

A cross-cultural, qualitative research study: comparison of The Coca-Cola Company television advertisements in China and South Africa

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I, Minke Egling, hereby declare that:

- The content of this research project represents my own work;
- All sources used or referred to have been documented and referenced; and
- This research project has not been previously submitted for assessment in full, or partial fulfillment of the requirements for an equivalent or higher qualification at any other recognized educational institution.
- The opinions expressed and conclusions drawn are those of the researcher and not necessarily of Vega School of Brand Leadership.

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ABSTRACT

The objective of this research project was to investigate how The Coca-Cola Company advertisements are adapted according to cultural variability in South Africa and China. Five television advertisements, acting as social artifacts were analysed, advertising the products Coca-Cola, Sprite and Fanta. Three analysis models were applied to these advertisements. Firstly, the culture and context framework of Norlyk was employed to analyse how culture influences the form and content of the advertisements. Secondly, to analyse the extent of advertising standardisation, Harris and Attour's model of analysis was employed. The scoring results based on Harris and Attour's model of analysis placed the advertisements on the continuum, depending on the extent of advertising standardisation or adaptation of the advertisement. Finally, Hofstede's model of analysis was employed to account for the possible cultural differences between South Africa and China in terms of collectivism and individualism on a national level. This was done to determine how it affects the execution as well as the linguistic elements and to account for the cultural differences in consumers' buying behavior. The results of the findings pointed in the direction of advertising standardisation for an iconic product such as Coca-Cola while concentrating on both collectivistic and individualistic appeals, but adaptation for other Coca-Cola products such as Sprite and Fanta. The elements less likely to be standardised in Coca-Cola's secondary products proved to be the product names as well as the product settings of the advertisements, since English and Chinese language structures and landscapes are very different. The results of the findings indicated that varying buying behavior in China and South Africa influences the extent of advertising standardisation, which points in the direction of advertising adaptation.

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CHAPTER 1: INTRODUCTION

1.1 BACKGROUND

Rapid technological advances mean that businesses even without a physical presence in other countries can market and sell their products internationally. Using a standardised approach when marketing abroad, however, does not necessarily guarantee success. According to Keegan (1989) cited in Bittner (2007: 12), understanding cultural differences is often considered “a prerequisite for successful international advertising communications”. It can therefore be understood that consumers’ cultural values and norms affect how they respond to advertising messages. To achieve success, advertisers need to take these values and beliefs into consideration to avoid aspects of culture that may reduce the impact of a specific marketing campaign. “Matching advertising appeals to culture is advisable for advertisers, especially in sharply contrasting cultures” (Zhang & Gelb 1996:42) such as in South Africa and China. According to Gudykunst and Ting-Toomey (1988), “individualism-collectivism is perhaps the broadest and most widely used dimension of cultural variability for cultural comparison”. This study therefore determines how The Coca-Cola Company television advertisements are adapted according to cultural variation in China and South Africa. The study focuses more specifically on how this international brand uses Geert Hofstede’s individualism-collectivism dichotomy in their television advertisements.

1.2 RESEARCH PROBLEM STATEMENT

The standardisation and adaptation debate is a complex area of study in international marketing communication. Globalization has created the perception that geographical and cultural communication barriers are disappearing, which has resulted in brands considering international reach and consistency more than cultural differentiation (Bolman 2014). Cleveland and Laroche, cited in Guanous (2008: 6), note that, “more than any other factor, culture is the prime determinant of consumers’ attitudes, behaviours and lifestyles, and therefore, the needs

that consumers satisfy through the acquisition and use of goods and services”. From a local market perspective, global marketing campaigns may therefore be seen as out of touch, a one-size-fits-all messaging model just does not work when brands try to speak to local consumers who are immersed in a different cultural reality (Chan 2015). Global advertising must be communicated and understood by people worldwide from multiple cultures, which is not an easy task. International brands stand before many critical decisions if their advertising is not to be misunderstood and misinterpreted by the target audience, which ultimately could end with an inconsistent image or people not buying the product.

1.3 RATIONALE FOR THE STUDY

The study is useful because insights are provided as to how television advertisements by The Coca-Cola Company are adapted according to cultural variability. The research investigates how these soda advertisements are tailored to different cultures and markets. This study is relevant when looking at the countries in general. On the one hand, China’s transition into a more open society and a more dynamic economy is having a profound effect on its advertising industry (Bittner 2007:2). On the other hand, in a post-apartheid South Africa there has been a movement of the market from a First to a Third World one, which has lead marketers in the new South Africa to take more notice of the emergence of a cross-over culture (Lintvelt 1994:33).

The marketing landscape of both the countries have changed, and are changing dramatically, which is why it is important to investigate how their changing cultural dynamics are affecting how marketers appeal to their target audiences. The proposed study will analyse The Coca-Cola Company advertisements that were aired in either China or South Africa after 2010. These advertisements, collected on Youtube will form a part of the qualitative research and will be the primary data on which the proposed study will be based.

1.4 KEY CONCEPTS

INDIVIDUALISM

Individualism versus its opposite, collectivism, refers to the degree to which individuals are integrated into groups. In individualist societies, the ties between individuals are loose: Everyone is expected to look after himself or herself and his or her immediate family (Hofstede 2004:36). If personal goals are in conflict with goals of the group, in general the interest of the individual is placed over the interest of the group (Triandis, 2002:140).

COLLECTIVISM

Collectivism refers to the degree to which individuals are integrated from birth onward into strong, cohesive in-groups, often extended families (with uncles, aunts, and grandparents), protecting them in exchange for unquestioning loyalty (Hofstede 2004:36). If personal and collectivistic goals are in conflict, the goals of the individual are subordinated to those of the collective (Triandis, 2002:139).

CULTURAL VALUES

Triandis (2001) mentioned that “elements of culture are shared standard operating procedures, unstated assumptions, tools, norms, values, habits about sampling the environment, and the like” (p. 908).

On the other hand Kluckhohn’s (1961:18) definition of value is: “a selective orientation toward experiences, implying deep commitment or repudiation, which influences the ordering of “choices” between possible alternatives in action. These orientations may be cognitive and expressed verbally or merely inferable from recurrent trends in behavior.”

CULTURE-SPECIFIC INTERNATIONAL BRANDING

Branding can be defined as: “The process involved in creating a unique name and image for a product in the consumers' mind, mainly through advertising campaigns with a consistent theme.

Branding aims to establish a significant and differentiated presence in the market that attracts and retains loyal customers.” (Business Dictionary 2016).

For a large company that operates in more than one country, branding must span different cultures and work in various languages.

1.5 RESEARCH QUESTION AND OBJECTIVES

How are The Coca-Cola Company’s television advertisements differentiated according to cultural variability in China and South Africa?

Does The Coca-Cola Company use standardization, adaptation or contingency in their South African and Chinese soda television advertisements?

Do The Coca-Cola company brands use different verbal as well as visual elements when advertising to South Africans versus Chinese?

How should The Coca-Cola Company television advertisements be differentiated according to cultural differences such as individualism and collectivism?

1.6 OVERVIEW OF RESEARCH APPROACH AND DESIGN

Due to the exploratory nature of the research to be conducted, a qualitative research design will be most suitable. In an exploratory sense, qualitative research is concerned with gaining a deeper understanding of a largely unknown field. The study will make use Youtube to collect Coca-Cola, Sprite and Fanta advertisements that were aired in both China and South Africa.

1.7 STRUCTURE OF THIS REPORT

The Research Report is divided into the following chapters:

- Chapter 1: Introduction

Chapter 1 provides a general overview to the study, including an introduction and rationale for the study. This chapter also contains the research problem, research questions, purpose of the research and definition of concepts.

- Chapter 2: Literature Review

This chapter outlines the conceptual framework for the study by providing a literature exploration with regard to information on cultural differentiation in South Africa, and China, as well as China and South Africa's relationship.

Chapter 3: Research Design and Methodology

The third chapter describes the research process in depth, including the research design and methodology to be followed in the study.

- Chapter 4: Data Collection, Analysis and Findings

Chapter 4 presents the raw data, an analysis of the data and the findings of the study. Results are presented in accordance with the case study design.

- Chapter 5: Conclusion

Chapter 5 provides a summary of the results of the study and presents conclusions drawn from the study. Limitations and recommendations for additional research are also discussed.

CHAPTER 2: LITERATURE REVIEW

2.1 RESEARCH PARADIGM AND TRADITION

Research is described as the act of searching for new information or as an investigation to find new information on a specific topic (Walliman 2001:1). A researcher conducts research to gain knowledge and an understanding of the topic, which if conducted properly can lead to new contributions on the topic or a progression in the field of the topic (Hussey & Hussey 1997:12).

Thomas (2010:308) defines a research paradigm as an action plan, which states the approaches that will be used to solve the problem, defined at the beginning of the research study, and how the sources and information found relate to and solve the problem. The research design dictates the research paradigm and methodology to be used.

A paradigm can be described as a pattern, framework or worldview of academic ideas that guide research (Taylor & Medina, 2013:1). The two research paradigms are the positivistic research paradigm and the interpretive research paradigm. The interpretive paradigm will be applied to this study. This paradigm assumes the reality is objective and socially constructed (Gray, 2014:25). The interpretive research paradigm is used to interpret what has happened in a specific case although these findings cannot be generalized to the population, as the findings are specific to the case in question (Roth & Metha 2002:134). This research is used to obtain meaning and understanding as it is subjective in nature. Due to this subjectivity, using an interpretive research paradigm may lead to differing results, which may lead to new interpretations (Tribe 2001:445).

Ontologically speaking, a nominalist approach will be taken to this study, as the study will assume that "social reality can be understood merely through words and names created by the mind and within levels of individual consciousness" (Maree 2011: 31). The study will therefore analyse social artefacts, in this case, advertisements that represent the varying cultural values of Chinese and South Africans.

2.2 THEORETICAL FOUNDATION

In the last two decades, we have witnessed dramatic changes in business and marketing activities, driven by a trend towards more interdependence among nations. This said, successfully appealing to international markets can pose many challenges. With globalization, differences between countries have become smaller however they still exist. The problem, as outlined in *Brand Management* by H.B. Kloppe and Ernest North, is that “too often, marketers are misled by their communications partners who encourage them to get economies of scale on communications across multiple geographies finding ‘universal human truths’ that can cut across nations” (2015:328).

2.2.1 STANDARDISATION VS LOCALISATION

According to Kloppe and North, “Culture is too sensitive a matter for an umbrella communications plan to work across a multitude of geographies” (Kloppe & North 2015:328). The problems associated with communicating to people in diverse cultures present one of the great creative challenges in advertising. One advertising executive puts it bluntly: “International advertising is almost uniformly dreadful mostly because people don’t understand language and culture.” (Cateora 2014: 475). As many multinationals are entering international markets, a question on whether they should standardize or localize their advertising strategy becomes a major issue.

According to Zou and Norvell (1997:108) in their paper *Standardization of International Marketing Strategy by Firms from a Developing Country*, numerous publications on the topic of standardisation versus localisation have revealed at least three dominant perspectives: the total standardisation perspective, the total adaptation perspective, and the contingency perspective.

2.2.1.1 Total Standardisation:

Two premises underlie the arguments for standardisation. One is that the markets around the world are becoming homogeneous, making standardisation feasible. Another is that there are

significant benefits associated with a standardisation strategy (Zou and Norvell 1997:109). The major benefits of international marketing standardisation include significant cost savings, consistency with customers, improved planning and distribution, and greater control across national borders (Buzzell, 1968). One key drawback of a standardisation approach is that it implies a product orientation, rather than a customer orientation (Douglas and Wind, 1987).

Jain, Professor Emeritus at University of Connecticut, and author of “Standardisation of international marketing strategy: some research hypotheses” defines standardisation of international advertising strategy as utilizing the same, or common, advertising messages on an international basis (1989:70), except for the translation of the text and or slogan.

That definition remaining true, standardisation has been conceptualized in different ways. For instance, it can mean the same marketing strategy is applied in all markets, or it can mean the domestic marketing strategy is applied to a foreign market (Zou and Norvell 1997:109). In a literal sense, multinational standardization would mean the offering of *identical* product lines at identical prices through identical distribution systems, supported by identical promotional programs, in several different countries (Buzzell, 1968).

2.2.1.2. Total Adaptation:

In contrast to total standardisation, the total adaptation perspective stresses the persistent differences between nations and the competitive and regulatory necessity to customize marketing strategy to individual markets (Zou and Norvell 1997:108). Total adaption requires that each market must therefore be considered, for the most part, as a distinctly separate unit and adaptations must be made accordingly (Pratt, 1956:172). Total adaptation takes cultural particularities of the cultures and/or countries, in which they are used, into consideration. Therefore they differ in their content or design (e.g. by adaptation of the visual elements, variation of the slogan etc.). The total adaptation perspective requires one to analyse which cultural factors between different societies make different approaches in advertising necessary, and on which of these factors this adaptation should be based.

2.2.1.3. Contingency:

The contingency perspective allows for various degrees of standardisation which are contingent on the internal organizational characteristics (goals, resources, commitment, and international experience) and external environmental forces (market demand, nature of product/industry, competitive pressure, government regulations, and technology) (Zou and Norvell 1997:109).

More recent standardisation literature supports the contingency perspective of international marketing. Instead of total standardisation or total adaptation, this perspective seeks a balance between the two, maintaining that the degree of standardisation is determined by the external environment and internal organizational factors (Zou and Norvell 1997:111).

According to Cateora, Gilly and Graham, most promotional misfires or mistakes in international marketing are attributable to a communications process not properly reflecting cultural influences or a general lack of knowledge about the target market (2014:467). In terms of target market, cultural differences are external factors related to standardisation. Marketers must be aware of and sensitive to the diverse cultures in foreign countries to survive and prosper in international markets (Cateora et al. 2014:468). Theoretically, a standardized approach is feasible only in those markets where cultures are not significantly different.

2.3 DISCUSSION OF EXISTING LITERATURE RELATED TO THE STUDY

2.3.1. INDIVIDUALISM VS COLLECTIVISM

Dutch social psychologist, Gerard Hendrik Hofstede (1984) distinguished between different cultures by using four dimensions; “Power Distance, Uncertainty Avoidance, Masculinity-Femininity, and Individualism Collectivism” (p. 212). The individualism-collectivism dichotomy is perhaps the broadest and most widely used dimension of cultural variability for cultural comparison (Gudykunst and Ting-Toomey, 1988). In Hofstede’s (1984)

model, individualism and collectivism are distinguished the following ways: First, people in individualistic cultures make decisions based on their own thinking, while people in collectivistic cultures make decisions based on their own in-group; second “I” is the centre of people in individualistic cultures and “we” is the centre of people in collectivistic cultures; third, the “nuclear family structure” is the primary unit in individualistic cultures whereas the “extended family or tribal structure” is the primary unit in collectivistic cultures; fourth, the economy is better developed in individualistic cultures and is less developed in the collectivistic cultures. South Africa and China can therefore be compared on the individualism/collectivism scale. South Africa, with a score of 65 according to the Hofstede’s model, is an individualist society. This means there is a “high preference for a loosely-knit social framework in which individuals are expected to take care of themselves and their immediate families only” (Hofstede 2016). On the other hand, at a score of 20, China is considered to be a country with a collectivistic culture, which has emphasized social interests and collective actions but deemphasised personal achievements (Hofstede 2016).

2.3.2. THE CHINESE MARKET

With China being a traditionally collectivistic country, one would expect that commercials in China would incorporate collectivistic values. However, according to Siu Yu Hsu (2011:25), throughout the last 20 years, the advertising industry in China has changed drastically, which has led to the change in how cultural values are portrayed in advertisements. This can be attributed to China’s recent economic growth; now Chinese advertisements are designed to sell more products rather than focusing on maintaining traditional values. Additionally, individualistic values are more pronounced in the younger generation because of the change in consumerism in China after the Open Door Policy was instituted. In China’s modern day economic history the Open Door Policy refers to the new policy announced by Deng Xiaoping, then paramount leader of China, in December 1978 to open the door to foreign businesses that wanted to set up in China.

In 1979, China decided to open up to the outside world. According to Shang-Jin Wei (1995: 74), since then, a few important steps have been taken in this effort: (1) The government has decentralized decision making regarding exports and imports to local governments or regional

foreign trade corporations. (2) A series of special economic zones and coastal open cities have been designated for the purpose of stimulating exports and attracting foreign investment. (3) Administrative restrictions on exports and imports have been replaced by tariffs, quotas, and licensing. (4) Controls on foreign exchange have been loosened over the years, particularly for foreign-invested managed firms. After the Open Door Policy was instituted, China joined the World Trade Organization (WTO), which accelerated the economic growth and generated more competition, since foreign and international brands were allowed to enter the Chinese market.

Although Hofstede's study shows that Chinese culture incorporates more collectivistic values, recent studies have shown that China's culture is greatly influenced by Western values. Zhang and Shavitt (2003) found that magazine advertisements targeting the younger generation stressed modernity and individualistic values, while television advertisements targeting the general public placed less emphasis on individualistic values than magazine advertisements.

China's integration into the global market system, the rise of a consumer-orientated middle class, and its outward-bound commodity forays to support both domestic and international consumption make China a dominant player in global capitalism. Significantly its currency has just been accepted by the IMF as a world currency (Anthony 2016).

2.3.3 THE SOUTH AFRICAN MARKET

South Africa, too, has seen a change in its advertising landscape throughout the last 20 years since the abolishment of the apartheid regime. Apartheid was a racist political policy in South Africa demanding segregation of the nation's white and non-white populations. During South African apartheid, more than three million black citizens were forced to move from their homes to segregated neighborhoods. Because of South Africa's history under apartheid, under which the majority of the country's population was dispossessed of economic and other rights, labor market policy has had to achieve the difficult task of both returning rights to citizens and facilitating economic efficiency (Arora and Ricci, 2005:26).

Furthermore, as Allik and McCrae (2004:23) state, "the primacy of human groups over geophysical locations is illustrated by the fact that Black and White South Africans have very different personality profiles, despite living in the same country for many generations". The

existence of culturally diverse groups in South Africa coupled with the global relevance of the South African market, make it imperative for marketing practitioners to understand the influence of consumers' diverse cultural dispositions on marketing communication (Simpson and Dore, 2007). In view of the increasing buying power of Black South African, it is of cardinal importance in the economic sphere to appeal to these markets.

2.3.4 CHINA AND SOUTH AFRICA'S RELATIONSHIP

It is relevant to analyse China and South Africa as countries as it is unknown to what the current knowledge of international marketing standardisation can be generalized to companies in the developing world. According to Zou and Norvell, the contingency perspective discussed above may have to be modified to account for the international marketing strategy of firms from the developing world. An interesting research question is, therefore, to what extent firms from the developing world, such as China and South Africa standardise their international marketing strategy, and how do they standardise?

Both China and South Africa are considered emerging economies, as they can be defined as "low income, rapid-growth countries using economic liberalisation as their primary engine of growth" (Hoskisson, Hitt, and Ireland 2004:249). To be considered 'emerging,' a country must possess two properties: firstly, have a rapid pace of economic development, and secondly, be in the process of a freemarket system (Arnold and Quelch, 1998).

Furthermore, the comparative study is relevant in the context of The People's Republic of China's deepened relationship with South Africa as shown by a raft of economic and political proclamations. China has been South Africa's largest trading partner since 2010, with a total trade volume of R270 billion in 2013. Recently, there was an announcement during the China-Africa summit that China will be committing a further R90 billion to South Africa (Anthony 2016).

According to Ross Anthony (2016), Director of the Centre for Chinese Studies, *Stellenbosch University*, South African and Chinese aspirations have much in common: "both are deeply integrated within global markets while at the same time being engaged in domestic ideologies which are inherently antagonistic to these markets". Investigating how marketing campaigns by

international brands are adapted in accordance with these domestic ideologies will therefore not only allow an insight into how these countries operate individually, but also how South Africa operates as China's "Strategic Comprehensive Partner".

CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY

3.1 RESEARCH DESIGN

A research design refers to the plan, framework or guidelines for research which dictates the approaches that will be used to solve the research problem identified at the commencement of the study (Thomas 2010:308). The research design indicates which research methodology is appropriate for the purposes of the study and which research methods should be used for the collection and analysis of the data (Walliman 2011:13). Thus, after identifying the research paradigm, the research design indicates which methodology and research methods or data collection methods are to be used.

Rajasekar, Philominathan & Chinnathambi (2006:5) define a research methodology as the process researchers follow when conducting a study. The research methodology states the basis for the study as well as how data will be collected and analysed (Hussey & Hussey 1997:54). The two predominant research methodologies are qualitative research methodologies and quantitative research methodologies (Struwig & Stead 2013:3). Due to the exploratory nature of the research to be conducted, a qualitative research design will be most suitable. In an exploratory sense, qualitative research is concerned with gaining a deeper understanding of a largely unknown field. The study will make use of a video sharing website to obtain advertisements to be analysed.

A qualitative research methodology is particularly useful when trying to understand individuals' perceptions and experiences regarding a particular concept or phenomena (Burke & Christensen 2014:33). It is also useful when a researcher wants to know more about a research concept where existing research is limited (Burke & Christensen 2014:33). Qualitative research methods are used to collect data in the form of words and images, and makes use of an in-depth analyses to understand and describe the research concept being studied (Struwig & Stead, 2013:269). Neuman (1997:439) posits that qualitative analysis requires more effort from the individual

researcher than quantitative research, since the researcher is required to read, re-read and interpret the information shared by the participants. The ensuing comparison is dependent on logic and judgement.

For this study, first, The Coca-Cola Company's global website was consulted to determine the most popular Coca-Cola brands. These brands were found to be Coca-Cola, Sprite and Fanta, since most of Coca-Cola Company advertisements were focused on these three brands.

Next, non-probability purposive or relevance sampling was used to separate all television commercials aired between 2010 and 2016. The most recently aired commercials were chosen to be analysed. This time frame was chosen to make the study more timely and therefore relevant.

In the study, a qualitative approach will be taken, according to Creswell (2003:18), a qualitative approach to research involves the researcher collecting open-ended, emerging data with the intention of developing themes from the collected data.

3.2 UNIT OF ANALYSIS

For this study, the unit of analysis was the five individual television commercials aired on South African and Chinese television channels after 2010.

3.3. RESEARCH POPULATION

The number of people or social artefacts that are of interest to the researcher due to their specific or unique characteristics is referred to as the population (Hussey & Hussey 1997:55). The population must be defined according to the elements, units, extent, and time (Struwig & Stead 2013:115). The population for this study comprised all TV commercials that aired after 2010 in either China or South Africa and collected on Youtube. Due to the high cost of obtaining media monitoring tapes from independent media agencies, the TV commercials for this study were derived from Youtube, an American video-sharing website.

3.4 SAMPLING APPROACH AND DATA COLLECTION METHODS

The sample refers to a portion or percentage of the whole population, selected for a specific study (Struwig & Stead 2013:268). Thus the sample for the current study consisted of a total of five television commercials at the start of the coding process. To access a sample of a study that is acceptable, feasible and representative of the population, a method of sampling needed to be employed (Walliman 2011:93). A purposeful sampling method will be used in this study. According to Du Plooy-Cilliers, Davis and Bezuidenhout (2014:135), a sample is a subset of a population that is considered to be representative of the population. In this case, the study focused only on five advertisements: one universal Coca-Cola advertisement, one South African Sprite advertisement, one Chinese Sprite advertisement, one South African Fanta advertisement, and one Chinese Fanta advertisement. According to MacMillan and Schumacher (1997:17) purposeful sampling is the selection of information-rich cases for an in-depth study. This is beneficial when the research aims to gain insights into something peculiar to a particular group.

Data collection methods are tools which are used for data collection and data analysis and allows researchers to draw conclusions from the information obtained (Macdonald & Headlam 1999:3). Qualitative research methods include open-ended interviews, focus groups, observation and unobtrusive measures (Struwig & Stead 2013:102-105). For the purpose of the study, unobtrusive measures were used, these are also known as content-analysis, as it allowed the researcher to describe content and to test hypothesis derived from theory. It is considered an unobtrusive and non-reactive measurement method that also makes it possible to conduct longitudinal studies as well as reduce large amounts of data to numbers whilst retaining meaningful differences in the data (Riffe, Lacy, & Fico, 2005).

CHAPTER 4: DATA COLLECTION, ANALYSIS AND FINDINGS

4.1 DATA COLLECTION

In the previous chapter, a fundamental theoretical presentation of different theories was introduced, which will form the basis for the analysis.

Thereafter, the qualitative analysis of video soda advertisements from China and South Africa acted as social artifacts and was analysed. The analysis was centred on the form and content of the advertisements.

Two countries were chosen to compare soda advertisements, namely, China and the South Africa; two countries that have strong political ties and are similar in economic development.

Three soda brands belonging to the Coca-Cola Company with advertisements that aired between 2010- 2016 in either China or South Africa were selected. These advertisements were specifically selected to achieve a usable and realistic result of the analysis to answer the aim of the research project.

1. Coca-Cola
2. Sprite
3. Fanta

4.2 DATA ANALYSIS

The analysis is a subjective analysis, where soda advertisements from China and South Africa acted as social artifacts and were analysed to uncover the extent of standardisation and how culture influences the form and content of the advertisements. Furthermore, possible motives that might point in the direction for the advertising strategy selected for each advertisement were analysed. On a macro level, the analysis covered the creative elements of the advertisements.

4.2.1 DATA ANALYSIS TECHNIQUES

The framework of Norlyk will be employed to analyse the soda advertisements. Norlyk presents four aspects, relating to verbal as well as visual elements. The elements are: communication and product names, communication and marketing claims, the cultural context of language and style and culture and context of product settings.

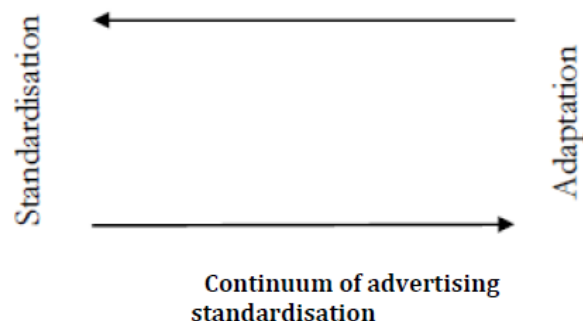
To analyse the extent of advertising standardisation, Harris and Attour's (2003) model of analysis was employed. The Harris and Attour (2003) model, which is based on interviews with advertising executives (p. 157), relies on a weighted system. If a headline of an advertisement was completely different in two different nation markets—for example, it was neither in the same language nor conveyed the same meaning—then it would be awarded 10 points for dissimilarity. If it is not completely different, lower points were assigned depending on the degree of dissimilarity. After examining each of the components, the points measuring the dissimilarity would be totaled and then subtracted from a total of 100, meaning a complete similarity or standardisation. The resulting number would be the degree of standardisation. The left column shows the weight for each component and subcomponent; the right column shows scales used to measure the dissimilarity of an advertisement in two different nation markets.

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(1) Picture (40 points):	
(a) Visual background (20 points)	Local (ten points) Different (20 points)
(b) Model(s)/spokesperson (ten points)	Local (five points) Different (ten points)
(c) Modifications (ten points)	Minor (five points) Major (ten points)
(2) Text (32 points)	
(a) Headline (ten points)	Same language/different meaning (three points) Translated/same meaning (six points) Completely different (ten points)
(b) Subhead (six points)	Same language/different meaning (two points) Translated/same meaning (three points) Completely different (six points)
(c) Body text (copy) (ten points)	Same language/different meaning (three points) Translated/same meaning (six points) Completely different (ten points)
(d) Slogan (six points)	Same language/different meaning (two points) Translated/same meaning (three points) Completely different (six points)
(3) General layout (ten points)	Minor differences (five points) Major differences (five points)
(4) Product portrayal (six points)	Difference in size (one point) Difference in number (one point) Replaced by local (two points) Other differences (two points)
(5) Product packaging (six points)	Difference in size (one point) Difference in number (one point) Replaced by local (two points) Other differences (two points)
(6) Colour(s) of the advertisements (three points)	Colour vs B/W (one point) Different colour (three points)
(7) Size of the advertisement (three points)	As original + extra section (one point) Different size (three points)
Notes: Total score = sum of points from all the elements; degree of standardisation = 100 – total score	

The scoring results of the five advertisements, based on the model, was placed on a continuum with advertising standardisation being one end of the pole and advertising adaptation the other. The scoring results based on Harris and Attour's model of analysis placed the advertisements on the continuum, depending on the extent of advertising standardisation or adaptation of the advertisement.



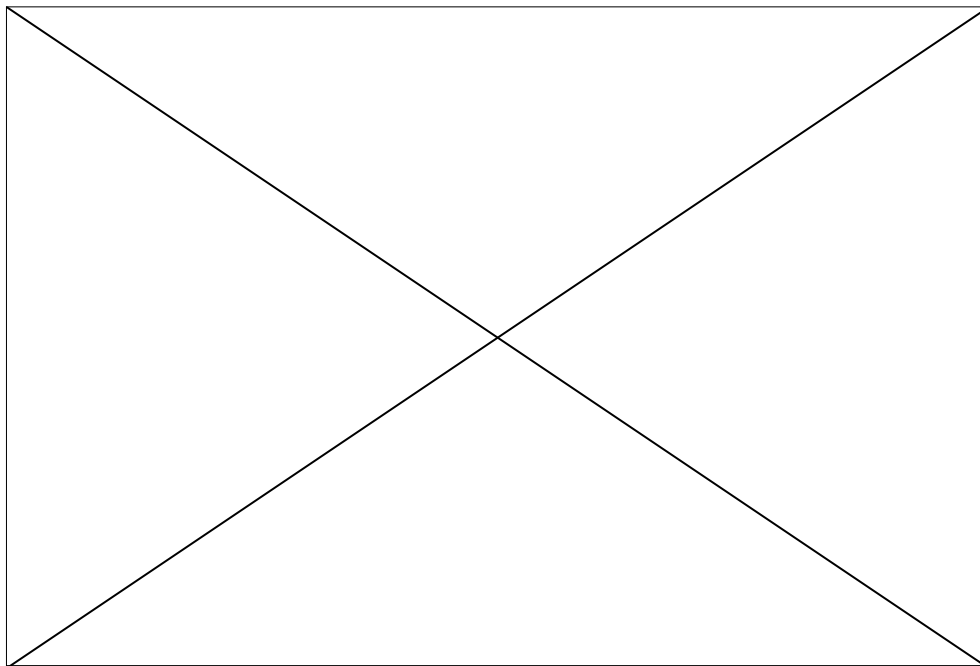
Hofstede's model of analysis was employed to account for the possible cultural differences between South Africa and China in terms of collectivism and individualism on a national level. This was done to determine how it affects the execution as well as the linguistic elements and to account for the cultural differences in consumers' buying behavior.

4.2.2 ANALYSIS AND INTERPRETATION OF DATA

4.2.2.1 Cross-cultural comparison of Coca-Cola "Taste The Feeling"

The Chinese Coca-Cola advertisement can be found at this link:

<https://www.youtube.com/v/77YAeyBkb2c>



The South African Coca-Cola advertisement can be found at this link:

<https://www.youtube.com/v/-AmKP9VE2Ms>



Analysis of form and content

Communication and product names

Coca-Cola is called 可口可樂 *Kěkǒu Kělè* in Mandarin, meaning "tasty fun." Not only does it sound like its international name, but it has a meaning that personifies the Coke brand.

Coca-Cola Taste The Feeling

On 19 January 2016, Coca-Cola announced that for the first time all Coke Trademark brands will be united in one global creative campaign: "Taste the Feeling." The name of the campaign brings to life the idea that drinking a Coca-Cola – any Coca-Cola – is a simple pleasure that makes everyday moments more special.

Communication and marketing claims

Norlyk states that important product values of a culture are manifested in the marketing claim's appeal, content and structure.

Coca-Cola Chief Marketing Officer Marcos de Quinto, who unveiled the “one brand” approach at a media event in Paris said “We’ve found over time that the more we position Coca-Cola as an icon, the smaller we become.” He continued, “The bigness of Coca-Cola resides in the fact that it’s a simple pleasure – so the humbler we are, the bigger we are. We want to help remind people why they love the product as much as they love the brand” (Moye, 2016:1).

The fully integrated “Taste the Feeling” campaign – which will roll out around the world throughout 2016 – celebrates the experience of drinking an ice-cold Coca-Cola. Coca-Cola takes centre stage in every piece of what Rodolfo Echeverria, VP of global creative, connections and digital, calls “emotional product communication”- this shifts the appeal of the advertisements to once again focus on the product (Moye, 2016:1).

The TV ads offer intimate glimpses into stories, feelings and moments people share while enjoying Coca-Cola. At the close of each spot, the family of Coca-Cola products unite under the iconic red Coca-Cola disc.

The cultural context of language and style

Denotative words are used in the advertisement and give the receiver positive connotations about the soda.

The advertisement named “Anthem” contains the following text in English in the South African advertisement and Mandarin in the Chinese advertisement:

1. Coca-Cola with ice.
2. Ice with friends.
3. Friends with stories.
4. Stories with Coca-Cola.

5. Coca-Cola with smiles.
6. Smiles with secrets.
7. Secrets with fun.
8. Fun with Coca-Cola.
9. Coca-Cola with love.
10. Love with refresh.
11. Refresh with Coca-Cola
12. Coca-Cola with strangers.
13. Strangers with fire.
14. Fire with Coca-Cola.
15. Coca-Cola with music.
16. Music with madness.
17. Madness with you.
18. You with Coca-Cola.
19. Coca-Cola with feeling.
20. Taste the feeling.

The text draws on universal appeals such as happiness, inferred through words such as “smile”, “happy” and “fun”. There is also a touch of rebellion present, indicated by the words “secrets”, “strangers”, “fire” and “madness”.

Music plays a key role in all "Taste the Feeling" communications. A song produced by Swedish artist and producer Avicii and featuring soulful singer Conrad Sewell serves as the “Taste the Feeling” campaign anthem. The lyrics are sung in English in the South African and Chinese advertisements.

"Taste The Feeling"

[2x]

No one can stop me when I taste the feeling

Nothing could ever bring me down

No one can stop me when I taste the feeling

Nothing could ever bring me down

Taste the Feeling

The lyrics draw on the feeling of invincibility through the words “no one can stop me, and “nothing could ever bring me down” while referring to the product, Coca-Cola as the “taste”.

Culture and context in product settings

Each shot combines familiar Coca-Cola icons, like the contour glass bottle and red disk, with elements of both intimacy and mystery.

“Taste the Feeling” includes a new audio signature inspired by the sounds of enjoying a Coca-Cola – the pop of the cap, the fizz and, ultimately, refreshment.

“[The advertisement] features human moments that blur the boundaries between who people are and what they love to do,” said James Sommerville, VP of global design. “In all the creative, Coca-Cola plays a lead role in the scene, enhancing the color, texture and emotion of the images. Every interaction is unique and made more special through the enjoyment of a Coca-Cola, any Coca-Cola” (Moye, 2016:1).

Analysis of advertising strategy

	Coca-Cola - Taste The Feeling
Picture (40):	
Visual background (20)	0
Model(s) spokesperson (10)	0
Modifications (10)	0
Text (32):	
Headline (10)	0
Subhead (6)	0
Body text (10)	6
Slogan (6)	0
General layout (10)	0
Product portrayal (6)	0
Product packaging (6)	0
Colour(s) of advertisements (3)	0
Size of the advertisement (3)	0
Total sum	6
Extent of standardisation	94%

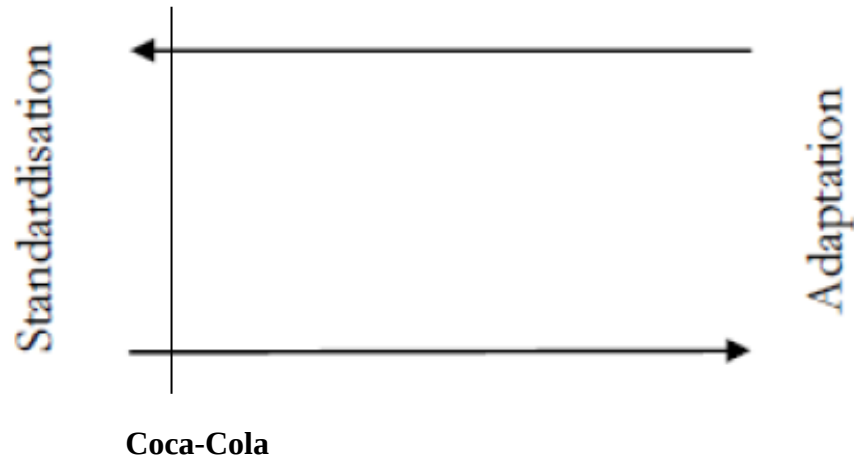
The Coca-Cola advertisement has a score of 94%, meaning that the advertisement is almost completely standardised.

The only points that have been given are for the translation of the text in the advertisement from English to Mandarin. 0 points are given to the visual background which denotes that the advertisements have the same background. The scenes in the advertisement are identical and show a diverse cross-section of people from around the world enjoying “their” Coca-Cola in simple, everyday moments with the aim to bring the brand closer to the people through these

images. The scenes are also open to interpretation, so in many cases the scene does not complete the narrative.

1. The advertisement begins with Coca-Cola being poured into a glass over ice.
2. A woman laughing while playing in the snow.
3. Teenagers jump over a gate to play basketball.
4. A woman whispers into her friend's ear.
5. A woman smells a glass of Coca-Cola and the bubbles go up her nose which makes her smile.
6. Friends laugh while reading on a phone.
7. A father spray-paints a surfboard with his son.
8. Friends carry a cooler of Coca-Cola in the ocean.
9. A couple drinks Coca-Cola from two straws.
10. A woman rushes, running through a train station to sit next to her lover, offering him Coca-Cola.
11. A man submerges into a tub filled with Coca-Cola bottles
12. Two people meet for the first time
13. A couple kisses in a library
14. A woman drinks Coca-Cola on a hot beach
15. A woman dances in a club
16. A man plays drums
17. A couple dances on top of a hill
18. A man drinks Coca-Cola
19. Ice gets wiped off a Coca-Cola bottle
20. A woman rests her head on a man's shoulder and closes her eyes

Both advertisements have the exact the same message. The models are of various ethnic descents which makes the advertisement internationally relatable. The slogan is written in English in both advertisements and reads "Taste The Feeling". Furthermore the product portrayal, product packaging and colours of the advertisement, that highlight the signature Coca-Cola red, remain unchanged. Both advertisements are exactly 1 minute in length.



Individualism vs Collectivism

The coding design in the analysis was developed by Wu as used in her master's thesis on cross-cultural comparison. This coding design was developed and largely based on An's (2007) finding and Cheng and Schweitzer's (1996), Cho et al.'s (1999), and Choi and Miracle's (2004) framework, which were originally built on Pollay's (1983) typology of the cultural value manifest in advertising.

Cultural Value	Description of Cultural Value	Coca-Cola Advertisement Scene
Collectivism	(a) Appeals about the integrity of or belonging to family or social group	N/A
	(b) Emphasis on conformity or harmony	N/A
	(c) Reflection of interdependent relationships with others	3. Teenagers jump over a gate to play basketball. 8. Friends carry a cooler of Coca-Cola in the ocean.
	(d) Emphasis on the achievements of the family or social group	N/A
	(e) Emphasis on the benefits to families or	4. A woman whispers into

	group members	her friend's ear. 6. Friends laugh while reading on a phone. 13. A couple kisses in a library
	(f) Featuring people in harmony with one another	7. A father spraypaints a surfboard with his son. 9. A couple drinks Coca-Cola from two straws. 10. A woman rushes, running through a train station to sit next to her lover, offering him Coca-Cola. 7. Two people meet for the first time 17. A couple dances on top of a hill 20. A woman rests her head on a man's shoulder and closes her eyes
	(g) Featuring people working together	N/A
	(h) Individuals are depicted as integral parts of the group	N/A

Cultural Value	Description of Cultural Value	Coca-Cola Advertisement Scene
Individualism	(a) Appeals about the individuality or independence of the audience	15. A woman dances in a club
	(b) Emphasis on uniqueness or originality	N/A
	(c) Reflections of self reliance, hedonism, or competition	N/A
	(d) Emphasis on self fulfillment, self development, or self realization	N/A
	(e) Emphasis on the benefits to an individual consumer	5. A woman smells a glass of Coca-Cola and the bubbles go up her nose which makes her smile. 14. A woman drinks Coca-Cola on a hot beach 18. A man drinks Coca-Cola
	(f) Featuring a person enjoying being unique	16. A man plays drums
	(g) Addressing benefits to oneself	N/A

	(h) Featuring a person doing something by oneself	2. A woman laughing while playing in the snow. 11. A man submerges into a tub filled with Coca-Cola bottles
	(i) Emphasis on the self-sufficiency and self-reliance of an individual or on the individual as being distinct and unlike others.	N/A

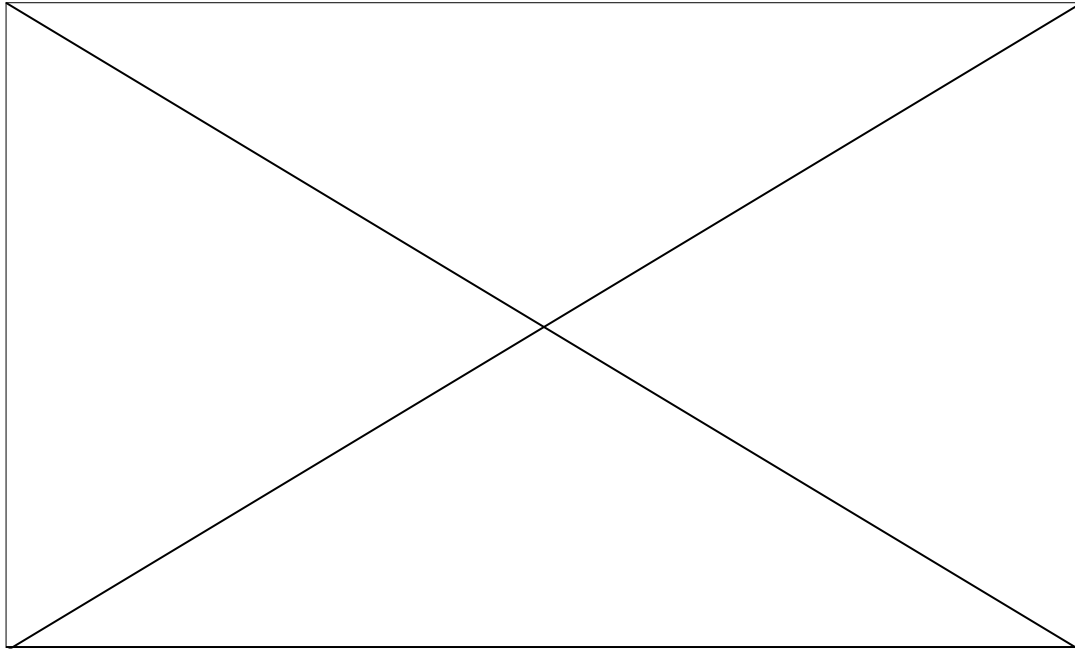
When looking at the collectivism aspect of the advertisement, it is evident that the idea of making new friends with strangers, finding love and belonging to a friendship group are emphasised. The advertisement features 11 collectivistic scenes. Of these, 2 scenes reflect the interdependent relationships with others, 3 scenes place emphasis on the benefits to families or group members and 6 scenes feature people in harmony with one another. The notion of harmony is therefore an important theme in the advertisement.

The advertisement contains 7 scenes of the overall 20 that highlight only the individual. The advertisement features 2 scenes of a person doing something by oneself, 1 scene featuring appeals about the individuality or independence of the audience, 1 scene featuring a person enjoying being unique and a significant 3 scenes emphasising the benefits to an individual consumer.

It can therefore be noted that the advertisement uses collectivistic appeals more than individualistic appeals, more specifically utilizing the themes of harmony, benefits to the family or group members and benefits to the individual consumer.

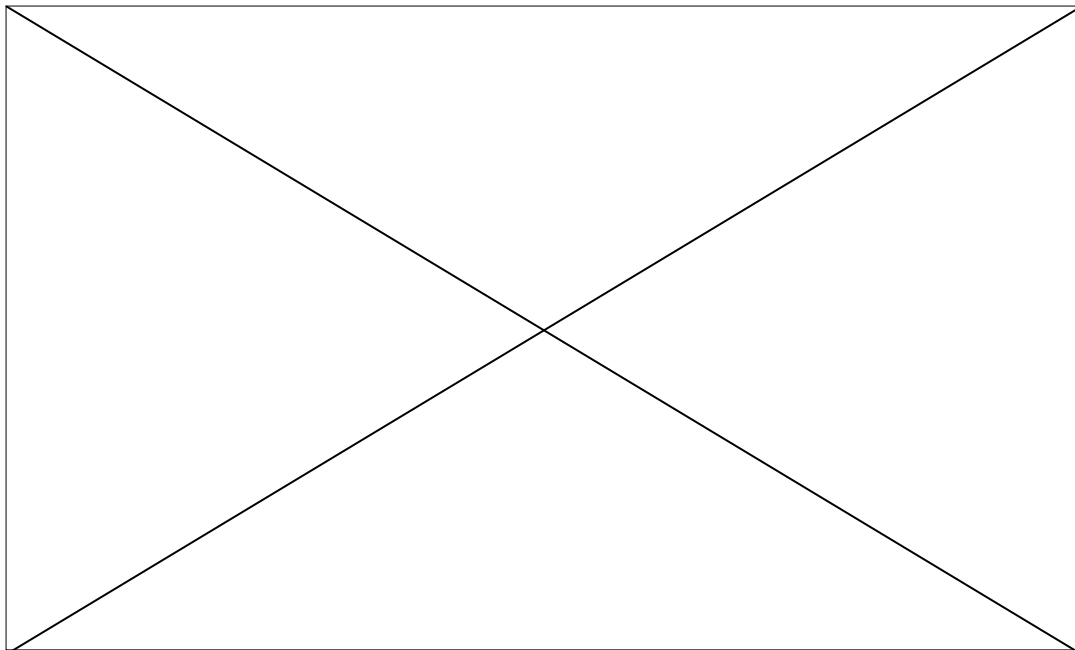
4.2.2.2 Cross-cultural comparison of Sprite “#RefreshingLikeThat One-Two” and “Lion Parkour”

The South African Sprite advertisement:



<https://www.youtube.com/v/kergwddmpBzI>

The Chinese Sprite advertisement:



<https://www.youtube.com/v/fm1AVQ1xne0>

Analysis of form and content

Communication and product names

A focus group chose the name, Sprite, for the lemon and lime-flavoured drink. Happily, Coca-Cola already owned the legal rights to use the Sprite trademark, thanks to a 1940s advertising campaign that featured an elf-like figure called the Sprite Boy (Coca-Cola, 2016). The name Sprite is still used in South Africa. The recent Sprite campaign in South Africa is called #RefreshingLikeThat to show just how refreshing Sprite is in comparison with objects such as snow.

In Chinese, Sprite is called 雪碧 *xuěbì*, of which the first character means “snow” while the second one means “green jade”, “bluish green”, or “blue”. The not so accurate transliteration connotes “coolness” by association with snow and green jade. And the characters also catch the two colors of Sprite: the Sprite newly poured into a glass is “snow white and the plastic bottles look “blue green” (Goodman, Wang, Iventosch, Goodman, 2012: 81). The 2016 Sprite campaign in China is named “Lion parkour”. The Lion dance 舞獅 *wǔshī* is a form of traditional dance in Chinese culture and other Asian countries in which performers mimic a lion's movements in a lion costume operated by two dancers. The lion dance is usually performed during the Chinese New Year and other Chinese traditional, cultural and religious festivals. This is the dance that is performed in the advertisement, yet with a modern twist of performing parkour (the activity or sport of moving rapidly through an area, typically in an urban environment, negotiating obstacles by running, jumping, and climbing).

Communication and marketing claims

South Africa:

The Sprite #RefreshingLikeThat One-Two commercial was released on 25 March 2015 and continued until the end of 2015. The television and online film campaign features Sbu and Laz, two friends on a mission to show the world just how intensely refreshing a cold Sprite is by seeking out the most intense refreshing stunts, as the name suggests. These two men therefore

travelled to a glacial lake in New Zealand for one of many crazy stunts- jumping into sub-zero icy waters through a punched hole in the ice on a lake.

China:

The Chinese Sprite Lion Parkour Advertisement features Jay Chou, a Taiwanese musician, singer, songwriter, record producer, actor, and director. Four friends, drinking Sprite, find two Chinese lion costumes in the road and perform impressive parkour stunts throughout the city while wearing these costumes. They eventually meet Jay Chou, the celebrity, as he is having dinner with his family, celebrating the Chinese New Year, and Jay throws one of the men in the lion costume a bottle of Sprite.

Both advertisements therefore incorporate the themes of stunts, adventure and friendship, but place a different spin on the storyline. Furthermore, it is interesting to note that the South African commercial is filmed in New Zealand, and the Chinese commercial features a Taiwanese celebrity. Neither advertisements are strictly representative of the countries they are advertising in.

The cultural context of language and style

South Africa:

The advertisement named “One-Two” contains the following text in English in the South African advertisement:

Alright, so we're here to show you guys just how refreshing an ice cold Sprite is, by doing a subzero swim.

You ready?

Yes, I'm ready.

screams as Sbu jumps into the hole

Sprite, it's refreshing like that!

This advert utilizes the humour of the situation, while using denotative words that give the receiver positive connotations about the soda such as “refreshing” and “ice-cold”.

China:

The Chinese advertisement's text reads accompanied by the voiceover:

The awesome New Year.

Heart cooling, flying spirit.

The appeal of refreshment is therefore evident in the words 心臟降溫 “heart cooling” while capturing the sense of adventure with the words 飛精神 “flying spirit”.

Culture and context in product settings

Each shot combines familiar Sprite icons, like the contour glass bottle and blue and green and color palette, with elements of both refreshment and humour.

The scene in the advertisement features refreshment that may not necessarily be interpreted as enjoyable, but therefore adds an element of humour.

Both Sprite advertisements include an audio signature inspired by the sounds of enjoying a Sprite –this is played as S’bu drops a snowball into the hole, in the South African advertisement; and in the Chinese advertisement when the man first takes a sip of Sprite.

Analysis of advertising strategy

	Sprite #RefreshingLikeThat / Lion Parkour
Picture (40):	
Visual background (20)	10
Model(s) spokesperson (10)	5
Modifications (10)	10
Text (32):	
Headline (10)	10
Subhead (6)	6
Body text (10)	10
Slogan (6)	6
General layout (10)	10
Product portrayal (6)	6
Product packaging (6)	6
Colour(s) of advertisements (3)	0
Size of the advertisement (3)	0
Total sum	85
Extent of standardisation	25%

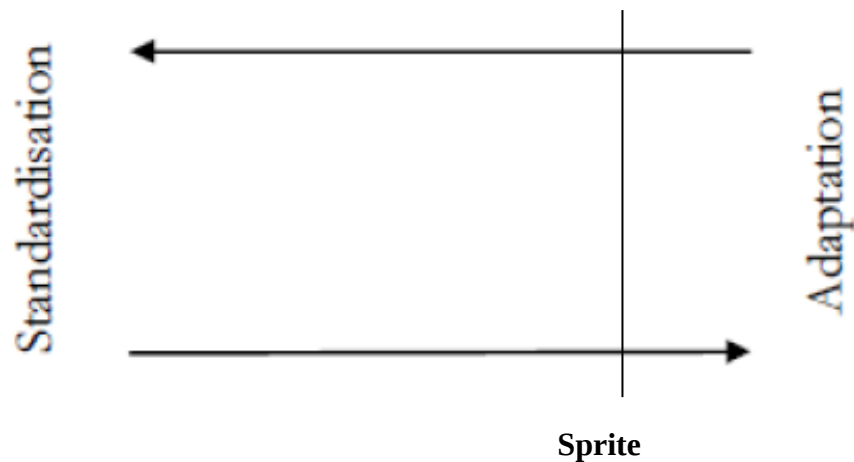
The comparison of the Sprite advertisements has a score of 25%, meaning that the advertisement is more adapted than standardized and therefore uses the contingency method.

10 points are given to the visual background which denotes that the advertisements have different backgrounds due to being set in different countries-one is set in the snowy mountains of New Zealand, whereas the other is set in the busy streets of China. The actors are representative of the countries with the South African advertisement using black South African actors, and the Chinese advertisement using Chinese and Taiwanese actors. There are also other

major modifications such as the lack of dialogue and the use of celebrity endorsement in the Chinese advertisement.

The text is significantly different and spoken and written in different languages, even though the message of refreshment is evident in both advertisements. The actors are of various ethnic descents and represent the indigenous people of the advertisements target audience to be reached through the advertisement. The slogan is written in English and reads “Refreshing like that” in the South African advertisement and in Mandarin in the Chinese advertisement it reads “Cooling heart. Flying spirit.” In terms of the product portrayal, the South African advertisement uses a smaller glass bottle, whereas the Chinese advertisement uses a bigger plastic bottle. 2 glass bottles are shown in the South African advertisement, whereas 5 plastic bottles are shown in the Chinese advertisement.

The product packaging further varies in that “Sprite” is written in English in the South African advertisement, but is written as “雪碧” in the Chinese advertisement. The iconic colours of Sprite, green, blue and yellow, are present in both advertisements. Both advertisements are exactly 30 seconds in length.



Individualism vs Collectivism

Cultural Value	Description of Cultural Value	Chinese Advertisement	South African Advertisement
Collectivism	(a) Appeals about the integrity of or belonging to family or social group	Yes, in China the Lion Dance is a symbol of good luck.	N/A
	(b) Emphasis on conformity or harmony	Tradition is the main theme of the advertisement as The New Year is being celebrated through age-old lion dancing and family gatherings.	N/A
	(c) Reflection of interdependent relationships with others	Yes, the dancers are interdependent, if one dancer should one dancer make a mistake, it could result in injury.	The Sprite crew members have to help Sbu out of the water
	(d) Emphasis on the achievements of the family or social group	N/A	N/A
	(e) Emphasis on the benefits to families or group members	The family gathering featuring Jay Chou having dinner with his family to celebrate	N/A

		the new year.	
	(f) Featuring people in harmony with one another	Yes, the dancers are in perfect harmony and can therefore perform impressive feats.	N/A
	(g) Featuring people working together	Yes, the dancers work together to create an impressive visual.	N/A
	(h) Individuals are depicted as integral parts of the group	All the dancers are equally important and are therefore integral parts of the group.	Yes, Sbu and Laz are depicted as a pair performing stunts together.

Cultural Value	Description of Cultural Value	Chinese Advertisement	South African Advertisement
Individualism	(a) Appeals about the individuality or independence of the audience	N/A	N/A
	(b) Emphasis on uniqueness or originality	Yes, the advertisement has an element of uniqueness since the lion dancers perform parkour and not just the conventional dance.	Yes, the theme of the advertisement is that Sbu and Laz travel the world subjecting themselves to crazy, unique stunts.

	(c) Reflections of self reliance, hedonism, or competition	N/A	N/A
	(d) Emphasis on self fulfillment, self development, or self realization	N/A	N/A
	(e) Emphasis on the benefits to an individual consumer	The slogan, “Heart cooling, flying spirit.” presents the benefit of refreshment to the individual consumer.	The slogan, “Refreshing like that” highlights the refreshment benefit to the individual consumer.
	(f) Featuring a person enjoying being unique	N/A	Sbu evidently enjoys being unique by jumping into the icy cold water.
	(g) Addressing benefits to oneself	N/A	Laz is entertained by Sbu being refreshed.
	(h) Featuring a person doing something by oneself	N/A	Sbu jumps into the hole alone, though Sbu and Laz are said to be performing stunts together.
	(i) Emphasis on the self-sufficiency and self-reliance of an individual or on the individual as being distinct and unlike others.	N/A	Sbu is depicted as being distinct and unlike the other people in the advertisement that are dressed warmly and do not attempt the stunt.

According to the above analysis, the Chinese Lion Parkour advertisement plays on the cultural value, collectivism. The advertisement features appeals about the integrity of and belonging to family or social group, emphasis on conformity or harmony, reflects interdependent relationships with others, emphasises the benefits to families and group members, features people in harmony with one another, working together and individuals are depicted as integral parts of the group. There are elements of individualism too as there is emphasis on uniqueness or originality, and on the benefits to an individual consumer.

The South African advertisement #Refreshinglikethat, uses mostly individualistic appeals. There is a strong emphasis on uniqueness or originality, on the benefits to an individual consumer and features a person enjoying being unique, a person doing something by oneself, addressing benefits to oneself and furthermore emphasises the self-sufficiency and self-reliance of an individual or on the individual as being distinct and unlike others. There are also elements of collectivism as Sbu and Laz's relationship is a reflection of interdependent relationships with others and they are as individuals depicted as integral parts of the group.

4.2.2.3 Cross-cultural comparison of Fanta "It's Like That" and "TFBOYS"

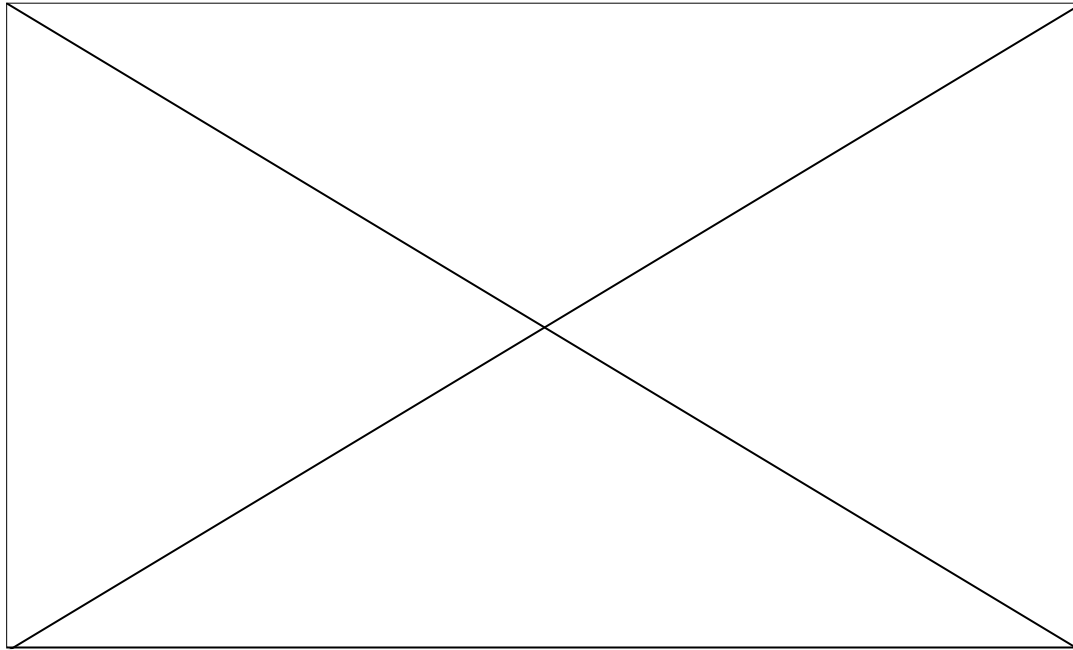
The South African Fanta advertisement:

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



The Chinese Fanta advertisement:

<https://www.youtube.com/v/D36KgCCBEDE>



Analysis of form and content

Communication and product names

Fanta derived its name from the German "fantasie," meaning "imagination. The recent Fanta campaign in South Africa is called “It’s Like That” which highlights that Fanta’s taste speaks for itself.

In Chinese, Fanta is called 芬达 , fān tā. The 2015 Fanta campaign in China is named “TFBOYS”. TFBOYS is a teenage Chinese boy band formed by Time Fengjun Entertainment. The group consists of the leader, Wang Junkai, and members Wang Yuan and Yi Yangqianxi.

Communication and marketing claims

South Africa:

The Fanta “It’s Like That” commercial was released on 24 March 2011 and continued until 2016. The television campaign features the animated character DJ boy, who flips and bounces a bored girl, a hip chick, a nerdy guy, a cheerleader, two dudes, some dogs and a whole basketball pickup game all over town with an orange Fanta.

China:

The Chinese Fanta TFBOYS advertisement features the boy band coming home from school and running to the fridge to pick their favourite Fanta flavour. Each flavour gives the boys different abilities such as improved sporting, flirting and musical abilities.

Both advertisements therefore incorporate the themes of adding fun to a normal day by drinking Fanta.

The cultural context of language and style

South Africa:

The advertisement named “It’s Like That” contains the following English lyrics in the South African advertisement:

*Unemployment at a record highs
People coming, people going, people born to die
Don't ask me because I don't know why
But it's like that and that's the way it is*

*People in the world tryin' to make ends meet
It's like that and that's the way it is, huh*

This song uses very upbeat music in contrast to the dire message in the lyrics. The lyrics coupled with the fun elements in the advertisement suggests that Fanta adds fun to your life even if you are struggling with “unemployment”, or to “make ends meet”. Fanta is an affordable mood-

enhancer. This is also evident at the end of the advertisement when the slogan “More Fanta. Less serious” is revealed. There is no spoken text in the advertisement.

China:

The Chinese advertisement’s text reads accompanied by the voiceover:

The boys enter and say:

Ah I am so tired!



Hook up with me.

Kiss!

Follow me online.



“Orange”

“Shiny”

“Cute”

Handsome



"Peach"

"Honey"

"Cute"



You are so adorable

You want to come with me?



Nah, no way, Yuan (the boy's name)



Super scholar!

"Apple"

"Fresh"

"Cute"



Comic bookstore



Give it to me



"Grape"

"Charming"

"Cute"



So charming



"Delicious, interesting, that's Fanta"



Take part in the Fanta challenge round of 'The Most Adorable One'. Show your character, we are waiting for you.

Posterboy: TFBOYS



Show your character

Activity date: 04/05/2015 05:30

Website: fanta.act.qq.com

Culture and context in product settings

South Africa:

This advertisement advertises Fanta Orange in a 500ml plastic bottle. DJ boy bursts into a room where his friend is lying on her bed boringly reading a book. He takes a sip of Fanta, jumps on her bed to hand her the Fanta and she takes a sip. The bubbles then travel across the road to another woman who pours Fanta into the mouth of her friend. Dogs and cars bounce along to the beat of the music in the street below and even an entire basketball team flips and bounces to the music. Suddenly everyone's Fanta runs out but luckily DJ boy is there to replenish the Fanta. The Fanta is therefore advertised as adding happiness and fun to all situations. The advertisement uses a colour palette with the base colour consisting of orange.

China:

This advertisement advertises Fanta orange, peach, apple and grape in a 340ml cans. The advertisement uses celebrity endorsement as the TFboys drink Fanta after school and it sends them into fantastical daydreams such as:

1. Slam dunking a basketball but then snapping back into reality and standing on a chair to throw the basketball in the hoop.
2. Flirting with a beautiful girl and realizing you're flirting with your cat

3. Being a super scholar and then noticing you've been reading a comic book instead of studying
4. Playing a grand piano beautifully and then realizing you're playing a keyboard in your living room.

The advertisement adds a humorous spin on the after-school experience to create awareness of the social media campaign where users are encouraged to show off their talents and share what makes them adorable.

Analysis of advertising strategy

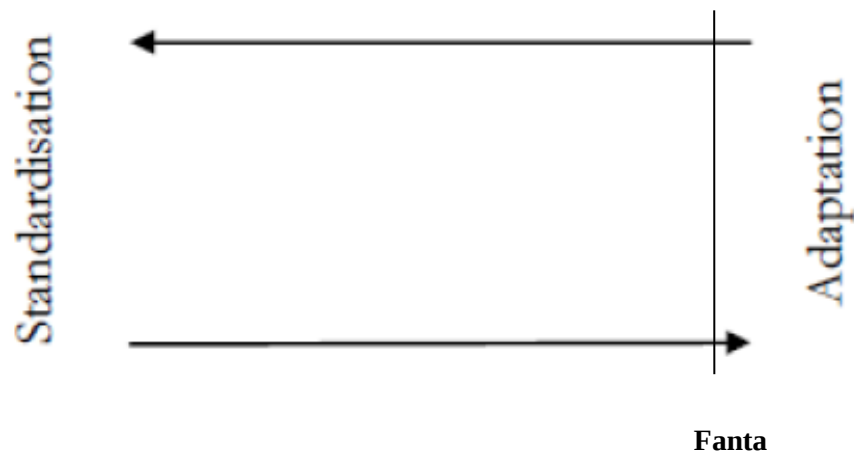
	Fanta “It’s like that” / “TFBoys”
Picture (40):	
Visual background (20)	20
Model(s) spokesperson (10)	10
Modifications (10)	10
Text (32):	
Headline (10)	10
Subhead (6)	6
Bodytext (10)	10
Slogan (6)	6
General layout (10)	10
Product portrayal (6)	6
Product packaging (6)	6
Colour(s) of advertisements (3)	0
Size of the advertisement (3)	3
Total sum	97
Extent of standardisation	3%

The comparison of the Fanta advertisements have a score of 3%, meaning that the advertisement is almost completely adapted.

20 points are given to the visual background which denotes that the advertisements have different backgrounds due to only one advertisement being animated. The Chinese advertisement is set in a typical Chinese house, whereas the South African advertisement is set in cartoon streets. The Chinese advertisement uses celebrity endorsement as the TFBoys are the actors drinking Fanta. The South African advertisement uses animated characters. There are also other major modifications such as the lack of dialogue in the South African advertisement and the use of celebrity endorsement in the Chinese advertisement.

The text is significantly different and spoken and written in different languages. The actors are of ethnic descents and represent the indigenous people of the advertisements target audience to be reached through the advertisement. The slogan is written in English and reads “Less serious. More Fanta” in the South African advertisement and in Mandarin in the Chinese advertisement it reads “Delicious, interesting, that’s Fanta.” In terms of the product portrayal, the South African advertisement uses 7 500ml Fanta plastic bottles, whereas the Chinese advertisement uses 4 340ml tin cans.

The product packaging further varies in that “Fanta” is written in English in the South African advertisement, but is written as “芬达” in the Chinese advertisement. The iconic colour of Sprite, orange are present in both advertisements. The Chinese advertisement is 1 minute 18 seconds in length, whereas the South African advertisement is 30 seconds in length.



Individualism vs Collectivism

Cultural Value	Description of Cultural Value	Chinese Advertisement	South African Advertisement
Collectivism	(a) Appeals about the integrity of or belonging to family or social group	TFBoys are a boyband- being in a group therefore adds to their status and integrity.	N/A
	(b) Emphasis on conformity or harmony	N/A	N/A
	(c) Reflection of interdependent relationships with others	The TFBoys are dependent on one-another to help them snap back into reality when their daydreams go too far.	The people in the street are dependent on DJ Boy to give them Fanta, and he is equally dependent on them as they are enjoying his music.
	(d) Emphasis on the achievements of the family or social group	N/A	N/A
	(e) Emphasis on the benefits to families or group members	N/A	The people are happy because they are friends with DJ Boy who is providing the Fanta and the music. The slogan, “More Fanta. Less Serious” suggests that Fanta is fun- which benefits

			everyone around you.
	(f) Featuring people in harmony with one another	The boys speak in harmony when advertising the challenge.	The whole town is in harmony with one another as they are all moving to the beat of the music.
	(g) Featuring people working together	N/A	The woman across the street pours Fanta into the mouth of the woman below her.
	(h) Individuals are depicted as integral parts of the group	The boys are integral parts of the boy band.	N/A

Cultural Value	Description of Cultural Value	Chinese Advertisement	South African Advertisement
Individualism	(a) Appeals about the individuality or independence of the audience	The competition 'The Most Adorable One', requires the audience to recognise what makes them unique.	N/A
	(b) Emphasis on uniqueness or originality	The advertisement focuses on each boy's imaginary talent.	The advertisement is unique since it uses animated characters that have been created especially for the Fanta advertisement.

	(c) Reflections of self reliance, hedonism, or competition	The advertisement appeals to the audience to take part in the Fanta challenge 'The Most Adorable One'.	N/A
	(d) Emphasis on self fulfillment, self development, or self realization	By practicing piano and basketball, the boys are contributing to their development.	N/A
	(e) Emphasis on the benefits to an individual consumer	Drinking the different flavours of Fanta sends each boy into a daydream of what they would most like to be good at.	N/A
	(f) Featuring a person enjoying being unique	The boys enjoy being unique- this is shown by them fighting over the last Fanta.	DJ Boy enjoys being the beat to the music and providing his friends with Fanta.
	(g) Addressing benefits to oneself	Each boy benefits in a different way from drinking the different flavours of Fanta.	The individual benefits are clear as all the individuals are impacted differently by DJ Boy.
	(h) Featuring a person doing something by oneself	The boys are alone in their daydreams.	DJ Boy makes the music and inspires others on his own.
	(i) Emphasis on the self-sufficiency and self-reliance of an	There is an emphasis on the boys being	DJ Boy is distinct and unlike others since he

	individual or on the individual as being distinct and unlike others.	distinct individuals though they belong to the same boyband.	makes music and hands out Fanta.
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The South African advertisement is equal parts individualistic and collectivistic. On the one hand, in terms of collectivism, there is a reflection of interdependent relationships with others since DJ Boy has a relationship with the town, this also leads to an emphasis on the benefits to families or group members and features people in harmony with one another, and working together. On the other hand, taking individualism into consideration, there is an emphasis on uniqueness and originality, especially since DJ Boy enjoys being unique. The advertisement also addresses benefits to oneself and features a person doing something by oneself, Lastly, there is emphasis on the self-sufficiency and self-reliance of an individual or on the individual as being distinct and unlike others.

The Chinese advertisement also makes use of both individualism and collectivism. In terms of collectivism, since the boys belong to a boy band, there are appeals about the integrity of belonging a social group and there is a reflection of interdependent relationships with others. The boys also speak in harmony with one another and are depicted as integral parts of the group. Looking at individualism, there is emphasis on uniqueness or originality, the challenge ‘The Most Adorable One’ reflects self reliance, hedonism, and competition. There is also an emphasis on self development and self realization, and on benefits to an individual consumer. The advertisement features the boys enjoying being unique and addresses benefits to oneself, featuring each boy completing tasks by himself. There is, furthermore, an emphasis on the individual as being distinct and unlike others.

4.3 FINDINGS

The results of the findings point in the direction of advertising standardisation for an iconic product such as Coca-Cola, but adaptation for other Coca-Cola products such as Sprite and Fanta. The extent of advertising standardisation is therefore very low, in accordance to the

scoring results of the five advertisements, based on Harris and Attour's model of analysis. The elements less likely to be standardised in Coca-Cola's secondary products proved to be the product names as well as the product settings of the advertisements, since English and Chinese language structures and landscapes are very different.

The following findings are brand specific:

COCA-COLA

- Coca-Cola is an internationally iconic brand and can therefore use universal appeals such as happiness and friendship to launch campaigns that focus on Coca-Cola as a product.
- In South Africa, advertisements are in English and in China advertisements are in Chinese. The Coca-Cola logo may remain in English, as it is internationally recognizable. The background music in the advertisement, too, may remain in English.
- In the global television advertisement, there is a focus on collectivistic and individualistic elements, with a slight lean towards collectivistic appeals. Themes of harmony and benefits to the group and individual are common descriptions of cultural values.

SPRITE

- Sprite uses a universal marketing claim of refreshment while also incorporating themes of stunts, adventure and friendship.
- Sprite, just like Coca-Cola uses an international standard audio signature
- The Sprite actors are representative of the countries with the South African advertisement using black South African actors, and the Chinese advertisement using Chinese and Taiwanese actors.

FANTA

- The Chinese Sprite and Fanta advertisements use celebrity endorsement.
- Sprite China uses collectivistic appeals whereas Sprite South Africa uses individualistic appeals.
- Fanta is marketed to a younger target audience in both China and South Africa.
- Fanta is marketed as adding fun to the ordinary in both China and South Africa.
- Fanta is largely adapted to the markets to which they are advertising

- Since Fanta is marketed to a younger audience that is exposed to various cultures and modes of thinking through the internet, a combination of individualistic and collectivistic appeals are used.

CHAPTER 5: CONCLUSION

5.1 COMMENTS REGARDING VALIDITY, RELIABILITY AND LIMITATIONS OF THE STUDY

VALIDITY AND RELIABILITY

According to Stuwig & Stead (2013:143), validity can be defined as the extent to which a research instrument measures what it was intended to measure. The data analysis models were reviewed by experts (internal validity): and assessed by her supervisor, as well as by Vega School of Brand Leadership to ensure that it is adequate for measuring what it is supposed to measure, therefore ensuring content validity. The text of the advertisement was translated by an external party that is fluent in both English and Mandarin. The researcher used rich descriptions of the participants and contexts to facilitate external validity (generalisability) (Maree 2011: 306). This was done by supplying a large amount of clear and detailed information about The Coca-Cola Company television advertisements in South Africa and China. This ensured transferability (Creswell, 2003). However, as interpretivist studies aim at providing rich descriptions of the perceptions of Coca-Cola advertisements, the aim will not necessarily be to generalise the findings of this study (Maree 2011: 306).

According to Stuwig & Stead (2013:138), reliability can be defined as the extent to which results are accurate and consistent. This study made use of the quality insurance technique, *crystallisation*, that is, “several investigators, sources and methods should be used to compare the findings with one another” (Maree 2011: 38), this was done through using three data analysis models.

LIMITATIONS AND DELIMITATIONS OF THE STUDY

The delimitations are those characteristics that limit the scope and define the boundaries of a study (Simon, 2011:2). The study was limited according to Coca-Cola advertisements that were aired in 2016 at approximately the same time.

5.2 ETHICAL MATTERS RELATED TO THE STUDY

During the study the researcher strove to be honest, respectful and sympathetic towards all participants (Maree 2011:306). Further ethical considerations apply to the broader public, as the topic is one which will relate to the marketing and advertising industries in the future. The findings of the study will allow for a trustworthy account of how the Coca-Cola company's Chinese and South African television advertisements are adapted according to cultural appeals.

5.3 BROADER IMPLICATIONS OF THE FINDINGS

The main purpose of this study is to highlight any significant differences and to examine the dominant creative and executional elements, and cultural values portrayed in commercials in South Africa and China. This study is differentiated from other cultural analyses in advertising because to date, there is no existing academic literature comparing The Coca-Cola Company advertisements in China and South Africa. The sample consisted of advertisements from China and South Africa and represented three of The Coca-Cola Company brands. The commercials were coded for executional characteristics: The framework of Norlyk (1999) was employed to analyse the soda advertisements based on verbal as well as visual elements; To analyse the extent of advertising standardisation, Harris and Attour's (2003) model of analysis was employed; Finally Hofstede's model of analysis was employed to account for the possible cultural differences between South Africa and China in terms of collectivism and individualism on a national level that affect the execution as well as the linguistic elements.

5.4 RECOMMENDATIONS FOR POSSIBLE FUTURE RESEARCH

The results of the findings do not give a representative analysis, based on the fact that only five soda advertisements have been analysed, as well as the fact that the analysis is only based on two countries. However, the results of the findings indicate that people's buying behaviour influences the extent of advertising standardisation, which points in the direction of advertising adaptation. Other internal and external factors might influence the extent of standardisation of an advertisement, which is beyond the scope of the thesis. However, the results of the findings can

give a picture of the cultural differences that exist between China and South Africa on a national level, and how culture affects advertising standardisation of soda advertisements.

To assure more accuracy, more soda advertisements can be analysed that include all The Coca-Cola Company brands. In the study the researcher attempted to contact 15 brand experts, but this data collection method proved unsuccessful due to the lack of responses. In-depth interviews with brand experts could add credibility to the study in the future. The study could also include focus groups to understand why certain cultural appeals occur.

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