, the clip indicates ways of life of young people who motivate to live to the fullest in every second and take any chance to explore their life. “And implicit in each of these activities, however, is the placing of the product within a consumption style by its link to an activity” (Leiss, Kline & Jhally 1986: 210).

The third commercial “The official Nokia Lumia 800” starts with the music and the image of Nokia Lumia 800. The appeals found in this clip are as followings: “affiliation”, “information”, “effective”, “productivity”, “enjoyment”, “modern”, “ornamental”, “convenient”, “visual”, “music” and “popular”. The advertisement shows only the picture of Nokia Lumia 800 and describes its functions and characteristics. The music is

background for a woman interpreting the phone's qualities. The "information" appeal is found because it highlights directly the useful characteristics of the phone. The "affiliation", "effective", "ornamental" and "productivity" appeals are expressed by words "the beautiful Nokia Lumia; it's alive! Alive with your friends, and alive with apps. See your world come to life on the beautifully different Nokia Lumia." Moreover, the "enjoyment" and "modern" appeals are revealed by words "view all your texts and chats in one seamless conversation. Take, tag and upload photos to Facebook in seconds, and browse the web like you're on a PC. Nokia Lumia 800 makes the everyday amazing." The clip finishes with the image of three Nokia Lumia 800 and the words "Nokia Lumia".

The product information advertisement format is emphasized in this commercial. In product information format, the features, performance, price, utility and benefits of product are evaluated (Leiss, Kline & Jhally 1986: 210).

### **Samsung commercials**

The first commercial "Galaxy note II-Liquid Pixels" describes how an interactive art is created by Galaxy Note 2. It is carried when they are put under the water by creative team. The team connects wireless of a special designed application device with an electronic assembly under a pool of water. When all the wires are installed, it leads to the screen of "liquid pixels". Thanks to the liquid pixel, users can draw pictures or message by utilizing Samsung Galaxy Note II with the support of its S Pen. Moreover, the liquid pixel can make pictures and message present in the pool. The appeals such as "distinctive", "effective", "productivity", "modern", "music" and "adventure" are found in this advertisement.

The product information advertisement format is focused in this advertisement because the advertisement points out the phone's ability to create artwork with the support of S Pen and liquid pixels. This result supports the finding of Muller (1987) and Cho et al. (1999).

The second commercial "Samsung Galaxy Note" starts with the words "Inspiration is all around us". Then the clip illustrates a man using its functions such as sending message, using Google and so on to the other two people. The phone is easily to be operated with the

support of S pen. Moreover, it shows the phone can capture every inspired and creative moment such as drawing or modifying the picture. Then, the clip shows images of Samsung Galaxy Note in different color designs and the words “Be creative-Samsung Galaxy Note”. Finally, the logo “Samsung” is presented. The music is played throughout the advertisement. The appeals are found in this clip are “information”, “effective”, “productivity” and “convenient”.

This clip also uses product information format that highlight the benefit functions and characteristics of the phone such as sending message, Google search, calling, taking note and so on.

### 6.1.3 Appeals in Brazilian advertisements

Table 12 summarizes advertising appeals found in commercials from Nokia and Samsung in Brazil. It also indicates the relationship between advertising and Hofstede cultural dimensions. “Clip 1”, “Clip 2” and “Clip 3” belong to Nokia column refer to Nokia commercials “Redescubra seu dia a dia”, “Doce surpresa” and “Um jantar incrível” respectively. And “Clip 1”, “Clip 2” and “Clip 3” belong to Samsung column refer to Samsung commercial “O melhor de dois mundos 30”, “Conquista 60” and “Despedida 30”.

**Table 12.** Appeals in Brazilian commercials

Appeal	Nokia			Samsung			Hofstede Cultural dimensions				
	Clip 1	Clip 2	Clip 3	Clip 1	Clip 2	Clip 3	PDI	IDV	MAS	UAI	LTO
Distinctive				x				-			
Family		x	x			x		+			
Affiliation	x	x			x	x		+			
Status				x			+				
Information	x							-			

Effective	x				x				-		
Productivity	x								-		
Enjoyment		x		x	x	x			+		
Modern	x			x	x	x					
Ornamental				x	x		+				
Convenient	x			x					-		
Humor		x	x		x	x					
Celebrity											
Music		x	x	x	x	x			+		
Visual	x			x	x	x		+			
Popular	x							+			
Youth	x	x			x	x				-	
Adventure											

### **Nokia commercials**

The first commercial “Redescubra seu dia a dia” begins with a man running backwards in a park. Then it shifts to a group of young people who are playing wind skating in astounding ways. The commercial displays the picture of Nokia Lumia 800 with the words next to it “feito para deixar sua vida muito mais divertida” which means “to do to make your life more fun”. Later the commercial shows the texts “seus amigos sempre com voce” which means “your friends are always with you”. The text is put surrounded by many smiling faces. This is typical in interpersonal communication in collective cultures where the verbal style expresses group harmony and orientation. Then the advertisement moves to the pictures of the phone with the texts locating nearby which describe the benefit functions. The texts are “Facebook, LinkedIn, Twitter”, “Tudo em um unico lugar” which means “all in a single places”, “mais facil” which means “easier”, “mais rapido” which means “faster”,

“mais divertida” which means “more fun”. The commercial ends with the image of Nokia and the words “Nokia Lumia”. The appeals found in this advertisement are as follows: “affiliation”, “information”, “effective”, “productivity”, “modern”, “convenient”, “visual”, “popular” and “youth”.

The commercial uses lifestyle advertising format because it provokes active and sharing lifestyle among young people.

The second commercial “Doce surpresa” begins with a man and a lady sitting close each other on the floor. The man tries to attract attention from the lady but he fails to do so. Then the commercial shifts to the scene where they are sitting on the chairs. Again, the man tries to get notice from the lady but she still ignores him. Later, the man goes and takes an apple. He uses a knife to craft a smile face on the apple and gives to the lady. At this time, the lady happily to accept his apple. Then, the advertisement shows the words “e se voce tornasse o dia de alguem surpreendente” which means “if you create a day to surprise someone”. The commercial ends with slogan “inspire, redescubra, compartilhe” which means “inspire, rediscover and share”. Again, the language style reflects collective orientation. Music is played as a background throughout the commercial. The appeals are reflected from this commercial are “affiliation”, “enjoyment”, “humor”, “music” and “youth”.

The commercial uses association and contextual relationship rather than literal information about product. It implies that using Nokia Lumia can provoke the connection, pleasure and inspiring feeling among users.

The third commercial “Um jantar incrível” starts with music. The setting is in the kitchen. The father is making noodle soup for his daughter. Once the meal is ready, the father tries to persuade his little girl to have it. But the girl keeps denying. Then the father arranges the noodle in the soup into the texts “se comer tudo joga videogame” which means “eat the meal and then you will play video games”. The little girl becomes exciting and happy with that offer. Later the words “e se voce tornasse o dia de alguem surpreendente” which means “if you create a day to surprise someone” is presented. The commercial finishes with the

slogan “inspire, redescubra, compartilhe” which means “inspire, rediscover and share”. The appeals are found as followings: “family”, “humor” and “music”.

The advertisement emphasizes association and contextual appeal rather than literal information about product.

### **Samsung commercials**

The first commercial “O melhor de dois mundos 30” begins with the two contrasting image of the same man using Samsung Galaxy Note to make date with his girlfriend. One image describes a man in a casual T-shirt and jeans. Another image is the man in luxurious suits. The casual image man walks to the date place. Meanwhile other elegant image man takes a taxi and uses phone to play games with S pen. The advertisement also describes the distinguishment of the two walking roads. The elegant man image walks on an impressive street while the casual man image walks on a shabby street. Then the two man images get into a café. At this moment, the casual man image disappears to give the stage for the luxurious man image only. At the same time, his girlfriend also appears. The commercial shows the two images of his girlfriend. One image is a girl in simple clothes. Another image is a girl in gorgeous clothes. However, the simple girl image is soon replaced by the sophisticated girl image. Then advertisement shifts to the image of the Galaxy Note Phone with its S pen and the texts “o melhor de dois mundos.Crie o seu” which means “the best of both worlds. Create yours”. The commercial ends with the logo of Samsung.

The “status” appeal is found in this commercial because it shows the tastes and preference for luxury items such as mobile phone, clothes and street places. The commercial is distinctive in the way it illustrates contrasting images throughout the clip. The “enjoyment”, “modern” and “ornamental” appeals are found because the commercial indicates the benefit functions of S pen and the phone design. “Music” is another appeal because it provokes the emotion among audiences. As for the visual, the commercial use association context rather than literal information to transfer the message.

The commercial “Conquista 60” begins in a small café. The commercial uses storytelling and metaphor technique to transfer the message. The first thing viewer notice is a man sitting and drinking coffee there. He is attracted with a lady coming into the café and sitting near his table. In order to create attention from the lady, he uses S pen to draw a picture of a little boy holding a balloon. The picture becomes a real human being boy. The boy flies to the lady and gives the balloon to her. However, the girl uses the S Pen to break the balloon. Then the man draws a flower so that the little boy can bring it to the girl. In response to the man, the lady uses S Pen to draw a little girl in her phone. The picture in the phone becomes a real human being girl. The little girl receives the flower but she throws it on the floor. Then the man uses his S Pen to draw diamond, present, car, dollar and bracelet so that the little boy can offer to the little girl. But the little girl still refuses them. The little boy seems to lose his patience and start to go away. But the lady draws a plane so that the little girl can send to the little boy. The lady implies that she accepts the man’s interest. The clip shows happy endings because the man and the lady, the little girl and boy (who are created by the S Pen) become couples. The commercial continues with the picture of Galaxy Note and the words “Celular? Tablet ? E Galaxy Note!”. The clip ends with the logo of Samsung.

The idea of the third commercial “Despedida 30” is each person shows their memorial pictures for their uncle. It starts with a man using Galaxy Note to show his picture, and goes away. The next scene describes a mother and a little girl use the same Galaxy Note to show their picture and then disappear. And this action is repeated by another little boy and a girl. Finally, their uncle comes, checks the phone and sees all of their memorial pictures. The advertisement ends with the image of Galaxy Note phone and the words “Celular? Tablet? E Galaxy Note!” which means “Mobile? Tablet? And Galaxy Note”. The clip ends with the logo of Samsung.

The advertisement emphasizes on contextual association rather than direct literal information.

### 6.1.4 Appeals in Indian commercials

Table 13 summarizes advertising appeals found in commercials from Nokia and Samsung in India. It also indicates the relationship between advertising and Hofstede cultural dimensions. “Clip 1”, “Clip 2” and “Clip 3” belong to Nokia column refer to Nokia commercials “Amazing Everyday”, “Create groups on the Nokia Lumia 800” and “A day in Kaya’s Life: at home with Nokia Lumia 800”. And “Clip 1” and “Clip 2” belong to Samsung column refer to Samsung commercial “Samsung Galaxy Note II – Air View “ and “Samsung Galaxy Note “.

**Table 13.** Appeals in India commercials

Appeal	Nokia			Samsung		Hofstede cultural dimensions				
	Clip 1	Clip 2	Clip 3	Clip 1	Clip 2	PDI	IDV	MAS	UAI	LTO
Distinctive	x									
Family										
Affiliation	x	x	x				+			
Status		x			x	+				
Information				x	x		-			
Effective		x						+		
Productivity				x				+		
Enjoyment	x	x	x		x			-		
Modern		x	x	x	x					
Ornamental										
Convenient		x		x				+		
Humor										
Celebrity		x						+		
Music					x					

Visual										
Popular		x					+			
Youth	x		x						+	
Adventure										

### **Nokia commercials**

The first commercial “Amazing Everyday” starts with a black man wearing hoodie shirt, shoes and short trousers. He is ironing and dancing hilariously according to music in the room. The scene shifts to describe man is pouring Chai tea in strange and various positions; he is even dancing and pouring the tea at the same time professionally. Next, the clip shows a man running backwards in a park. The advertisement continues with three men traveling in the street in a tuktuk. Tuktuk is an auto-rickshaw with the three-wheeled. This is one of the most popular transportation in India. In this advertisement, tuktuk is decorated like a colorful helicopter shape. Then the commercial shifts to a group of young people dancing together. The distinctive feature in this clip is that it shows a group of Indian monk playing football in front of a temple. Usually, monks rarely participate in such activities. Furthermore, the scene continues with a man riding a bike and has it “remote parking on a bike” exactly and amazingly. After that the advertisement illustrates a group of young people are playing baseball and ride a bicycle. Music is play throughout the clip.

The “affiliation” appeal is found because the commercial describes the harmony and enjoyment in group activities such as dancing, riding bicycles, playing and so on. This is congruent with result by Belk & Bryce (1986) Han & Shavitt (1994) and Mueller (1987) which argue that advertising messages in collectivistic cultures focus on family coherence, group welfare, caring for other and group consensus (Lee & Yoo 2012).

The clip ends with the slogan “experience the amazing everyday – new Nokia Lumia 800” .The image of Nokia Lumia 800 also appears and it captures most of the main moments of

the clip. Appeals such as “distinctive”, “affiliation”, “enjoyment” and “youth” are discovered.

The second commercial “Create groups on the Nokia Lumia 800” uses an Indian film star Priyanka Chopra as a main character. This is consistent with the argument by An (2007) stated that in high context culture, celebrity is used regularly in the advertisement. Easter cultures illustrate celebrities as characters rather than spokesperson. However, contrasting with her statement, in this commercial, celebrity serves as a spokesperson rather than a character because she is a user of product and gives opinion about it. It confirms the argument of De Mooij (2010) revealed that credibility is not much necessary in Asian culture, meaning that celebrity can be used in various product categories and context.

The celebrity in this advertisement wears Western fashionable costumes. She is probably sitting in a casting room and has her outfit taken care by another girl. At the same time, the film star uses Nokia Lumia 800 and talks about the benefits of the phone. It implies that using Nokia Lumia can be associated with high status and modern people. Moreover, she emphasizes that the phone has a functions that she can create as many groups and that she can follow their updates in one place. The commercial ends with the image of Nokia and the words “New Nokia Lumia 800, the amazing everyday”. It means the phone can bring users advantages such as connection (affiliation), effective, enjoyment and convenient. The “popular” appeal is found because this commercial is conventional.

The third commercial “A day in Kaya’s Life: at home with Nokia Lumia 800” begins with the scene where Kaya, an ordinary person – the main character in this advertisement is waken up by a message notification from Nokia Lumia phone in the morning. It is her birthday. She checks her phone and is happy to see many birthday wishes messages from her friends. Then she goes to her bathroom, brushes her teeth and still uses the phone there. After that she goes to the dining room to have breakfast and at the same time uses the phone to check her friend’s messages about her birthday dinner. She is so excited in exchanging the messages with her friends on the phone that she almost forgets the time to go to work. “Modern” appeal is found because the house where she lives is decorated in

Western style. The advantage function of the phone also reflects “modern” appeal. The commercial ends with the Nokia Lumia color background where shines the words “Get updates from Facebook, Twitter & LinkedIn, all at once, chat with friends, new Nokia Lumia 800, the amazing everyday”. The texts “Nokia Lumia 800” is presented larger and bold font.

### **Samsung commercials**

The first commercial “Samsung Galaxy Note II – Air View” uses demonstration advertising form. It means that the advertisement indicates how the phone works. It provides information and image that emphasizes advantages and characteristics of the phone. The phone can be easily operated with the support of S Pen and Air View feature such as email, timetable and video clip hovering. Appeals such as “information”, “productivity”, “modern” and “convenient” are found in this commercial.

The second commercial “Samsung Galaxy Note” starts with the words “Inspiration is all around us”. Then the clip illustrates a man using its functions such as sending message, using Google and so on to the other two people. The phone is easily to be operated with the support of an S pen. Moreover, it shows the phone can capture every inspired and creative moment, such as drawing or modifying the picture. Then, the clip shows images of Samsung Galaxy Note in different color designs and the words “Be creative-Samsung Galaxy Note”. Finally, the logo “Samsung” is presented. The music is played throughout the advertisement. The appeals are found in this clip are “status”, “music”, “information”, “enjoyment” and “modern”.

This clip also uses product information format that highlight the benefit functions and characteristics of the phone such as sending message, Google search, calling, taking note and so on.

Overall, the result shows that Nokia implemented adaptation advertising campaign in Brazil, India, UK and Poland. The “Amazing Everyday” commercials in India, Brazil and UK are quite similar. Actually, the “Amazing Everyday” commercial in UK is considered

original version which lasts 1:01 minutes. And “Amazing Everyday” commercial in India is a part of the commercial in UK which lasts 34 seconds. However, the commercial is also adapted to suit with Indian context. The men driving in Tuk Tuk and the monk playing football near temple are the scenes that only appear in Indian commercial. Apparently, these are very typical in India. The “Amazing Everyday” commercial in Brazil is also a part of UK commercial which lasts 31 seconds. However, the advertisement focuses more on product images and its beneficial functions. The language is also translated into Brazilian. The rest of Nokia commercials in four countries are adapted.

As for commercial campaigns in Samsung, the findings suggest that Poland, India and UK advertisers use the same commercial “Samsung Galaxy Note 2 – Inspiration is everywhere”. However, in Poland, the language is translated into Polish. The rest of commercials in 4 countries are adapted.

## 6.2 Content analysis findings

Table 14 summarizes overall advertising appeal numbers identified in Poland, UK, Brazil and India. Moreover, advertising appeal overall means are calculated based on the overall advertising appeals in four countries. Because the number of commercials among 4 countries are not the same; therefore, overall means are used as basis to compare advertising appeals in UK, Poland, India and Brazil.

**Table 14.** Overall mean of appeals in UK, Poland, India and Brazil

Appeal	Poland		UK		Brazil		India		
	Number	Mean	Number	Mean	Number	Mean	Number	Mean	
Distinctive	0	0	2	0.4	1	0.17	1	0.2	Individualism
Information	2	0.5	2	0.4	1	0.17	2	0.4	
Popular	3	0.75	2	0.4	1	0.17	1	0.2	Collectivism

Family	0	0	1	0.2	3	0.5	0	0	
Affiliation	1	0.25	3	0.6	4	0.67	3	0.6	
Celebrity	0	0	0	0	0	0	1	0.2	Power distance
Ornamental	0	0	0	0	2	0.33	0	0	
Status	0	0	0	0	1	0.17	2	0.4	
Adventure	1	0.25	3	0.6	1	0.17	1	0.2	Low uncertainty avoidance
Youth	2	0.5	2	0.4	4	0.67	2	0.4	
Humor	1	0.25	2	0.4	4	0.67	0	0	
Effective	2	0.5	3	0.6	2	0.33	1	0.2	Masculinity
Convenient	4	1	2	0.4	2	0.33	2	0.4	
Productivity	1	0.25	3	0.6	1	0.17	1	0.2	
Enjoyment	2	0.5	3	0.6	4	0.67	4	0.8	Feminity
Modern	4	1	4	0.8	4	0.67	4	0.8	Long term orientation
Music	3	0.75	4	0.8	5	0.83	1	0.2	
Visual	3	0.75	3	0.6	4	0.67	0	0	
Total of ad	4		5		6		5		

### Power Distance

P1a: Indian, Poland and Brazil advertisements will contain higher number of appeals connected with Power Distance dimension than UK advertisements.

Referring the appeals in power distance, the results show that Brazilian advertisement has 0.05, Indian advertisements have 0.06, Poland and UK has 0. Therefore, it can be concluded that the P1a is not supported.

### Individualism dimension

P2a: UK and Poland advertisements will contain a higher number of appeals connected with Individualism dimension followed by India and Brazil advertisements.

UK has the highest score in Individualism with 0.8, followed by India with 0.6, Poland with 0.5 and Brazil has 0.34. Therefore, P2a is not supported.

P2b: Brazilian and Indian advertisements will contain appeals congruent with Collectivism.

The results show Brazil has the highest score with 1.34, followed by UK with 1.2, Poland with 1 and India with 0.8. Therefore, P2b is not support.

### **Masculinity**

P3a: UK, Poland and India advertisements will contain a higher number of appeals connected with Masculinity dimension than Brazilian advertisements.

The results show that Poland has highest appeals in Masculinity with 1.75, followed by UK with 1.6, Brazil with 0.83 and India with 0.8. The results imply that advertisements in all countries have Masculinity appeals. Therefore, it does not support the P3a.

P3b: Brazilian advertisements will contain a higher number of appeals connected with Feminism dimension than Indian, Polish and UK advertisements.

India has highest score in appeals related to Feminism with 0.8, followed by Brazil with 0.67, UK with 0.6 and Poland has 0.5. Therefore, the results do not support P3b.

### **Low Uncertainty Avoidance**

P4b: UK and Indian advertisements will contain a higher number of appeals connected with Low Uncertainty Avoidance than Polish and Brazilian advertisements.

The results indicate that Brazil has highest score in Low Uncertainty Avoidance with 1.5, followed by UK with 1.4 and Poland with 1 and India with 0.6. Therefore, the results do not support P4b.

P5a: Indian and Brazilian advertisements will contain contextual and symbolic visual than Polish and UK advertisements.

### Visual advertising appeals

Table 15 summarizes visual advertising appeals in Poland. The “Clip 1”, “Clip 2” and “Clip 3” in Nokia column refer to Nokia commercials “Pasja i nic sie nie liczy”, “Niezwykły każdy dzień” and “Prezentacja produktu - Design + User Interface” respectively. Moreover, “Clip 1” in Samsung column refers to Samsung commercial “Inspiracja jest wszędzie”.

**Table 15.** Visual appeals in Poland

	Nokia			Samsung
Visual appeals	Clip 1	Clip 2	Clip 3	Clip 1
Contextual visual	x	x		x
Literal visual			x	

Table 16 summarizes visual advertising appeals in UK. The “Clip 1”, “Clip 2” and “Clip 3” in Nokia column refer to Nokia commercials “Amazing Everyday “, “The little amazing show in London” and “The official Nokia Lumia 800” respectively. Moreover, “Clip 1” and “Clip 2” in Samsung column refer to Samsung commercial “Galaxy note II-Liquid Pixels” and “Samsung Galaxy Note” respectively.

**Table 16.** Visual appeals in UK

	Nokia			Samsung	
Visual appeals	Clip 1	Clip 2	Clip 3	Clip 1	Clip 2
Contextual	x	x		x	x
Literal			x		

Table 17 summarizes visual advertising appeals in Brazil. The “Clip 1”, “Clip 2” and “Clip 3” in Nokia column refer to Nokia commercials “Redescubra seu dia a dia”, “Doce surpresa “ and “Um jantar incrível “ respectively .Moreover, “Clip 1”, “ Clip 2” and “Clip 3” in Samsung column refer to Samsung commercial “O melhor de dois mundos 30””, “Conquista 60”” and “Despedida 30”” respectively.

**Table 17.** Visual appeals in Brazil

	Nokia			Samsung		
Visual appeals	Clip 1	Clip 2	Clip 3	Clip 1	Clip 2	Clip 3
Contextual	x	x	x	x	x	x
Literal						

Table 18 summarizes visual advertising appeals in India. The “Clip 1”, “Clip 2” and “Clip 3” in Nokia column refer to Nokia commercials “Amazing Everyday “, “Create groups on the Nokia Lumia 800” and “A day in Kaya’s Life: at home with Nokia Lumia 800” respectively. Moreover, “Clip 1” and “Clip 2” in Samsung column refer to Samsung commercials “Samsung Galaxy Note II – Air View “ and “Samsung Galaxy Note “ respectively.

**Table 18.** Visual appeals in India

	Nokia			Samsung	
Visuals appeals	Clip 1	Clip 2	Clip 3	Clip 1	Clip 2
Contextual	x	x	x		x
Literal				x	

Table 19 summarizes overall number of visual advertising appeals in Poland, UK, Brazil and India. Moreover, advertising appeals overall means are calculated based on the overall advertising appeals in four countries. Because the number of commercials among 4

countries are not the same; therefore, overall means are used as basis to compare advertising appeals in UK, Poland, India and Brazil.

**Table 19.** Overall mean of visual appeals in Poland, UK, Brazil and India

	<b>Poland</b>		<b>UK</b>		<b>Brazil</b>		<b>India</b>	
<b>Visual appeals</b>	Number	Mean	Number	Mean	Number	Mean	Number	Mean
<b>Contextual</b>	3	0.75	4	0.8	6	1	4	0.8
<b>Literal</b>	1	0.25	1	0.2	0	0	1	0.2

Referring to the table, the results show that Brazil has highest score (1) for contextual appeals, followed by India & UK (0.8) and Poland (0.75). It is obvious that the difference among India, UK and Poland is not significant. Therefore, it can conclude that the contextual appeals are dominate in most of commercials. Thus, the finding does not support the P5a.

P5b: Polish and UK advertisement will contain literal visual than Indian and Brazilian advertisements.

The results show that Poland has the highest score (0.25) for the literal appeals, followed by UK & India (0.2) and Brazil (0). The difference in percentage among Poland, UK, India and Brazil is not significant and the figures are not high. It implies that literal visual appeals are not frequent in these commercials. Therefore, the finding does not support the P5b.

The dominance of contextual appeals rather than literal appeals can be explained by the impact of social video channel. The finding support previous researches by Teixeira, Wedel & Pieters (2012); Berger & Milkman (2012); Hsieh et al. (2012); Southgate et al. (2010) and Dobele, Lindgreen, Beverland, Vanhamme & Robert (2007) that indicated social video should provoke emotional sentiment, joy, humor, and minimize product related appeals. Furthermore, the finding of Brazilian advertisement support the report of Albert & Roynce

(1999) showed that Brazilian advertising contains little information. Another rationale for this can be explained by value paradox theory.

### **6.3 Analysis of the findings**

#### **6.3.1 The impact of culture on advertising appeals**

In Poland, the dominant appeals are “convenient”, “modern”, followed by “music”, “visual” and “popular”. Appeals such as “information”, “youth” and “effective” are the third most popular. Other appeals such as “productivity”, “humor”, “adventure” and “affiliation” are all used relatively infrequently.

The finding indicates that “convenient”, “modern”, “information”, “effective”, “productivity” and “humor” appeals congruent with its cultural dimension. The finding of “modern” appeal supports the theory by Eisenstadt (1973) and Mueller (1987). Moreover, Mueller (1987) stated that in high involvement product, Western cultures favor to use “information” on product characteristics rather than “status” appeal. However, appeals such as “visual” and “music” presented in the commercial are not influenced from culture but from social video channel. This finding supports the report of Hsieh et al. (2012) showed that multimedia effect can attract consumers.

Other appeals such as “popular”, “youth”, “adventure” and “affiliation” are incongruent with its cultural dimension. De Mooij (2010: 218) argued that value paradox is an effective tool in advertising. It is because there are usually contrasting elements in one value. Therefore, advertising appeals can stand for two contrasting claims about values. This is called the desirable and desired which means the difference between what people think they should desire and what people really desire for them. This view is also similar with Schein (2010 & Globe (House & Hanges 2004 as cited by Okazaki 2012: 91) suggested that values is distinguished by cultural values (should be) and cultural practice (as is). Therefore, the reason for existence of “popular” and “affiliation” appeals can be explained by the value

paradox. “Popular” and “affiliation” appeals are used as value paradox for individualistic value of Poland. Another rationale for “popular” and “affiliation” can be explained by Polish culture. Polish people are sociable and fond of expressing their affection in social interaction (Polish culture and lifestyle 2013). Furthermore, family is emphasized in the social system. Extended families are still popular in Polish society. (Kwintessential 2007).

The explanation for “youth” and “adventure” appeals are because of advertising campaign the concept. The main theme of Nokia Lumia campaign is to display a “youthful” and “revitalized” marketing communication strategy. It encourages people to live fully and open to new experience every day. (O’Reilly 2011.)

UK advertisements depend mostly on “modern” and “music” appeals. “Affiliation”, “adventure”, “effective”, “productivity”, “enjoyment” and “visual” are the second common appeals. Other appeals such as “distinctive”, “information”, “popular”, “youth”, “humor” and “convenient” are the third concern among consumers. Moreover, “family” appeal is used limited.

The findings show appeals such as “modern”, “adventure”, “effective”, “productivity”, “distinctive”, “information”, “youth”, “humor” and “convenient” are congruent with its cultural dimension.

However, other appeals such as “affiliation”, “enjoyment”, “popular” are incongruent with its cultural dimension. Again, this can be explained by the paradox theory as discussed above. Another alternative explanation for “affiliation” appeal is as following. Even British society is deeply individualistic, the sense of community and cohesion still hold strong in British mind. Britain has tradition of voluntary activities and charity. These organizations flourish everywhere. They receive significant sponsor and grants from government. About seven million British are engaged in some kind of voluntary, ranging from choirs, local dramatic groups, shelters for homeless people, sports clubs, trade unions, rambling clubs, protest groups and so on. (McDowall 1993: 102-103.) Furthermore, the rationale for “popular” appeal can be explained by the nostalgia concept in British mind. There is always conflict in British mind between nostalgia and individualism. It leads to the tension

between tradition and creativity. British people strongly pride in their glorious past. Therefore they are likely to seek for conventional and typical values. (McDowall, 1993: 108-109.)

The “music” and “visual” appeals are presented because of the influence of social video channel.

Consumers in Brazil show the most favor in “music” appeal. The second popular appeals are “visual”, “modern”, “enjoyment”, “humor”, “youth” and “affiliation”. “Family” appeal is the third frequent appeal. Other appeals such as “distinctive”, “information”, “popular”, “ornamental”, “status”, “adventure”, “effective”, “convenient” and “productivity” are used limited in Brazil commercials.

The results show appeals such as “modern”, “enjoyment”, “affiliation”, “family”, “information”, “popular”, “ornamental” and “status” are congruent with its cultural dimension.

Other appeals such as “humor”, “youth”, “distinctive”, “information”, “effective”, “convenient” and “productivity” are incongruent with its cultural dimension. It can be explained by the impact of product category because “information”, “effective”, “convenient” and “productivity” appeals connect with the beneficial functions of mobile phone. It is confirmed by Geuens et al. (2010) who stated that functional appeals are suggested to be effective for high involvement and utilitarian products. This is also consistent with the report by Lee, Lin, Wong & Calantone (2011) suggested that in mobile phone industry, functional appeals work effective in emerging market. Functional appeals emphasizes on the details of product features or technical information. Since Brazil is emerging market, the number of brands and products are still not popular for consumers. Therefore, the demand for gathering functional information is necessary to assess new products. The “youth” appeal is found because of advertising campaign. And explanation for “distinctive” appeals is because of the value paradox theory. The reason for “music” appeal is due to the impact of social video channel.

Another alternative explanation for “distinctive” can be explained by the historical background of Brazil. In the past, Brazil is ruled by Portuguese empire for three decades. Moreover, European immigrants have contributed various ideas, innovation and belief to the society. It brings unique features to the modern Brazilian culture. (Brazil culture 2011.)

The explanation for unexpected “humor” appeal found in Brazilian commercial is because of social video channel. It confirms the report by Hsieh et al. (2012) and Brown, Bhadury & Pope (2010) indicated that humor is significant appeal to create effect on consumers.

Indian commercials show the most preferable “enjoyment” and “modern” appeals, followed by “affiliation” appeal. Other appeals such as “information”, “status”, “youth” and “convenient” are third concerns. Moreover, Indian consumers indicate little interest in “distinctive”, “popular”, “celebrity”, “adventure”, “effective”, “productivity” and “music” appeals.

The finding indicates appeals such as “enjoyment”, “affiliation”, “status”, “youth”, “convenient”, “celebrity”, “adventure”, “productivity”, “popular” and “effective” congruent with its cultural dimension.

Other appeals such as “modern”, “information” and “distinctive” are incongruent with cultural dimension.

The reason for “modern” and “distinctive” appeals can be explained by value paradox theory. Furthermore, it is consistent with the finding by Southgate et al. (2010) indicating that distinctive advertisement can attract consumer in social video channel. India is collective cultures. Therefore, using individualistic value can attract young people as the target consumers for their advertising campaign. An alternative explanation for “modern” appeal is that Indian society is intensively influenced and adopts Western values (Dhar 2011). This is also consistent with the report of Cheng (1994) and Lin (2001) that the “modern” appeal is also reflected in Eastern advertisement. Another rational for “modern” appeal can be explained by the historical background of India. India was dominated by Britain in 18<sup>th</sup> century. The British rule has significantly influenced on political and social

life of the Indian. The British has brought Western ideas and lifestyle such as modern, rational, democratic and liberal viewpoint, which still last until now. (Madison 1971.)

The “information” appeal can be interpreted by the influence of product category and social video channel. Furthermore, this supports the finding by Lee, Lin, Wong & Calantone (2011) stated that in mobile phone industry, functional appeals work effective in emerging market. Functional appeals emphasizes on the details of product features or technical information. Since India is emerging market, the number of brands and products are still not popular for consumers. Therefore, the need for gathering functional information is necessary to evaluate new products.

The explanation for “music” appeal is because of social video channel characteristics. This supports the result by Hsieh et al. (2012) claiming that online video content contains awareness of multimedia effect create significant impact.

### **6.3.2 The impact of social video channel on advertising appeals**

The most frequent appeals of 4 countries are “modern”, “music”, “enjoyment”, “affiliation”, “visual” and “youth”. It shows that the advertising appeals of commercials from 4 countries are significantly impacted from social video channels. The results are consistent with the report by Hsieh et al. (2012), Southgate et al. (2010), Berger & Milkman (2012), Pieters (2012), Dobeles, Lindgreen, Beverland, Vanhamme & Robert (2007), Lohtia, Donthu & Hershberger (2003), Yang, Hsu & Tan (2010), Chiu, Hsieh, Kao & Lee (2007) and Teixeira & Wedel & Pieters (2012). Those reports emphasize the entertainment, emotional and multimedia effect rather than information in social video channel.

Surprisingly, the findings do not show the significant impact of culture on social media channels across four countries. Cho & Cheon (2005) and Ko, Roberts & Cho (2006) found that in corporate website channel, low context cultures are likely to seek for information

while high context culture prefer social interaction and human human interaction. Furthermore, Kim, Sohn & Choi (2010) showed that in social network channel, individualistic and low context culture favor for entertainment meanwhile collectivistic, high-context cultures are likely to seek for social support and information. In fact, the results are contrasting with these arguments. The results indicate that “entertainment”, “information” and “social interaction” are presented in both low context and high context culture. The actual findings show that entertainment and social interaction related appeals (enjoyment, music, visual, adventure, affiliation...) are found more intensive than information appeal in four countries.

## 7. SUMMARY AND CONCLUSIONS

### 7.1 Summary

The main objective of the paper is to examine the impact of culture on mobile phone advertising appeals through social video channel in Brazil, India, UK and Poland. An exploratory research approach is conducted to analyse data in this study. Content analysis and semiology methodologies are employed for this research. Pollay model (1983), Hofstede cultural dimensions (1980, 2001 as cited in Hofstede 2010), Albers & Gelb (1996) about the relationship between advertising appeals and cultural dimensions and social video users & gratifications theory are utilized in this thesis. The empirical is implemented through data collection from Samsung and Nokia YouTube channels. Three coders are selected to code advertisements in four countries.

The findings suggest that adaptation in advertising appeals is preferred in Brazil, UK, Poland and India. This is inconsistent with the report by Takada & Mizuno & Hong (2012) which claims that Western advertising agency favors for standardization, meanwhile Eastern agency prefers adaptation in advertising. The rationale for the adapted advertising campaigns in Nokia and Samsung can be explained as followings. Firstly, both Finland and Korea are developed countries; therefore, advertising agencies are highly specialized. Though the adaptation advertising campaigns can be more costly; however, India, Brazil, UK and Poland are major and large mobile phone markets. The two firms significantly rely on the revenue generated from these markets. Therefore, it is worth investing their expenses to build the advertising campaigns which suit with their local contexts. Even though, as Kaynak & Mitchell (1981) argued that multinational companies have tendency to use standardization advertising because of their global brands in consumers 'mind. The firms can use standardization advertising campaigns to take advantage of cost reduction. However, as Nokia and Samsung constantly launch their new products and introduce their new phone brands with decent designs or functions. Thus, it is essential and logical that

they need to implement adaptation advertising campaign to differentiate their new brands or product lines with the other products' brands or product line within the same firms.

The main finding of advertising appeals in four countries can be summarized by following table:

**Table 20.** Comparison of appeals findings in Poland, UK, India and Brazil

	<b>Appeals</b>
<b>India</b>	Enjoyment, modern, affiliation, information, status, youth and convenient
<b>UK</b>	Modern, music, affiliation, adventure, effective, productivity, enjoyment, visual, distinctive, information, popular, youth, humor, convenient
<b>Poland</b>	convenient, modern, music, visual, popular, information, youth, effective
<b>Brazil</b>	Music, visual, modern, enjoyment, humor, youth, affiliation, family

The results show that all propositions are not supported because both cultural bound and non-cultural bound appeals are found. Moreover, there are differences in advertising appeals used in four countries. It implies that culture does impact on advertising appeals. However, the findings do not support propositions about the relationship between Pollay's 42 appeals and Hofstede cultural dimensions. The results however support the value paradox views by De Mooij (2010) about desired and desirable values and report by Schein (2010) and Globe ( House & Hanges 2004 as cited by Okazaki 2012: 91) stating the fact that values is distinguished by cultural values (should be) and cultural practice (as is). However, this requires further research and investigation. Because the findings show that some appeals that are not congruent with Hofstede cultural dimensions are in fact originated from their cultural values and historical backgrounds. This can be questioned the validity of samples used in Hofstede model. The samples are IBM employees which are in

work-related context, so they have limitation of representative national samples. IBM is multinational firm. Thus, it can be that the employees possess international experience and characters. Moreover, as a multinational firm, it is more likely to recruit employees with multicultural skills and expertise. Therefore, in order to draw valid result, it requires multiple methods and/or multiple models.

Moreover, the result indicates that social video channel significantly impacts on advertising appeals. The findings indicate that the most common appeals in four countries are connected with the role of social video channel such as “music”, “visual” and “enjoyment”. Furthermore, the role of product category is apparent but does not overwhelm compared with culture and social video channel.

## **7.2 Theoretical contribution**

From the theoretical perspective, it is essential to examine the impact of culture on advertising appeals in social video channel. Researches in social media marketing and advertising are intensive nowadays. However, the social video advertising research is still limited, especially in advertising appeals area. Moreover, most of cross cultural advertising appeals studies are conducted in major countries such as US, China, Japan and so on. The international advertising appeals research in emerging markets is called for investigation. Therefore, this study contributes to bring fresh perspective and fill the gaps in international advertising appeals theory in social video channel.

## **7.3 Managerial implications**

From the practical point of view, the research sheds light to the social video advertising strategy. The findings suggest that the impact of social video channel and culture is important in advertising. The role of product category is not significant but should not be

ignored. Cha & Olmsted (2012); Chiu, Hsieh, Kao & Lee (2007); Phelp, Lewis, Mobilio, Perry & Raman (2004); Lohtia, Donthu & Hershberger (2003) and Lee & Lee (2011) indicated that the basic functions of social video content are: entertainment and information. The implications of the findings suggest that commercials in four countries reflect more entertainment and emotional than informational appeals. However, emotion alone is not adequate to create impact on message forwarding and viewing. Emotion should be selected to uniquely address imagination of consumers. Furthermore, emotional appeals should be used in combination. (Dobele, Lindgreen, Beverland, Vanhamme & Robert 2007.) The findings in this study indicate that the advertisements in four countries use various emotional appeals in one commercial such as “affiliation”, “family”, “and distinctive” and so on.

Therefore marketers should emphasize on entertainment and emotional values rather than information. The advertisements that contain multimedia appeals (music, visual) and emotional appeals (affiliation, youth, adventure, enjoyment and so on) can create significant effects. And because culture does impact on advertising appeals among countries; therefore, the suitable emotional appeals should be adapted to meet various cultural contexts. Moreover, in order to create unique and distinctive features in advertisement, value paradox is also employed to create advertising appeals.

However, as mobile phone is product category, it is important that social video content should also integrate information for consumers to learn product functions and its benefit. Especially in emerging markets such as India and Brazil where consumers are still unfamiliar with new mobile phone characteristics and advantages. To generate effectiveness, emotional appeals should be used together with incentives such as merchandise premiums, information premiums, the product itself, price-related incentives (discounts, rebates, or offerings such as free shipping and handling), mystery gifts, and point programs to facilitate repurchase or loyalty (Xie, Donthu, Lohtia & Osmonbekov 2004).

Therefore, it is essential that advertiser should establish contingency between emotion and brands. It is not recommended that advertisers expose so much information about product, brands and company. However, it is not suggested to completely ignore information concerning products and brands. Because the ultimate aim of advertisements is to communicate brands to consumers, it is essential to integrate branding correlation so that it can remind brand image in consumers 'minds. The findings from this study show that most of commercials use lifestyle and contextual advertising format which reflect emotional values. However, information regarding product and brands are always combined in every commercial. Therefore, it is important to highlight the emotional features of advertisement but also nourish brand memory in customers 'mind.

#### **7.4 Limitation and further research**

Since research in international advertising appeals in social video is still fresh perspective in social media advertising. Therefore, it is worthy noting limitations as followings:

First, this research only focuses on one mobile phone industry brand such as Nokia and Samsung. Therefore, it cannot provide generalization. Further research can be made by expanding to other brands such as Nokia Lumia 920, Nokia Lumia 925, Nokia Lumia 1020 and Samsung Galaxy S3, Samsung Galaxy S4 and so on in the same company. Or further research can be conducted in other industries such as cosmetics, retail, food industries...

Secondly, the research is just limited in YouTube as a social media channel; further research is required on other channels of social media such as blog, Facebook, Twitter and so on. Moreover, future studies could be focused on comparing the difference in advertising appeals between social media and traditional media channels such as printing and television.

Thirdly, this research only concentrates on Hofstede as a cultural framework; therefore further study could be explored on the relationship between Schwartz model and Pollay model. The value paradox in advertising appeals worth further research because there is

still limited research in this area. Future study on advertising appeals reflected from the relationship between Globe and Pollay model, especially about the desired and desirable values or cultural values (should be) and cultural values (as is). Further research can be conducted on how paradox values should be applied to generate effective advertising appeals.

Fourthly, this paper only concentrates on advertiser's point of view. Even though the thesis also takes into the consideration of advertising effectiveness such as total comments and views of audiences in YouTube, the consumer attitudes and advertisement effectiveness can be reinforced if a survey research methodology is supplemented. Future research can be explored on how consumer behaviors in social video channel influenced from social perspective such as perceived network externalities (mass media and expert opinion), interpersonal norms (family, friends, colleagues, and superiors), and social norms (colleagues, classmates, and friends) on YouTube sharing behavior (Yang, Hsu & Tan 2010; Chiu, Hsieh, Kao & Lee 2007).

Last but not least, this thesis only focuses on business to consumer advertising appeals. Thus, future study can be investigate on business to business advertising appeals and/or provide comparison between two industries advertising appeals.

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**APPENDIX 1. The coding form information****Coder Number****Nationality****The country where you grew up (if not the same as your nationality)****Age****Language skills**

Appeal	Clip 1	Clip 2	Clip 3
Distinctive			
Family			
Affiliation			
Status			
Information			
Effective			
Productivity			
Enjoyment			
Modern			
Ornamental			
Convenient			
Humor			
Celebrity			
Music			
Visual			
Popular			
Youth			
Adventure			
Distinctive			

## APPENDIX 2. Commercials for Nokia in Poland

Commercial: Pasja i nic sie nie liczy.

<http://www.youtube.com/watch?v=4pBLbGbwCJo>



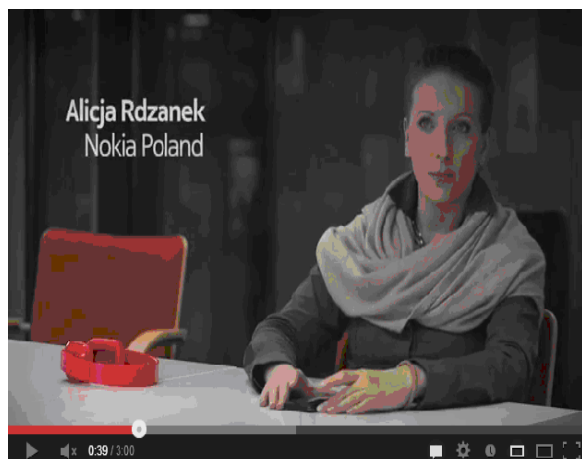
Commercial: Niezwykly kazdy dzien

<http://www.youtube.com/watch?v=z5GTi8CP2eQ>



Commercial: Nokia Lumia 800:  
Prezentacja produktu – Dsign + User  
Interface

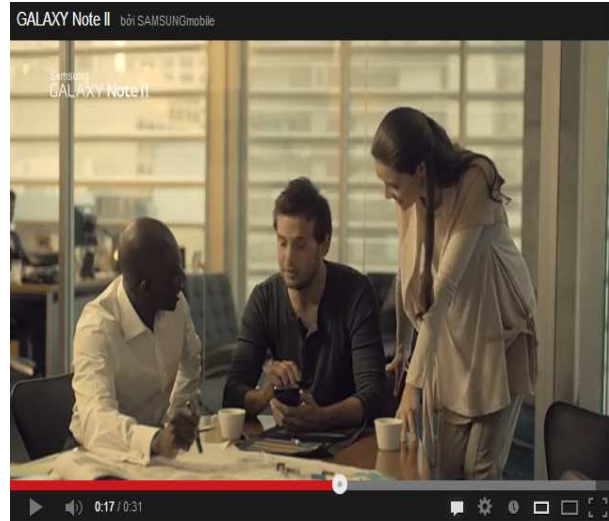
<http://www.youtube.com/watch?v=bCjxfX7FbLI>



### APPENDIX 3. Commercials for Samsung in Poland

Commercial: Inspiracja jest wszędzie

<http://www.youtube.com/watch?v=4N>NNHLjMc9I&list=PLhpbZcOKxtO1kBNqBJxmsMVHlmXCBe8Ob>



## APPENDIX 4. Commercials for Nokia in UK

Commercial: Amazing Everyday

<http://www.youtube.com/watch?v=mmHaVCCyBAo>



Commercial: The little amazing show in London

<http://www.youtube.com/watch?v=7DwoHCcCs7A>



Commercial: The official Nokia Lumia 800

<http://www.youtube.com/watch?v=SbXnCQtQTWc>



## APPENDIX 5. Commercials for Samsung in UK

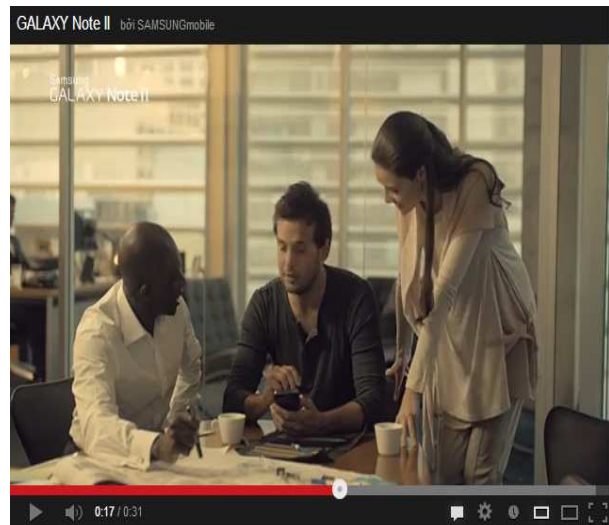
Commercial: Galaxy Note II – Liquid Pixel

<http://www.youtube.com/watch?v=JUS-hHhbzxA>



Commercial: Samsung Galaxy Note

<http://www.youtube.com/watch?v=4N NNHLjMc9I&list=PLhpbZcOKxtO1k BNqBJxmsMVHlmXCBe8Ob>



**APPENDIX 6. Commercials for Nokia in Brazil**

Commercial: Redescubra seu dia a dia

<http://www.youtube.com/watch?v=eETAKHJrWSE>



Commercial: Doce surpresa

<http://www.youtube.com/watch?v=6cWXvQUzAIA>



Commercial: Um jantar incrível

<http://www.youtube.com/watch?v=hi14cmzJRrY>



**APPENDIX 7. Commercials for Samsung in Brazil**

Commercial: O melhor de dois mundos 30"

<http://www.youtube.com/watch?v=HYnHFKmZPaw>



Commercial: Conquista 60'

<http://www.youtube.com/watch?v=DBI6twsO6KI>



Commercial: Despedida 30'

<http://www.youtube.com/watch?v=CyCnQGqPzfQ>



## APPENDIX 8. Commercials for Nokia in India

Commercial: Amazing Everyday

<http://www.youtube.com/watch?v=koQ5fPEXFRg>



Commercial: Create groups on the Nokia Lumia 800

<https://www.youtube.com/watch?v=0SeHA4lllQ4>



Commercial: A day in Kaya's Life: at home with Nokia Lumia 800

<https://www.youtube.com/watch?v=z1rOsRjzgio>



## APPENDIX 9. Commercials for Samsung in India

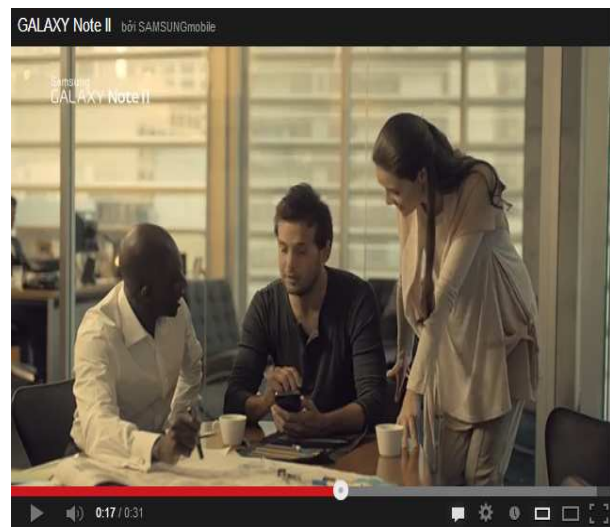
Commercial: Samsung Galaxy Note II  
– Air View

<https://www.youtube.com/watch?v=sZxGQ-vHGKE>



Commercial: Samsung Galaxy Note

<http://www.youtube.com/watch?v=4N NNHLjMc9I&list=PLhpbZcOKxtO1k BNqBJxmsMVHlmXCBe8Ob>



**APPENDIX 10. Statement of abiding by good scientific practice**



**UNIVERSITY of VAASA**  
FACULTY OF BUSINESS STUDIES

**STATEMENT OF ABIDING BY GOOD SCIENTIFIC PRACTICE**

**“I confirm that I have made this Master’s thesis by myself and that I have followed a good scientific practice. All the citations and quotations mentioned as well as all the references to the sources have been reported completely and identifiable.”**

**Vaasa 24.08.2013**

**The signature of a student**

**Han Nguyen**

**Information and guidelines regarding the studies:**

**Abiding by Good Scientific Practice**

**(<http://www.uvasa.fi/kauppatieteet/english/studies/toolbox/information/>)**

**University of Vaasa Degree Ordinance**

**(<http://www.uvasa.fi/kauppatieteet/english/studies/toolbox/studyinstructions/>)**

**Degree Regulations in Business Studies**

**(<http://www.uvasa.fi/kauppatieteet/english/studies/toolbox/study-instructions/>)**