World Academy of Science, Engineering and Technology
International Journal of Humanities and Social Sciences
Vol:8, No:8, 2014

Advertising Appeals and Cultural Values in Social Media Commercials in UK, Brasil and India: Case Study of Nokia and Samsung

Han Nguyen

Open Science Index, Humanities and Social Sciences Vol:8, No:8, 2014 publications.waset.org/9998960/pdf

***Abstract*—**The objectives of this study is to investigate the impact of culture on advertising appeals in mobile phone industry via social media channel in UK, Brazil and India. Content analysis on Samsung and Nokia commercials in YouTube is conducted. The result indicates that the advertising appeals are both congruent and incongruent with cultural dimensions in UK, Brazil and India. The result suggests that Hofstede and value paradoxes might be the tools to predict the relationship between cultural values and advertising appeals.

***Keywords*—**Advertising appeal, international advertising, mobile phone advertising, social media advertising.

I. Introduction

NOWADAYS social media has become one of the most significant platforms for communication. According to Digital Life, social media using is increasing rapidly in emerging countries. Report from Emarketer shows that advertising budget for social media will raise $2.6 billion worldwide by 2012 [1]. It means that brands more and more focus on social media for advertising. Although social media is currently employed 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. Only 7 percent said they managed to integrate social media into their marketing activities [2]. Furthermore, Boyd & Ellison showed that there is very limited empirical study on social media advertising in non US countries [1]. Regarding geographic scope of studies, most of international researches have been conducted in developed and major markets [3]. Research shows that it is worth to examine BRICs (Brazil, Russia, India and China) and newly developing nations [4]. When taken as a whole, there are research gaps 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.

Therefore, the objective of this research is to examine the impact of culture on appeals reflected in social media advertising through YouTube channel in mobile phone industry in Brazil, United Kingdom (UK) and India. The reasons to choose India, Brazil and UK as contexts for analyzing are as followings. In term of India, research shows that there are 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 [5]. Other research indicates that social media holds the first position in online activity. It suggests that watching videos/movies stands for 73% in social network activities [6]. More important, social networks also influence on the purchasing decision in Indian. Report from Nielsen points out that about 60% Indian social media users expect brands to communicate with them in social media [7]. As for UK, according to Experian Hitwise report, the most online video is YouTube which stands for 70%. Moreover, research reveals that there is a rise in social media users who keep in touch with brands [8]. Regarding Brazil, social media usage in 2012 is 63.9 million. It is expected to increase to 79.3 million in 2014. Report from ComScore reveals that Brazil has been ranked the fifth largest social network population in the world [9]. Moreover, research from ComScore points out that Brazil has more than 4.7 billion online video. It shows that YouTube is the second most favorite website after Google which gains 55 million people [10].

II. Social Media Users And Gratifications

Uses and gratification is employed by several scholars to explain the psychological motivations in social media channel [11]-[14]. Users and gratification include 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.) 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 [15]. In this present context, user and gratification refer to the audience activity of using social video and the motivation of viewing social video [16].

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

Han Nguyen has just graduated from master degree in International Business Vaasa University, Vaasa, Finland (e-mail: mai.han7@hotmail.com)

Open Science Index, Humanities and Social Sciences Vol:8, No:8, 2014 publications.waset.org/9998960/pdf

them" [17].

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.

A. Motivation

Researches indicate that the most essential appeals for watching online video are information and entertainment [15], [18], [16]. Other scholars find out that emotional appeals can motivate consumers to watch Internet advertisements [19], [20]. Furthermore, some researchers reveal that 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 such as merchandise premiums, information premiums, the product itself, price-related incentives, mystery gifts, and point programs to facilitate repurchase or loyalty [21].

B. Audience Activity

Audience activity stands for "the utility, intentionality, selectivity, and involvement of the audience with the media. 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 [16]. Several researchers indicate that advertisement with emotion appeals can affects the motivation of sharing online content [22]-[26]. Emotional appeals are categorized as followings: distinction, tradition, enjoyment, youth, adventure, status, family, ornamental, popular, affiliation [27]. However, research indicates that online content with persuasive intent, multimedia effect and disguised commercial intent appeal can create significant effects on online video and forwarding intentions. In terms of multimedia effect, vivid video with richer visual and sound effects create positive impact on consumer preference and diffusion possibility. The essential principle for online video advertising is that online video content does not reflect an outright advertisement [24]. However, other research shows that the contents that provide useful information are frequently forwarded [22]. Moreover, research indicates that celebrity can create effect on consumers. Furthermore, the study 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 [26]. Furthermore, humor appeal can create significant effects on forwarding message [28], [24].

III. Pollay's Model and Advertising Appeals Reflecting from Cultural Dimensions

A. Pollays' Advertising Appeals Models

Reference [29] is used as a primary theoretical framework because it provides an intensive list of advertising appeals. It is widely used to examine the connection between the advertising appeals and culture by many researchers [30], [31]. The model includes 42 advertising appeals in total.

B. Advertising Appeals Reflected from the Cultural Dimensions

The main cultural dimension theory is Hofstede model [32]. Hofstede is considered the most influential cultural framework with over 33509 citations. Its applicability for advertising and marketing is recognized by a number of researchers [33], [34], [30]. Reference [30] 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 are not included in hypotheses because they are not connected with the cultural dimensions. In this research, the original assumption list of 30 appeals which is presented in table I is referred to [30].

Research shows that individualistic cultures use social networks to access resources and information [34]. Therefore, it is expected that "information" appeal is found in individualism. Moreover, other study indicates that high context nations tend to use more considerately celebrity models than low context countries do [35]. Low context communication is found often in individualist cultures while high context communication is typical for collectivist cultures [32]. Therefore, it is expected that "celebrity" is found in collectivist culture. Reference [34] reveals that "humor" appeal is mostly found in low uncertainty avoidance. Research points out that Eastern cultures are believed to be tradition-oriented Mueller. In contrast, Western advertisements have tendency to use modernity values [36].

Table I shows the relationship between advertising appeals and cultural dimensions.

Open Science Index, Humanities and Social Sciences Vol:8, No:8, 2014 publications.waset.org/9998960/pdf

TABLE I
RELATIONSHIPS BETWEEN APPEALS AND CULTURAL DIMENSIONS

Appeal	Descriptions	Cultural dimensions
Distinctive	Rare, unique, unusual, scare, infrequent, exclusive, tasteful, elegant, subtle, esoteric, handcrafted	Individualism
Freedom	Spontaneous, carefree, abandoned, indulgent, at liberty, uninhibited, passionate	Individualism
Independence	Self-sufficiency, self-reliance, autonomy, unattached, to do-it-yourself, to do your own thing, original, unconventional, singular, nonconformist	Individualism
Popular	Commonplace, customary, well-known, conventional, regular, usual, ordinary, normal, standard, typical, universal, general, everyday 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	Collectivism
Community	Relating to community, state, national publics, public spiritedness, group unity, national identity, society, patriotism, civic and community organizations or other than social organization	Collectivism
Family	Nurturance within family, having a home, being at home, family privacy, companionship of siblings, kinship, getting married	Collectivism
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	Collectivism
Ornamental	Beautiful, democrative, ornate, adorned, embellished, detailed, designed, style	High Power Distance
Dear	Expensive, rich, valuable, highly regarded, costly, extravagant, exorbitant, luxurious, priceless	High Power Distance
Vain	Having a socially desirable appearance, being beautiful, pretty, handsome, being fashionable, well-groomed, tailored, graceful, glamorous	High Power Distance
Status	Envy, social status or competitiveness, conceit, boasting, pestige, power, dominance, exhibitionism, pride in ownership, wealth (including the sudden wealth of prizes), trend-setting, to seek compliments	High Power Distance
Cheap	Economical, inexpensive, bargain, cut-rate, penny-pinching, discounted, at cost, undervalued, a good value	Low power distance
Humility	Unaffected, unassuming, unobtrusive, patient, fate-accepting, resigned, meek, piain-foik, down-to-earth	Low power distance
Nurturance	principled, religious, devoted, spiritual ,to give gifts, especially sympathy, help love, charity, support, comfort, protection, nursing, consolation, or otherwise care for the weak, disabled, inexperienced	Low power distance
Plain	Unaffected, natural, homespun, simple, artless, unpretentious, prosaic	Low power distance
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	High uncertainty avoidance
Durable	Long lasting, permanent, stable, enduring, strong, powerful, hearty, tough	High uncertainty avoidance
Casual	Unkempt, disheveled, messy, disordered, untidy, rugged, rumpled, sloppy, casual, irregular, non- compulsive, imperfect	Low uncertainty Avoidance
Adventure	Boldness, daring, bravery, courage, seeking, adventure, thrills, or excitement	Low uncertainty avoidance
Untamed	Primitive, untamed, fierce, course, rowdy, ribaid, obscene, voracious, gluttonous, frenzied, uncontrolled, unreliable, corrupt, obscene, deceitful, savage	Low uncertainty Avoidance
Magic	Miracles, magic, mysticism, mystery, witchcraft, wizardry, superstitions, occult sciences, mythic characters, to mesmerize, astonish, bewitch, fill with wonder.	Low uncertainty avoidance
Youth	Being young or rejuvenated, children, kids, immature, underdeveloped, junior, adolescent	Low uncertainty avoidance
Frail	Delicate, frail, dainty, sensitive, tender, susceptible, vulnerable, soft, genteel	Feminity
Natural	References to the elements, animals, vegetables, minerals, farming, unadulterated, purity (of product), organic, grown, nutritious	Feminity
Modesty	Being modest, naive, demure, innocent, inhibited, bashful, reserved, timid, coy, virtuous, pure, shy, virginal	Feminity
Convenient	Convenient, handy,time-saving, quick,easy, suitable, accessible, versatile, helpful, comfortable	Masculinity
Security	Confident, secure, possessing dignity, self-worth, self-esteem, self-respect, peace of mind	Masculinity
Productivity	References to achievement, accomplishment, ambition, success, careers, self-development, being skilled, accomplished, proficient, pulling your weight, contributing, doing your share	Masculinity

C. Advertising Appeals Propositions from Cultural Dimensions of UK, India and Brazil

This study compares the advertising appeals reflected in social video in 3 countries: Brazil, UK and India. Therefore, understanding the difference in cultural dimensions is the key to predict the advertising appeals among those countries. The table below illustrates the scores for cultural dimensions of Brazil, UK and India:

TABLE II
COUNTRY SCORES FOR BRAZIL, UK AND INDIA

Countries	PDI	IDV	MAS	UAI	LTO
Brazil	69	38	49	76	65
UK	35	89	66	35	25
India	77	48	56	40	61

Power Distance (PDI)

Referring to the table, India and Brazil score similar on PDI and higher than UK. Thus, it is hypothesized that:

H1a: Indian and Brazil advertisements contain higher number of appeals connected with Power Distance dimension than UK does.

Individualism/Collectivism

UK score higher on IDV than India and Brazil. Therefore, the hypotheses created are as follows:

H2a: UK advertisements contain higher number of appeals connected with Individualism dimension than India and Brazil do.

Open Science Index, Humanities and Social Sciences Vol:8, No:8, 2014 publications.waset.org/9998960/pdf

H2b: Brazilian and Indian advertisements contain higher number of appeals connected with Collectivism dimension than UK does.

Masculinity

UK and India are higher on MAS than Brazil. Therefore, the hypotheses created are as follows:

H3a: UK and India advertisements contain higher number of appeals connected with Masculinity dimension than Brazil does.

H3b: Brazilian advertisements contain higher number of appeals connected with Feminism than UK and India do.

Uncertainty Avoidance

Brazil score higher on UAI than India and UK. Therefore, the hypotheses created are as follows:

H4a: UK and Indian advertisements contain higher number of appeals connected with Low Uncertainty Avoidance than Brazil does.

H4b: Brasilian advertisements have higher number of appeals connected with High Uncertainty Avoidance than UK and India do.

D. Advertising Appeals Reflected from Product Category

Product category is taken into consideration because it influences on appeals chosen from advertisement [37]. 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 [38]. Low involvement product refers to relatively low price goods which are frequently bought. High-involvement products refer to higher price goods which are infrequently purchased [36]. Hedonic goods refer to product that provides experiential consumption such as fun, pleasure, and excitement. Utilitarian goods are primarily instrumental and functional. Consumers can consider both utilitarian characteristics and hedonic attributes [39]. 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 (e-book, e-dictionary), 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. Furthermore, 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 11 appeals are chosen to focus on: “distinctive”, “affiliation”, “effective”, “convenient”, “productivity”, “family”, “ornamental”, “status”, “enjoyment”, “modern” and “popular”.

E. Proposed Advertising Appeals in India, UK and Brazil

The appeals are chosen by studying the links among culture, product category and social video advertising features. Apart from 11 appeals connecting with product category, following appeals are added concerning video advertising feature: “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. “Nokia The little Amazing show” has displayed a “youthful” and “revitalized” social media marketing communication campaign. The internal strap line “live adventure everywhere” is exploited in order to launch the first Windows Phone devices of Nokia Lumia 800 campaign. The main target consumers are young people [40]. This is a series of advertisement campaign that emphasized on illustrating trivial things and people-oriented advertisement but can bring meaning in life [41]. As for 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 Stykus characteristics. The idea of campaign was to invite customer to invent digital art piece. With online functions of Samsung Galaxy Note II, consumers can have many options to create their art work [42]. When considering the nature of advertising campaigns, “youth” and “adventure” appeals are added in this research.

Therefore, in total, there 17 appeals are expected to be presented in this study as followings: “distinctive”, “affiliation”, “effective”, “convenient”, “productivity”, “family”, “ornamental”, “status”, “enjoyment”, “modern”, “music”, “information”, “humor”, “celebrity”, “youth”, “adventure” and “popular”.

IV. The Coding Process

Three native coders are selected for each country. They are supposed to work independently so that their results are not influenced to each other. In the case that the results of the two coders are not consistent, the third coder will decide final outcome.

In order to ensure the cultural representative, 15 advertisements from main channel of Nokia and Samsung in Brazil, India and UK are selected. In this research, the commercial samples are selected based on category equivalence. All of the commercial samples in three countries belong to one product brand for Nokia and Samsung. As for Nokia, Nokia Lumia 800 advertisements are selected as samples. Furthermore, the advertisements belong to the commercial series of the advertising campaign “Amazing everyday”. Concerning Samsung, Galaxy Note II commercials are chosen as samples. 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. In this paper, 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.

Open Science Index, Humanities and Social Sciences Vol:8, No:8, 2014 publications.waset.org/9998960/pdf

V. Results

A. Appeals Finding in UK Advertisements

1. Nokia Commercials

The first commercial "Amazing Everyday" starts with a man cooking. Music is played throughout the clip. The image of Nokia Lumia 800 appears. Appeals such as "distinctive", "affiliation", "enjoyment", "modern", "humor", "music", "adventure" and "youth" are revealed. The "distinctive" and "humor" appeals are reflected through following activities. The man is pouring Chai tea and dancing in strange positions. 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. The "affiliation" and "youth" appeals are showed because the clip illustrates young people are working, cleaning, dancing and wind skating harmoniously. Also, the "adventure" and "enjoyment" appeals are reflected because people find pleasure when experiencing simple thing. The "modern" appeal is found because the advertisement is recorded in contemporary places. The clip ends with the slogan "experience the amazing everyday – new Nokia Lumia".

The second commercial "The little amazing show in London" is started with music. At first, the clip shows various corners of the streets in London. The words "Today let's fun happen" appear. 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 young people find meaningful in everyday activity. It is once again confirmed by the words "today play on the way, today join the dot, today enjoy the up and down, today make name for yourself". Later, there are words "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". The "affiliation", "youth" and "humor" appeals are expressed in the fact that people share their happy moment together. The "modern" appeal is also found because it captures contemporary buildings in London. The commercial is finished with the image of Nokia Lumia 800. The words "amazing everyday - Nokia Lumia" also appear next to the phone.

The third commercial "The official Nokia Lumia 800" starts with the music. The appeals found are: "affiliation", "information", "effective", "productivity", "enjoyment", "modern", "ornamental", "convenient", "visual", "music" and "popular". The advertisement shows 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 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".

2. Samsung Commercials

The first commercial "Galaxy note II-Liquid Pixels" describes how an interactive art is created by using Galaxy Note 2. It is implemented 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 second commercial "Samsung Galaxy Note" starts with the words "Inspiration is all around us". Then the clip illustrates a man shows the phone functions to the other two people. The phone is easily to be operated with the support of S pen. Moreover, the commercials show the phone can capture every inspired 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".

B. Appeals in Brazilian Advertisements

1. 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 "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". Then the advertisement moves to the pictures of the phone with the texts. 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 diverted" which means "more fun". The commercial ends with the image of Nokia and the words "Nokia Lumia". The appeals found in this advertisement are: "affiliation", "information", "effective", "productivity", "modern", "convenient", "popular" and "youth".

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

Open Science Index, Humanities and Social Sciences Vol:8, No:8, 2014 publications.waset.org/9998960/pdf

chairs. Again, the man tries to get notice from the lady but she still ignores him. Later, the man 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". Music is played as a background throughout the commercial. The appeals are reflected from this commercial are: "affiliation", "enjoyment", "humor", "music" and "youth".

The third commercial "Um jantar incrivel" starts with music. The father is making noodle soup for his daughter in the kitchen. 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: "family", "humor" and "music".

2. Samsung Commercials

The commercial "Conquista 60'" takes place in a small cafe. The first thing viewer notice is a man sitting and drinking coffee. He feels attracted with a lady coming into the cafe. In order to get 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 they become couples. The commercial continues with the picture of Galaxy Note, the words "Celular? Tablet ? E Galaxy Note!" and Samsung logo. The appeals "affiliation", "effective", "enjoyment", "modern", "ornamental", "humor", "music", "youth" are found.

The idea of the second 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. 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 appeals "family", "affiliation", "enjoyment", "modern", "humor", "music", "youth".

C. Appeals in Indian Commercials

1. 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. The scene shifts to describe man pouring Chai tea in strange positions. 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 advertisement 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. After that the advertisement illustrates a group of young people playing baseball and riding a bicycle. Music is play throughout the clip. The "affiliation" appeal is found. The clip ends with the slogan "experience the amazing everyday – new Nokia Lumia 800".The image of Nokia Lumia 800 also appears. 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. The celebrity 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. Moreover, she emphasizes that the phone has a functions that she can create as many groups and follow their updates in the same time. The commercial ends with the image of Nokia and the words "New Nokia Lumia 800, the amazing everyday". The appeals "affiliation", "status", "effective", "enjoyment", "modern", "convenient", "celebrity" and "popular" are found in this advertisement.

The third commercial "A day in Kaya's Life: at home with Nokia Lumia 800" begins with the scene where Kaya, the main character is woken up by a message notification from Nokia Lumia phone. 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. After that she goes to the dining room to have breakfast and still uses the phone to check her friend's messages. She is so excited in exchanging the messages with her friends that she almost forgets the time to go to work. "Modern" appeal is found because the house is decorated in Western style. The advantage function of the phone also reflects "modern" appeal. The commercial ends with the

Open Science Index, Humanities and Social Sciences Vol:8, No:8, 2014 publications.waset.org/9998960/pdf

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 in large and bold font. The appeals "affiliation", "enjoyment", "modern" and "youth" are found.

2. Samsung Commercials

The first commercial "Samsung Galaxy Note II – Air View" 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 shows its functions to the other two people. The phone is easily to be operated with the support of an S pen. Moreover, it shows that the phone can capture every inspired 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".

Table III shows the advertising appeal frequency identified in UK, Brazil and India social media commercials.

TABLE III
ADVERTISING APPEAL FREQUENCY IN UK, BRAZIL AND INDIA

	UK	Brazil	India	Cultural Dimension
Appeal	Frequency	Frequency	Frequency	
Distinctive	2	0	1	Individualism
Information	2	1	2	Individualism
Popular	2	1	1	Collectivism
Family	1	3	0	Collectivism
Affiliation	3	4	3	Collectivism
Celebrity	0	0	1	Power distance
Ornamental	0	1	0	Power distance
Status	0	0	2	Power distance
Adventure	3	0	0	Low uncertainty avoidance
Youth	2	4	2	Low uncertainty avoidance
Humor	2	4	0	Low uncertainty avoidance
Effective	3	2	1	Masculinity
Convenient	2	1	2	Masculinity
Productivity	3	1	1	Masculinity
Enjoyment	3	3	4	Feminity
Modern	4	3	4	
Music	4	4	1	
Total of ad	5	5	5	

Power Distance

H1a: Indian and Brazil advertisements will contain higher number of appeals connected with Power Distance dimension.

The results show that Brazilian advertisements have 1, Indian advertisements have 3, UK has 0. Therefore, it can be concluded that the H1a is supported.

Individualism Dimension

H2a: UK advertisements will contain a number of appeals connected with Individualism dimension.

UK has 4, India has 3 and Brazil has 1. The result shows that the three countries contain appeals related to Individualism. Therefore, the H2a is not supported.

H2b: Brazilian and Indian advertisements will contain appeals congruent with Collectivism.

The results show Brazil has 8 appeals, UK has 6 appeals and India has 4. Therefore, P2b is not supported.

Masculinity

H3a: UK and India advertisements will contain a number of appeals connected with Masculinity dimension.

The results show that UK has 8 appeals, Brazil has 4 and India has 4. Therefore, H3a is not supported.

H3b: Brazilian advertisements will contain a number of appeals connected with Feminism dimension.

UK has 3 appeals, Brasil has 3 and India has 4 appeals. Therefore, the results do not support H3b.

Low Uncertainty Avoidance

H4a: UK and Indian advertisements will contain a number of appeals connected with Low Uncertainty Avoidance.

The results indicate that Brazil has 8 appeals, UK has 7 appeals and India has 2 appeals. Therefore, the results do not support H4b.

In terms of "modern" appeal, the results show that UK has 4 appeals, Brasil has 4 appeals and India has 1 appeal. Therefore, the hypothesis is not supported.

Regarding "music" appeal, it is found in UK, Brasilian and Indian advertisements. The results show that UK has 4 appeals, Brasil has 4 appeals and India has 1 appeal.

V. DISCUSSION

UK advertisements reflect appeals connecting with "individualism", "collectivism", "low uncertainty avoidance" and "masculinity" cultural dimensions. UK advertisements depend mostly on "masculinity", "collectivism" and "low uncertainty avoidance" appeals. Moreover, "modern" and "music" appeals appear frequently. Surprisingly, the "collectivism" appeals which are incongruent with UK cultures are higher than "individualism" appeals which are congruent with UK cultures. "Feminity" and "collectivism" appeals are incongruent with cultural dimensions. "Individualism", "low uncertainty avoidance", "masculinity", "modern" appeals are congruent with cultural dimensions.

Brasilian advertisements show appeals connecting with "individualism", "collectivism", "power distance", "low uncertainty avoidance", "masculinity", "feminity". Consumers in Brazil show the most favor for "collectivism", "low uncertainty avoidance". Appeals connected with "individualism", "low uncertainty avoidance", and

Open Science Index, Humanities and Social Sciences Vol:8, No:8, 2014 publications.waset.org/9998960/pdf

"masculinity" are incongruent with cultural dimensions. Appeals connected with "collectivism", "power distance", "feminity" are congruent with cultural dimensions. "Modern" and "music" appeals are also popular in the commercials.

Indian advertisements contain appeals linked with "individualism", "collectivism", "power distance", "low uncertainty avoidance", "masculinity", "feminity" cultural dimensions. Appeals connected with "individualism" and "feminity" are incongruent with cultural dimensions. Appeals related with "collectivism", "power distance", "low uncertainty avoidance", "masculinity" are congruent with cultural dimensions. "Modern" appeal is also frequent in the commercials. "Music" appeal also appears but less than advertisements in UK and Brasil.

The reasons why there exists incongruent appeals are as followings. As for UK commercials, the existence of "feminity" and "collectivism" appeals that are incongruent with cultural dimensions can be explained by value paradox theory. 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 [34].

Regarding Brasilian advertisements, the incongruent appeals can be explained by value paradox theory. It might be due to the influence of the product category because "information", "effective", "convenient" and "productivity" appeals connect with the beneficial functions of mobile phone. 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. Another alternative explanation for "information" appeal is due to high score in Uncertainty Avoidance cultural dimension therefore Brasil is likely to be in favour of transparent and clear instruction. The "youth" and "distinctive" appeal is found because of advertising campaign. Explanation for "distinctive" appeals is because of the value paradox theory. 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 [43]. The explanation for unexpected "humor" appeal found in Brazilian commercial is because of social video channel. Concerning the Indian commercials, "individualism", "feminity" and "modern" appeals can be explained by value paradox. An alternative explanation for "modern" appeal is that Indian society is intensively influenced and adopts Western values [44]. This is also consistent with the reference [45] showing that the "modern" appeal is also reflected in Eastern advertisement. Another rationale for "modern" appeal can be explained by the historical background of India. India was dominated by Britain in 18th 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 [46]. Alternative explanation for "information" appeal can be interpreted by the influence of product category and social video channel. Furthermore, research states that in mobile phone industry, functional appeals work effective in emerging market [47]. 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.

VI. Limitation and Further Research

First, this research focuses on only mobile phone industry brand such as Nokia and Samsung. Moreover, the data collection is limited; only 5 social media commercials can be gathered for each country. Therefore, it cannot provide generalization. Further research can be made by expanding to other brands 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. Thirdly, this research suggests that Hofstede and value paradoxes might be the tools to predict the relationship between cultural values and advertising appeals. Thus, it is worthy to conduct further research on these issues. Fourthly, this paper only concentrates on students as samples; however, other research argues that "predictive power of cultural values is stronger in manager/employees than students" [48]. Therefore, further research can be conducted on non-student sample for the research method. Fifthly, it is possible that the coders don't understand thoroughly or misinterpretate advertising appeals in the coding process. For example, it is confused when "popular" appeal is explained as "well-known", "normal", "standard"... Moreover, it might be due to the "distorted mirror" concept that "not all cultural values are employed and echoed in advertising". Some values are used intensively in commercials. However, other values are seldom employed. Therefore, it can be seen that there are certain cultural values which are selected more regularly than other values [49].

References

[1] S.C. Chu, and S. Kamal, "Social media usage and responses to social media advertising in emerging and developed economies." In *Handbook of research on international advertising*, Ed.Okazaki Shintaro. United Kingdom: Edward Elgar Publishing, Inc, 2012, pp. 398-419.

[2] Harvard Business Review (2010). *The new conversation: taking social media from talk to action*. [online] [cited 2013-11-05]. Available from Internet: <http://www.sas.com/resources/whitepaper/wp_23348.pdf>.

[3] C.R. Taylor, and C.L. Bowen, "Best practices for cross-cultural advertising research: are the rules being followed?" in Handbook of research on international advertising, 3-19. Ed.Okazaki Shintaro. United Kingdom: Edward Elgar Publishing, Inc, 2012, pp. 3-19.

[4] K.S. Fam, and R. Grohs, "Cultural Values and Effective Executional Techniques in Advertising: A Cross-country and Product Category Study of Urban Young Adults in Asia," *International Marketing Review*, vol. 24, pp. 519-538, 2007.

[5] New Media Trend Watch, "Social networks and UGC", 2013a. [online] [cited 2012-12-03]. Available from Internet: <http://www.newmediatrendwatch.com/markets-by- country/18-uk/152-social-networks-and-ugc>.

[6] Comscore, "In India, 1 in 4 online minutes are spent on social

Open Science Index, Humanities and Social Sciences Vol:8, No:8, 2014 publications.waset.org/9998960/pdf

networking sites", 2012. [online] [cited 2013-06-17]. Available from Internet: <http://www.comscore.com/Insights/Press_Releases/2012/8/In_India_1_in_4_Online_Minutes_are_Spent_on_Social_Networking_Sites>.

[7] New Media Trend Watch , "India", 2013b. [online] [cited 2012-12-03]. Available from Internet: <http://www.newmediatrendwatch.com/markets-by-country/11-long-haul/53-india?showall=1>.

[8] New Media Trend Watch, "Social networks and UGC", 2013c [online] [cited 2012-12-03]. Available from Internet: <http://www.newmediatrendwatch.com/markets-by- country/18-uk/152-social-networks-and-ugc>.

[9] New Media Trend Watch, Brazil – New Media Trend Watch Europe, 2013d [online] [cited 2012-12-03]. Available from Internet: < http://www.newmediatrendwatch.com/markets-by-country/11-long-haul/42-brazil>.

[10] MVF Global Customer Acquisition, "Lead Generation and Internet Marketing in Brazil", 2013. [online] [cited 2012-12-09]. Available from Internet :< http://www.mvfglobal.com/brazil>.

[11] A. Haasa, and A. Young, "Uses and Gratifications of Social Media: a comparison of Facebook and Instant Messaging," *Bulletin of Science, Technology and Society*, vol. 30, pp. 350 –361, 2010.

[12] D. M. Boyd, and N. B. Ellison, "Social network sites: definition, history and scholarship," *Journal of Computer-Mediated Communication*, vol. 13, pp. 210-230, 2008.

[13] D. Muntinga, M. Moorman, and E. Smit, "Introducing COBRAs, Exploring motivations for brand-related social media use," *International Journal of Advertising*, vol. 30, pp. 3–46, 2011.

[14] R.P. Dholakia, M. Bagozzi, and L.K Klein, "A social influence model of consumer participation in network- and small-group-based virtual communities," *International Journal of Research in Marketing*, vol. 21, pp. 241–263, 2004.

[15] T.F. Stafford, M.R. Stafford, and L.L Schkade, "Determining Uses and Gratifications for the Internet", *Decision sciences*, vol. 35, pp. 259-288, 2004.

[16] B. A. Bondad, R.E. Rice, and K. Pearce, "Influence on TV viewing and online user- shared Video Use: Demographics, generations, contextual age, media use,motivation and audience activity," *Journal of Broadcasting and Electronic Media*, vol. 56, pp. 471-493, Dec 2012.

[17] Emarketer, "Social video – the next wave in digital advertising", 2012b. [online] [cited 2012-12-03]. Available from Internet: <http://www.emarketer.com/Webinar.aspx?R=4000060>.

[18] J. Lee, and M. Lee, "Factors Influencing the Intention to Watch Online Video Advertising," *Cyberpsychology Behaviour, and social networking*, vol. 14, pp. 619-624. 2011.

[19] T. Teixeira, M. Wedel, and R. Pieters, "Emotion-Induced Engagement in Internet Video Advertisement," *Journal of Marketing Research*, vol. 49, pp.144-159, 2012.

[20] R. Lohtia, N. Donthu, and E. Hershberger, "The impact of content and design elements on banner advertising click through rates," *Journal of advertising research*, vol. 43, pp. 410-418, 2003.

[21] F.T. Xie, N. Donthu, R. Lohtia, and T. Osmonbekov, "Emotional appeal and incentive offering in banner advertisements," *Journal of Interactive Advertising*, vol. 4, pp. 30-37, 2004.

[22] H.C. Chiu, Y.C. Hsieh, Y.H. Kao, and M. Lee,"The determinants of Email receivers' disseminating behaviours on the Internet," *Journal of Advertising Research*, vol. 47, pp. 524-534, 2007.

[23] C. Yang, Y.C Hsu, and S. Tan, "Predicting the Determinants of Users' Intentions for Using YouTube to share Video: moderating gender effects," *Cyberpsychology, Behavior & Social Networking*, vol. 13, pp. 141-152, 2010.

[24] J.K. Hsieh, Y.C Hsieh, and Y.C Tang, "Exploring the disseminating behaviors of eWOM marketing: persuasion in online video," *Electronic Commerce Research*, vol. 12, pp. 201-224, 2012.

[25] P. Eckler, and P. Bolls, "Spreading the virus: motional tone of viral advertising and its effect on forwarding intentions and attitudes," *Journal of Interactive Advertising*, vol. 11, pp. 1-11, 2011.

[26] D. Southgate, N. Westoby, G. Page, and M. Brown, "Creative determinants of viral video viewing," *International Journal of Advertising*, vol. 29, pp. 349-368, 2010.

[27] N. D. Albert, and M.R. Stafford, "An international analysis emotional and rational appeals in services vs. goods advertising," *Journal of consumer marketing*, vol. 16, pp. 42-57, 1999.

[28] J.E. Phelps, R. Lewis, L. Mobilio, D. Perry, and N. Raman, "Viral Marketing or Electronic Word-of-Mouth Advertising: Examining Consumer Responses and Motivations to Pass Along Email," *Journal of Advertising Research*, vol. 44, pp. 333-348, 2004.

[29] R.W. Pollay, "Measuring the Cultural Values Manifest in Advertising," *Current Issues and Research in Advertising*, vol. 6, pp. 71-92, 1983.

[30] M. Albers, and Gelb, "Business Advertising Appeals as a Mirror of Cultural Dimensions: A Study of Eleven Countries," *Journal of Advertising*, vol.25, pp. 57-70, 1996.

[31] Mortimer and Grierson, "The relationship between culture and advertising appeals for services, "*Journal of Marketing Communications*, vol. 16, pp.149–162, 2010.

[32] G. Hofstede, G.J. Hofstede, and M. Minkov, *Cultures and Organisations - Software of the mind. Intercultural cooperation and its importance for survival*. 3rd edition.New York City: Mc Graw Hill, 2010.

[33] R. Terlutter, S. Diehl, and B. Mueller, "Typologies of cultural dimensions and their applicability to international advertising," in Handbook of research on international advertising, Ed.Okazaki Shintaro. United Kingdom: Edward Elgar Publishing, Inc, 2012, pp. 88-108.

[34] M. De Mooij, *Global marketing and advertising: Understanding cultural paradoxes*. 3rd Edition. Thousands Oaks: Sage Publications, Inc, 2010.

[35] D. An, "Advertising visuals in global brands' local websites: A six country comparison," *International Journal of Advertising*, vol. 26, pp. 303-32, 2007.

[36] B. Mueller, "Reflections of Culture: An Analysis of Japanese and American Advertising Appeals," *Journal of Advertising Research*, vol. 27, pp. 51-59, 1987.

[37] W.Lepkowska, B. Elzbieta, G. Thomas, and M.G. Weinberger, "A test of an appeal effectiveness in Poland and the US, the interplay of Appeal, Product, and Culture," *Journal of Advertising*, vol. 32, pp. 57-67, 2003.

[38] M. Geuens, P. De Pelsmacker, and T. Faseur, "Emotional advertising: Revisiting the role of product category," *Journal of Business Research*, vol. 64, pp. 418–426, 2010.

[39] R. Dhar, and K.Werenbroch, "Consumer choice between hedonic and utilitarian goods," *Journal of Marketing Research*, vol.37, pp. 60-7l, 2000.

[40] L.O'Reilly, "Nokia reveals "youthful" global marketing strategy. Marketing Week," 2011. [online] [cited 2013-03-06]. Available from Internet: <http://www.marketingweek.co.uk/nokia-reveals-youthful-global- marketingstrategy/3031339.article>.

[41] Roland "The Little Amazing Show" – Nokia's New Windows Phone MarketingVideo, 2012. [online] [cited 2012-03-06]. Available from Internet:<http://www.windowsadvices.com/the-little-amazing-show-%E2%80%93-nokia%E2%80%99s-new-windows-phone-marketing-videos/>.

[42] Raj, "Samsung Galaxy Note II Incredible Art Piece", 2012. [online] [cited 2012-12-03]. Available from Internet: <http://samsungmobiler.techrebels.net/samsung-galaxy-note-ii-incredible-art-piece/>.

[43] Brazil, "Brasil Culture," 2012. [online] [cited 2013-08-07]. Available from Internet: <http://www.brazil.org.za/brazil-culture.html#.UgKf-tK8CxU>.

[44] A. Dhar, "India is being disrobed by Western culture," *The Hindu*, 2011. [online] [cited2013-06-17]. Available from Internet: <http://www.thehindu.com/news/national/india-is-being-disrobed-by-western- culture/article2347570.ece>.

[45] H. Cheng, "Reflection of Cultural Values: A Content Analysis of Chinese Magazine Advertisements from 1982 and 1992, "*International Journal of Advertising*, vol.13, pp.167-183, 1994.

[46] Madison, "The economic and social impact of colonial rule in India", 1971 [online] [cited 2013-08-07]. Available from Internet: <http://www.ggdc.net/maddison/articles/moghul_3.pdf>.

[47] Y. Lee, B.W. Lin, Y.Wong, and R.J.Calantone, "Understanding and managing international product launch: a comparison between and developed and emerging markets," *Journal of product innovative management*, vol. 28, pp. 104–120, 2011.

[48] V. Taras, B. Kirkman, and P. Steel, "Examining the Impact of Culture's Consequences: AThree-Decade, Multilevel, Meta-Analytic Review of Hofstede's Cultural Value Dimensions," *Journal of Applied Psychology*, vol. 95, pp. 405–439, 2010.

[49] R.W. Pollay, and K. Gallagher, "Advertising and Cultural Values: Reflections in the Distorted Mirror," *International Journal of Advertising*, vol. 9, pp. 359-375, 1990.

Han Nguyen has graduated from Vaasa University in International Business, Vaasa, Finland in 2013.