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**THE CONCEPT OF CULTURE AND ITS CONSEQUENCES
FOR ADVERTISING – STRATEGY EFFECTIVENESS: A
COMPARATIVE CROSS-CULTURAL ANALYSIS**

Master 's Thesis

2019

Bc. Monika Fehérová

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Study Program:	Foreign Languages and Intercultural Communication
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Consultation Centre	Department of Intercultural Communication
Supervisor:	PhDr. Tatiana Hrivíková, PhD.

Bratislava 2019

Bc. Monika Fehérová

Declaration

I declare that the work presented herein is original work done by me and has been generated by me as the result of my own original research. Any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution. I certify contains no material previously published or written by another person, except where due reference has been made in the text.

In Bratislava, 16th April 2019

Bc. Monika Fehérová

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Abstrakt

Diplomová práca poskytuje bázu poznatkov v oblasti interkultúrneho marketingu, ktoré sú relevantné pre výber reklamnej stratégie podniku. Osobitne sa zameriava na interkultúrne aspekty globálneho marketingu a na vplyv národnej kultúry na vnímanie reklamy a na celkovú efektivitu reklamných kampaní. Cieľom práce je zistiť, ktoré národné kultúrne hodnoty sú odzrkadlené v reklamách a ako kultúra vplýva na celkovú efektivitu reklamných kampaní.

Teoretická časť práce sa zaoberá pojmom kultúra a skúmaním vzťahu medzi efektivitou reklamy a rôznymi aspektmi interkultúrnej identity. Zároveň sa konkrétnejšie sústreďuje na Hofstedeho výskum hodnôt v národných kultúrach, ako základ tvorby reklamných stratégií a analyzuje vplyv týchto dimenzií na výber reklamných apelov, ktoré odzrkadľujú hodnotové systémy kultúry. V rámci teoretickej časti sa uvádzajú aj konkrétne príklady zo súčasnej reklamnej praxe.

Na základe zozbieraných poznatkov sa v empirickej časti práce zrealizovala obsahová analýza globálnych reklám na pivo spoločnosti Heineken. Cieľom tejto analýzy bolo zhodnotenie komunikačnej schopnosti štandardizovaných reklamných posolstiev v odlišnom kultúrnom kontexte. Druhá časť empirickej časti skúma odzrkadlenie národných kultúrnych hodnôt v slovenských reklamách na pivo. Posledná kapitola ponúka odporúčania pre reklamný priemysel.

Kľúčové slová: reklama, interkultúrne aspekty, hodnoty národných kultúr, Hofstede, reklama na pivo, Heineken, Zlatý Bažant

Abstract

The thesis provides a brief overview of the recent findings in the field of cross-cultural marketing relevant to international advertising, whereas the focus has been laid on the global-local dilemma. The objective of the thesis is to address the questions to which extent the cultural values are reflected in advertisements and to which extent the advertising effectiveness is affected by the culture.

In the theoretical part, a definition of the concept of culture has been provided and the relationship between advertising effectiveness and various aspects of culture has been examined. Furthermore, Hofstede's dimensions of national culture, commonly accepted framework used for any cross-cultural advertising research have been described in detailed including their application in the field of marketing communication. Specifically, the emphasis has been placed on the investigation on how advertising appeals reflect the core values of a culture. The theory is accompanied by both recent and classic advertising examples that indicate the validity of the literature review.

In the empirical part, a contextual analysis of Heineken global beer advertisements has been carried out in order to evaluate the communicative ability of standardised advertising messages in various cultural contexts. Furthermore, the reflection of cultural values in Slovak national beer advertisements has been examined. The thesis has concluded with a number of recommendations for the advertising industry.

Key words: advertising, global-local dilemma, Hofstede's dimensions of national culture, values, beer advertisement, Heineken, Zlatý Bažant

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Introduction

In today's highly globalized world, in which international trade has flourished and the global market has expanded, the concepts of international advertising and intercultural communication have gained significant importance. International advertising is a requirement for companies of all sizes if they want to remain buoyant, successful and competitive on the foreign markets. The global-local dilemma of international advertising is one of the most widely debated topics of cross-cultural advertising research over the last years. Applying a globalised approach, on one hand, might provide numerous economic benefits. At the same time, it represents a potential source of risk as government regulations, religion or cultural elements influence the advertising perception.

The objective of the thesis is to address the questions to which extent the cultural values are reflected in advertisements and whether the culture affects the advertising effectiveness. It is hypothesized that the advertising appeals vary among cultures, there is a relationship between an appeal and a corresponding dimension, culture affects the perception of different advertising appeals and standardisation of advertising message is more effective.

The first part serves as a theoretical basis for the contextual and provides a brief overview of the recent findings in the field of cross-cultural marketing relevant to international advertising. We intend to examine the elements of culture and the cultural frameworks and at the same time to provide more details on the cultural factors and Hofstede's national dimensions. Specifically, the emphasis is placed on the investigation on how advertising appeals reflect the core values of a culture and how culture influences the food and beverage advertising effectiveness. The theoretical background is complemented by our own practical recent and classic advertising examples from abroad as well as from the Slovak Republic that indicate the validity of the literature review.

The empirical part lays its focus on the global beer market, as beer is one of the oldest and the most consumed alcoholic beverage and the third most popular drink in the world, after water and tea. For this purpose, we choose the Heineken company that is considered to be one of the leading and most respected breweries in the world. A contextual analysis of fifty global beer advertisements is carried out in order to evaluate the communicative ability of

standardised advertising messages in various cultural contexts. The context and setting of the advertisements are about to be examined and dominant themes and their relevance to the advertisement effectiveness is identified. In the next step, we examine the cultural values reflected in Heineken Slovak national advertisements and identify the prevailing advertising appeals used. The paper concludes with a number of recommendations for the advertising industry, either universally or for the Slovak Republic and Heineken company, particularly in advertising appeals, forms and execution of advertising.

While neither Heineken advertising strategy nor the Slovak cultural values reflected in advertisements have been investigated yet, the findings might contribute some new insights into cross-cultural advertising research.

I **Status quo at home and abroad**

In today's highly globalized world as the international trade has flourished over the years and the global market has expanded the concept of international advertising has gained a significant importance. Oxford dictionary (Stevenson 2010) defines the term '*international advertising*' as a '*subfield in advertising and international marketing that studies the differences and similarities in advertising across different nations and how one country's advertising overseas affects the other country*'. International advertising is a necessity for companies of all sizes while trading beyond borders if they want to remain buoyant, successful and competitive. According to the Nielsen research movie, in 2012 more than \$557 billion were spent on global advertising (Powell, Hardy, Macrury 2018).

The companies are prompted to alter their advertising strategies if they want to persuade the receiver to take some action and so to increase the sales rate. They found out that advertising campaigns working well in one country do not necessarily have to have the same impact on foreign markets (Jones 2000). An international advertising strategy focuses not only on controllable factors, but also on the differences in the political, legal, social and cultural environment which have to be taken into consideration. There are various opinions on how the advertising should be performed once going international and the question which strategy to choose has become a much-discussed topic in the field of marketing. However, the most widely accepted theories in the context of international advertising are the theories of globalisation and localisation.

1 **International advertising strategies**

After World War II, there was a clear inclination towards the global approach, mainly driven by cost and control considerations. '**Globalisation**' has been defined as '*the process of encompassing and successfully applying domestic target-market-dictated product standards – tangible and/or intangible attributes – to markets in foreign environments* (Haron 2016, p.5).' In other words, the main principle of a global advertising approach is to achieve a homogenisation of domestic and foreign markets. The basic principle of the **localisation** as an advertising strategy is the '*alteration of any aspect of the product or service or their advertisement that is needed for a product to be sold or used in another market*'. In this approach, the differentiated consumer preferences and locale-specific

requirements are taken into consideration and implemented into the advertising strategy in order to meet the consumer needs.

A large number of existing studies in the broader literature have examined the positive effect of both strategies on a company's strategic and financial performance. Haron (2016) supported the view that a global approach might result in lowering costs and related overheads since there is only one single version of an advertisement and product produced. In other words, the primary purpose of a global advertising strategy is to reach an economy of scale and to increase revenues. Haron (2016), Světlík (2012) and Jones (2000) have pinpointed other arguments that are in favour of a global advertising strategy. Using the same advertising strategy

- facilitates the development of a strong brand and product image and so the company may easily strengthen its position across all markets;
- facilitates the sharing of experience and best practices;
- enables to reach a greater number of homogenous customers in the global market with one type of advertisement.

While the theory of globalisation of activities works on a strategic level, it is often not suitable for the richness of detail needed on operative and tactical levels. Representatives of the cross-cultural marketing theory have presented that effective advertising communication '*...must appeal to values that are salient in the culture of its intended audience*' (Evgeniya Basenko 2012, p.11), and that the most prevalent appeals will vary across different cultures. In other words, the majority of advertising strategies are more successful once adapted to local conditions of the marketplace.

Tai & Wong (Tai & Wong 1998) have found that advertising decision making is managed across various cultures differently. American companies make decisions rather on a strategic level, however applying the differentiated approach for tactical solutions. On the other hand, Japanese firms use the differentiated approach also on a strategic level, whereas European companies use both. Specifically, for the Eastern European markets, the experience of many global companies has proven that there are relevant differences within one continent as well, e.g. Western frameworks and approaches do not always work in Eastern Europe. According to them, there are several factors – potential barriers – that may influence the process of globalisation and these should be addressed at first place. The

differences in customer interests and response patterns, in product category and market characteristics as well as social, economic, environment, cultural and legal factors may influence the anticipated effectiveness of a global marketing strategy (Hackley 2005).

The attempt to standardise the company's marketing strategy might be limited by government regulations or self-regulations. These regulations are in particular strongly connected to religion, economic condition or nationalism and are difficult to comply by implementing a global advertising approach. Different ideological or political standards are reflected by the culture and so in order to meet these standards a localised approach, rather than a standardised one, should be used. Liu, Kramarczuk and Megits (2014) defined culture as '*one of the eight most significant areas for academic research in international advertising area*' (Liu, Kramarczuk and Megits 2014, p. 3). They pointed out that if the culture of the target group is too distant from the culture of the country of origin, the international advertisers might not be able to anticipate the audience. In this case, standardisation as a global marketing strategy may not achieve its intended goal, and it should be tailored to fit in the needs of that specific culture. According to Liu, Kramarczuk and Megits (2014) in order to make an international advertising effective, it should be adapted to social and environmental factors with the aim to emphasise the cultural uniqueness of the region. The local concerns should be taken into consideration in the first place. The advantages of the global marketing strategy discussed above may be considered the disadvantages of the localized strategy and vice versa.

In recent years a new marketing approach, '**glocalisation**', combination of globalisation and localisation, has been developed. According to this approach, every company willing to penetrate a foreign market may utilise the global brand and tailor the product or services in order to meet the needs of local markets. Onkvisit and Shaw (2004) suggest that by an international advertisement both standardisation and localisation should be avoided and instead the company should focus on the creation of an advertisement that is both, global and local. '*This 'glocal' approach achieves the best of both worlds by combining the efficiency of standardisation with the effectiveness of localisation*' (Onkvisit & Shaw 2004, p. 20). The worldwide recognisable beverage brand, Coca-Cola Company, demonstrates a ubiquitous example of a global brand. However, over the past few years the company has also successfully mastered the accommodation to local consumers' needs and habits in order to achieve greater effectiveness. Despite its advertisements are based around a core, globally applied message '*Taste the Feeling*' that replaced the slogan '*Open Happiness*'

which was used worldwide till 2009, the company tries to address the consumers in a more personal and localized way. In order to target successfully the Chinese market, the company implemented into its advertisement various Chinese symbols such as traditional art, folk activities, puppetry or fireworks.

Tai and Wong (1998) proposed a new advertising approach that could be included in the traditional global and local approaches. The '*regcal approach*' is made up of '*reg*' meaning regional and '*cal*' meaning local – uses a combined approach of centralized decision making and regional/ local adaptation. This approach allows for local input and adaptation while still permitting a degree of uniformity in a firm's international promotion. As regionalism is gaining on its importance, the major strategy pursued by the multinationals in the Asian markets seems to be '*Regcal*'. A related point to consider is the differentiated decision making and implementation of the advertising strategy worldwide – either centralised or decentralised. Decentralisation of international advertising means that all advertising decisions are made by local managers in foreign markets. On the other hand, centralisation of international advertising implies a high level of head office control reaching a control over promotional efforts. In the following figure (Fig.1) all the mentioned approaches applied by many multicultural companies are summarized and evaluated in the context of decentralisation and centralisation:

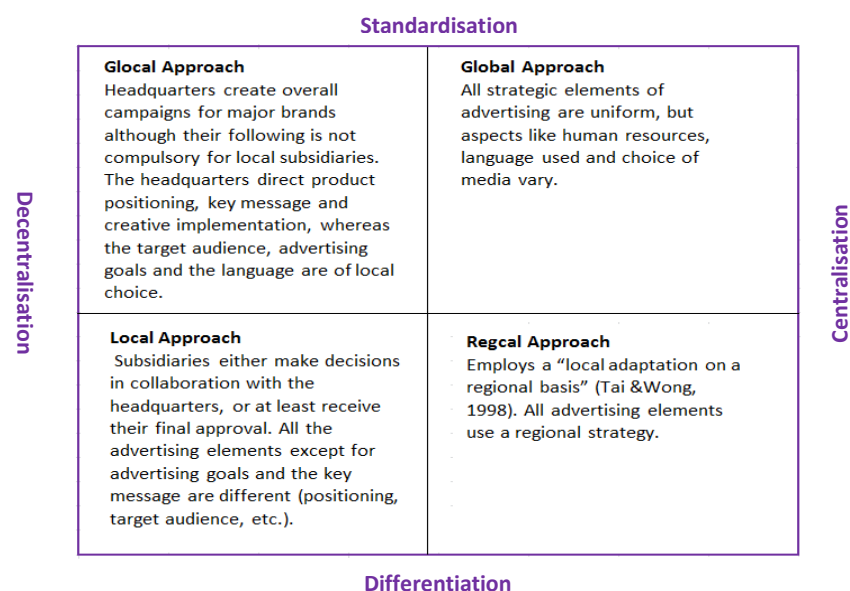


Fig. 1: An overview of international advertising approaches (own elaboration based on Tai & Wong 1998)

1.1 The concept of culture and its influence on advertising effectiveness

There are many cases, when local regulations and forces constrain the implementation of a globalised advertising approach. In order to succeed on international markets, where consumers speak different language and follow different religious and behavioural patterns, the marketers are recommended to gain an understanding of the cultural framework of each market they want to penetrate as well as to deeply analyse all cultural factors before choosing the advertising campaign. This chapter explains what culture is and provides a brief overview of the recent findings in the field of cross-cultural marketing relevant to international advertising. We have intended to examine the elements of culture and the cultural frameworks and at the same time to provide more details on the cultural factors that might sway the effectiveness of the global advertising strategy.

Culture is a relatively modern concept. Although it appeared first much earlier, in classical antiquity, it has been used in its current sense as a key concept in anthropology only since the 19th century. The term itself is very difficult to define and for most people the term is viewed as something abstract and intangible. The most-known definition is the one from Geert Hofstede. According to him, a culture is a '*collective programming of the mind which distinguishes the members of one group or category of people from others, it manifests itself not only in values, but in more superficial ways: in symbols, heroes, and rituals*' (Hofstede 2010, p. 6). In line with definition cited in the Insights from the Project Globe study we can specify the culture as '*shared motives, values, beliefs, identities, and interpretations or meanings of significant events that result from common experiences of members of collectives that are transmitted across generations*' (Okazaki 2012, p. 114). Svend Hollensen provided a more detailed view as he claimed that the culture '*encompasses virtually every religion, education, family and reference groups. Further, it is also influenced by legal, economic, political and technological forces*' (Hollensen 2011, p. 234).

After a deep analysis of the definitions we have encountered, we can suggest that there are three main characteristics of culture that are agreed among various authors: (1) culture cannot be inherited - it is only possible to acquire it from the social environment, (2) culture is not individual - it encompasses attitudes and beliefs of a group of people and (3) culture is interrelated. Putting the matter another way, culture encompasses everything

around us; it is a collection of nonmaterial culture (symbols, values, beliefs, language) and material culture (artefacts, clothing, technology) that define a certain society.

Hollensen (2011) and Milenkovic (2009) have suggested some elements of culture that have a significant impact on the effectiveness of international advertising and should be perceived and understood correctly by both, consumers and marketers. Among these are: language, religion, manners and customs, technology and material culture, social institutions, values, heroes, rituals and symbols. The elements such as language, religion and cultural values will be discussed in more details on the following pages.

1.2 Examining the relationship between verbal and non-verbal language and advertising effectiveness

Many marketers have discussed and agreed on the undeniable, deeply rooted relation between language and culture. *Language* is a key aspect of culture; a way how values, beliefs and customs are shared among individuals and by which cultural ties might be preserved. At the same time, language and communication itself, is a tool of international marketing mix. A language is the ultimate power, a leading role in any advertising – connects the company with a diverse audience and persuades them to take action. However, the issue of using a language in a cross-cultural context becomes so complex that it represents a certain challenge determining the success or failure of the marketing campaigns. It should be taken into consideration that the cultural codes sent out by the company should be in harmony with cultural values of the audience with different cultural background.

The most described problems of international advertising are in the field of translation. As not all the Chinese consumers are familiar with the Roman alphabet, many companies need to choose a Chinese name for their product and slogans efficiently. There are two possibilities how to do it: (1) the brand name can be directly translated (e.g. Nike) or (2) can be translated freely in compliance with the meaning (De Pelsmacker 2010). In the beginning, the name Coca-Cola was translated into Chinese as '*Kekoukela*' (similar pronunciation as Coca Cola). However, nobody anticipated the meaning - '*bite the wax tadpole*'. Later on, the marketers put greater effort to find a better alternative - '*Kokoukole*' that could be translated as much more appropriate '*happiness in the mouth*' (Kaser 2013). Another example is the slogan of Pepsi company, '*Pepsi Brings you Back to Life*'. In

Chinese it was translated into '*Pepsi Brings Your Ancestors back from the Grave*' (De Mooij 2005).

Nevertheless, not only the Asian market of soft drinks presents a host of challenges for marketing professionals. In Italy, an advertising campaign for '*Schweppes Tonic Water*' was translated as '*Schweppes Toilet Water*' (Kaser 2013). Finally, the California milk company released in the USA a successful new advertising campaign '*Got Milk?*', that was translated in Mexico with the meaning '*Are you lactating?*' causing a failure of the advertising campaign (De Mooij 2005).

Not only polysemy should be taken into consideration when contemplating the advertisement's linguistic point of view, but also the different text systems in the world. In Arabic countries the Western advertising often requires an adaptation of the motifs and messages beyond a switch to the Arabic language. A large European soap powder manufacturer launched its global advertising strategy in the Middle East. As in the Arabic language people read from right to left, the unmodified advertising (the clothes turned from white to grey) turned out to be ineffective and misunderstood (Goddard 2002). In some Asian countries there is a sex-preferential differentiation of male and female through language. Female representatives of Thai language use different suffixes and the Japanese adjust their level of formality depending on the gender and status of the speaker as well as on the relationship they have with the conversational partner (De Pelsmacker 2010). This has a various implication for marketing communication – '*the buyer is always placed in the position of superior status, female speaker is required to use more polite, differential language giving a product a feminine image*' (Mueller 2011, p. 119).

The structure of language and originality has repercussions for consumer processes like perception and memory. Effective advertisements are those ones, that create interesting, surprising connections in the customers' minds and that stand out from the crowd. Wordplay or '*punning*', homonyms and idioms are often used in advertising in order to attract the target group's attention (Goddard 2002). Wordplay is a rhetorical device, a textual phenomenon, and '*a witty exploitation of the meanings and ambiguities of words*' (Stevenson 2010). The wordplay is strongly connected to the culture of a language and reflects cultural values. In 2012 the Wrigley Company released an advertisement for Orbit (Fig. 2) with its new slogan: '*Don't let lunch meet breakfast*'. The advertisement intends to attract the consumer's attention with this witty wordplay highlighting the particular

purpose of a chewing gum – get rid of stuck food. Another creative advertisement (Fig. 2) demonstrates the effective usage of metaphors. The advertising uses two meanings of the word 'light' forming the link between the metaphor and what the advertisement is trying to portray – lightness of the beer.



Fig. 2: Examples of metaphors and wordplays in Orbit and Corona advertisements

Marketing professionals frequently use taboo themes in advertisement with the aim to raise awareness on both the product and brand, as well as to trigger a fierce or positive response from the target group (Goddard 2002).

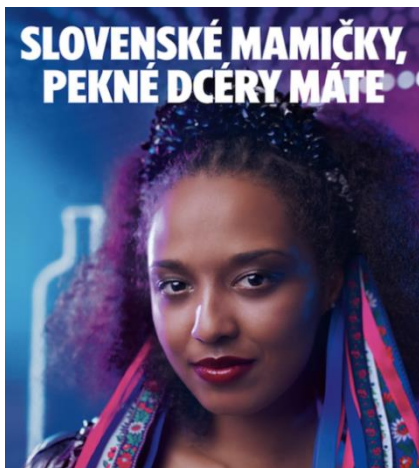


Fig. 3: Absolut Vodka campaign in Slovakia

Absolut Vodka has recently launched a new advertising campaign (Fig. 3) in Slovakia early of October featuring a young woman with a Congolese cultural background with a slogan that could be translated as 'Slovak mums, you have pretty daughters', which is a slightly different version of a Slovak folk song 'Slovak mums, you have handsome sons'. The advertising has triggered controversial reactions - some people appreciated the positive approach to tolerance, while the others announced a boycott of Absolut Vodka (Francelová 2018). Even though the advertising campaign is neither

successful nor unsuccessful, it has attracted the audience attention.

Several authors (Cohen 2014; De Pelsmacker 2010; Poyatos 2002) indicated that the use of **non-verbal language or paralinguage**, as for example timing, touch, gestures and colours may have a similar influence on the advertising effectiveness as verbal language and may

affect the brand awareness positively. Gestures and colours represent cultural signs with a differentiated meaning in every culture. Marketers should take into consideration that even though in one culture the gestures have a positive meaning, for the members of another culture they might be offensive or embarrassing.

The psychology of colours is a well-discussed yet not so widely explored issue in the field of marketing communication. Colour is something that would be noticed by the consumer even before the text of the advertising is read. Batra, Seifert & Brei have suggested that the *'colour is the primary reason 85 percent of consumers give for choosing what they buy and up to 90 percent of impulse decisions about products are based solely on colour. 62 – 90% of consumers initially judge advertising based on colour alone'* (Batra, Seifert & Brei 2015, p. 74). A strong, unique meaning and property is attached to each colour that varies from country to country and evokes some emotional response, either positive or negative one. The Appendix 1 provides a more in-depth look into the symbolism of colours across the globe and to what kind of products and advertising messages they are most suitable for.

1.3 Examining the relationship between religion and advertising effectiveness

Religion as a further element of culture plays a meaningful role in the society and affects not only every aspect of human life, but also the value system of individuals and consumer behaviour in general. As religion dictates what is allowed to be said or shown in a marketing message, there is a growing interest in examining the connection between advertising and religion among marketers and advertisers. Although it is agreed that religion is culturally universal, the intensity of religious beliefs and rituals may vary from culture to culture. In order to understand the impact of religion on advertising, it is necessary to focus on both aspects of religion - spiritual and regulatory.

The impact of religion on *consumer behaviour* usually correlates with strict eating guidelines and restriction of certain types of food and/ or beverages - e.g. the consumption of beef is religiously restricted in Hinduism, diet in Judaism and Islam prohibits the consumption of pork and alcohol, wine and other types of *'dirty'* drinks are not allowed by Islam and strict Protestantism. Involvement of religion into advertising messages is in most cases strategic and controversial. In Muslim countries is it allowed to present religion and religious symbols in advertisement executions what is in Western countries completely

forbidden. In this sense many advertisers do introduce their messages with Quranic words (Fam, Erdogan, Waller 2004).

The influence of religion on the *position of women* in particular cultures has recently become an important issue in international advertising and of cross-cultural studies. Men and women are portrayed distinctly in the advertising across countries and the degrees of the distinctions differ from country to country. Religiosity (Luqmani et al. 1989; Rheim 2017) is also an important variable to be taken into account. Islamic religious norms require women to be covered (except face), for this purpose the international advertisements may have to be modified. In conservative countries such as Saudi Arabia dominated by strict Muslim rules, women usually don't appear in advertisements. Once they do, they are cast with head-scarves showing only their eyes. If not, the religious police called '*mutaween*' could ban the advertisement easily. For this reason, many advertisers use cartoon characters as an alternative to replace women in advertisements in order to avoid any violation of the Islamic principles. Swedish furniture retailer IKEA is known for its uniformity across the world. However, in the Saudi Arabian version of their catalogue the company removed any female figures. The Western cultures have widely criticized the company for the ostracism and accused the company of hindering the process of advancing the ideals of gender equality (Pollak 2012).

The advertising should be sensitive to other cultural norms and responsive to social development in a country and changing governmental priorities. In many extreme conservative Muslim countries, the women's rights are still suppressed and the role of women is not accepted by public. For many centuries the conservative Muslims have perceived the women featured in the advertisement as a '*sacred violation and that blurs public and private boundaries constructed to preserve and protect the society in general, according to Islamic precepts*' (Rheim 2017, p. 75). However, the position of women in the society is slightly improving – as more and more women become employed in the industry, more positive and realistic images of women are coming to light and women are more often depicted in the advertisement as well (Fam, Erdogan, Waller 2004).

Many international companies have been able to reply swiftly to this new trend. In 2017 the company Coca Cola launched a new advertising campaign (Fig. 4) tailored for Saudi Arabia with the slogan '*Change Has a Taste*', as a response to a royal decree issued by the king that gave women right to drive. The advertising features a father and his daughter,

switching seats. The daughter is driving the car and the father is giving her driving lesson. The spot triggered a controversial reaction among consumers. Some of them have praised the company for recognizing the milestone in the lives of Arabian women, others have complained about exploiting women's rights for commercial gain (Kedem 2017).



Fig. 4: Coca-Cola advertisement focusing on Saudi Arabian lifting driving ban for women

As far as the gender roles in the society are concerned, there are significant differences between European countries as well. Back to the past cigarette smoking and alcohol drinking by females was considered to be unacceptable in the society. The advertisements in which women were featured relied heavily on gender stereotypes and contained elements of mocking. The print advertisement for Schlitz beer from the year 1952 depicts a husband comforting his wife who has just burned the dinner with words: '*Don't worry, darling, you didn't burn the beer*'. Not surprisingly, in its time the advertisement was considered to be hilarious, however as the depiction of females in advertising has received more attention, mainly due to various feminist movements and the evolution of women's roles in the society, in these days it might be considered sexist, lewd and obscene (Jimenez & Pulos 2016). While it might seem that such advertisements are issues of the past, controversial discriminatory appeals continue to appear in the media. In Germany and Japan, the advertisements adhere more to rigid gender roles than in Denmark, France or the USA. In Australia or Sweden, the advertisements present men and women in a more balanced and non-traditional way (De Mooij 2005).

1.4 The use of humour across cultures

Humour and culture are considered to be inseparable since humour reflects the culture in which it is produced. Many advertisers use humorous approach to grab consumers' attention to their products or service, raise brand awareness and at the same time to create

an emotional rapport to the target audience. Humour could be described as a '*subversive play with conventions and established ideas*' (De Mooij 2005, p. 185) that is particularly based on breaking taboo themes. The main purpose of humour's implementation into advertising strategy is to create incongruity - a contrast between the expected and the unexpected, the possible and impossible, as usually the unexpected turn in the story makes people laugh (De Mooij 2005). According to the Journal of Marketing study '*humour is more likely to enhance recall, evaluation, and purchase intention when the humorous message coincides with ad objectives, is well-integrated with those objectives, and is viewed as appropriate for the product category. Under such circumstances, humorous advertising is more likely to secure audience attention, increase memorability, overcome sales resistance, and enhance message persuasiveness*' (Dubois 2010, p. 5). Nevertheless, as the humour is driven by the culture and the way people perceive the joke is bound to the culture and their worldview, the target market must always be thoroughly considered. Since in many cultures the balance between what is hilarious and what obnoxious is rather delicate, marketers must take into account that in many cases humour might trigger negative emotions by the audience and so have a negative impact on the advertisement.

There are different types of humorous devices among which the marketers can choose: puns or word games (see 1.2), jokes, comedy, understatements, satire, parody, irony or black humour (De Mooij 2005). However, the culture is the one which defines the type of humour used in the advertising. Weinberger and Spotts argued that there are six categories of humour used in the United States and the United Kingdom - pun, understatement, joke, the ludicrous, satire and irony. Parody fits the most to the United Kingdom, a country, in which the voice of the authority is often disguised, and the humour can range from ridiculously silly to darkly cynical.

Alden, Hoyer and Lee (1993) compared the humorous devices being manifested in the advertisements of Korea, Germany, Thailand and the United States. As a conclusion, only incongruous humour with the effect of surprise was used in all compared countries. In rather collectivist cultures (Korea and Thailand) humorous appeals involved the whole group consisting of at least 3 characters, whereas the individualistic cultures (Germany, the USA) concentrated on the individuals. In the German advertisements an admonishing, criticizing humour, as a mirror of their need for perfectionism, is manifested.

An example of an extremely successful humorous campaign in the Slovak Republic is the series of 'Kofola' commercials created by Zaraguza. The star, a tiny lisping dog Tuna, is inviting us to drink 'Fofola'. This term was originally meant to be a nonce word created for a certain occasion; however, it became quickly a part of the everyday language of the common people. In one of the series (Fig. 5) the dog gets into bizarre situations – sinking the skeleton of the dinosaur in the museum, the pillows in the living room or eating some stuffing out of a pillow that he ripped up. However, in the end not he was responsible for what he did but the fly. This commercial won several prizes for the creativity and scored high in the survey carried out in 2015 by a national newspaper (Hrnčárová 2016). The main task of the survey was to test the advertising effectiveness of Slovak commercials. The respondents were shown various Slovak advertisements and their reactions were recorded and evaluated through software Emotion ID. According to the results of the survey, the emotional curve of joy increased to the extreme levels once watching the advertisement of Kofola. Kofola recorded a substantial rise in sales and their own mascot became a pop icon.



Fig. 5: Kofola commercial with Tuna, the lisping dog

1.5 Dimensions of culture: reflection of cultural values on advertising

Cultural values have been the most studied topic area in cross-cultural advertising research, the choice of criteria used in cross-cultural comparisons, depends on the specific research purpose and investigator's discipline and/or preferences (Okazaki, Mueller 2007). Various cross-cultural studies have looked at the impact of cultural values on advertising effectiveness. Values of marketing professionals and consumers are defined by their culture and so the advertising can be effective only when these values match.

This chapter provides a brief introduction to the most commonly accepted frameworks used to describe cultural dimensions in cross-cultural advertising research - Hofstede's seminal study (Hofstede, 1980). This study builds a cornerstone for the analysis of advertising appeals across nations, setting the foundation of the comparison of the advertisements conducted in the empirical part of this Master's Thesis. Although Hofstede's study helps in the process of identifying cultural differences and suggesting potential cross-cultural problems that international marketers may face, we cannot say all aspects of culture are captured. For this reason, we have examined other approaches appearing to be influential in the field of understanding the cultural paradoxes in advertising and consequences of culture for all aspects of marketing communications – studies of Marieke de Mooij (2005) and Albers-Miller and Gelb (1996).

Marieke de Mooij is a still active consultant in cross-cultural communication and expert in the field of international advertising, who has carried out several researches relying on Hofstede's cultural dimensions. In one of her recent publications '*The Hofstede Model, application to global branding and advertising strategy and research* (2010)', she managed to cooperate with Geert Hofstede. According to de Mooij (2005) each culture has its own different value paradoxes which could be easily understood through the five dimensions. Culture's opposing values appear to be important for developing meaningful advertising appeals that trigger people's feelings.

Similarly, other researchers, Albers-Miller and Gelb (1996), have been able to conclude from Hofstede's theory the reflection of cultural dimensions in advertising appeals and the influence of culture on advertising effectiveness across nations. The advertising appeal contains values and motives that define the key message. The advertising might increase its effectiveness when the values reflected in advertising correspond with the values of

potential customers (De Mooij 2018). Pollay (1990) identified in his study 42 appeals which could be matched to one of the four main cultural dimensions identified by Hofstede – individualism/collectivism, power distance, masculinity/femininity and uncertainty avoidance, or to more dimensions if applicable. However, past research of Albers-Miller and Gelb (1996) have suggested, that not all of these identified advertising appeals, only 30 of them (Appendix 30), are in fact meaningful.

Professor Geert Hofstede carried out one of the most significant cultural researches - how values in the workplace are influenced by culture. The fact, that he was listed among the top twenty most influential management thinkers by Wall Street Journal proves his enormous contribution to the domain of social sciences and management. Professor Geert Hofstede, Gert Jan Hofstede, Michael Minkov and their research teams developed six dimensions of national cultures building a framework for cross-cultural studies. The theory is based on the idea of national values that can be placed upon six cultural dimensions: Power, Collectivism/Individualism, Uncertainty Avoidance, Masculinity/Femininity, temporal orientation and Indulgence/ Restraint. Appendix 3 shows the position of some selected countries in Hofstede's dimensions of national cultures.

1.5.1 Power Distance Index and its effect on advertisement

The Power Distance Index describes how the inequalities between individuals in the society are perceived in different cultures and in which extent the fact that power is distributed unequally, is accepted. The table below (Tab. 1) summarises the basic characteristics of cultures with low and high-power distance:

Low Power Distance	High Power Distance
Inequalities are minimized.	Inequality and hierarchy are accepted.
Power is decentralised.	Power is centralised.
Children are equal.	Children learn obedience.
Subordinates expect to be consulted.	Subordinates expect to be told what to do.
The ideal boss is a democrat.	The ideal boss is an autocrat.
Everyone has the same rights.	The powerful are privileged.

Tab. 1: Characteristics of cultures with low or high-power distance (Hofstede 1980)

Based on the consideration that cultural values are reflected in the advertising, it is believed, that the consumers in these cultures 'should tend to listen more to the opinions of

authority figures, including celebrities ' (De Mooij 2005, p. 169) when addressing them. This follows from the fact that people in high power distance cultures accept inequality and obey authority. For this reason, a successful advertising should contain authority figures or influencers to endorse the service or products. It is not a problem when a celebrity is associated with more brands. In contrast, consumers in low power distance cultures tend to depend less on other people's opinion and base their decision making more on facts and data - a celebrity endorser does not influence the consumer behaviour.

Albers-Miller's and Gelb's (1996) past studies have proposed that some advertising appeals relate to the power distance dimension. Advertisements with ornamental and vain advertising appeals tend to have a positive effect on consumers of high-power distance cultures. In a similar way, using expensive symbols of status, power, competitiveness and elitism will more likely attract them to purchase the product or service. In low power distance cultures, the marketers should avoid displaying wealth and power but rather focus on need for support. In these countries cheap, economical, inexpensive and plain appeals affect the consumers negatively. Furthermore, De Mooij has suggested (2018, 2005) that advertising reflects the dimension of power distance by showing respect or disrespect to bosses or people of higher rank. In low power distance countries elements of parody are often used and humorous advertising appeals are always welcome. This might be illustrated in the printed advertisement for Lipton tea in Denmark, where was written *'Drive your boss mad by making him drink your tea'* (De Mooij 2005, 2018).

As the line of authority in the families is blurred and children are in the same position as their parents, situations might appear where a daughter or son gives advice to the parents. In Italy a commercial for Granarolo milk depicts a young spoiled boy in a position to set the rules. Although his servants offer him plenty of different sorts of milk, he refuses to drink it. The turning point comes when he is offered Granarolo milk. He accepts it and everybody applauds (De Mooij 2005, 2018). In high power distance cultures (e.g. Saudi Arabia) the advertisement should not depict children being disrespectful to parents and elders, but on the contrary, it should stress parental advice or approval.

Moreover, according to De Mooij (2005) the depiction of more generations and their values might have a significant impact on the advertising in high power distance countries. The advertisement should embody the family values by creating meaningful family

moments that will bind them while using the same product. It represents an added value for the product when it is loved by more generations.

1.5.2 The Individual and the collective in the society and its effect on advertisement

The second dimension, Individualism vs. Collectivism, determines the degree to which individuals integrate themselves in the society. The table below (Tab. 2) summarises the key differences between individualist and collectivist cultures:

Individualist	Collectivist
look after themselves or immediate families	are integrated into strong groups
individual goals and needs take precedence	group goals and needs take precedence
promote self-expression, uniqueness	promote adherence to norms and authority
private property	shared property
low context communication	high context communication
thinking in terms of 'I'	thinking in terms of 'We'

Tab. 2: Characteristics of individualistic and collectivist cultures (Hofstede 1980)

The individual and the collective in the society is one of the most crucial dimensions that lace the international advertising content. While in individualist cultures the advertising ought to persuade the customers, in collectivist cultures the main aim is to build trust and a long-lasting relationship with buyers. Around 70% of the world population belongs to collectivist cultures; however, many global advertisements reflect individualistic values. Considering this fact, it could be concluded that the advertisement is effective only for a very small part of the world (De Mooij 2005). In individualist cultures, low-context communication prevails resulting in the preference of more generalizing persuasive style founded on inductive reasoning and trust (Hans & Shavitt 1994). On the other hand, collectivist cultures prefer to base their persuasion ability on intuitive style in their communication by being more rational, effective and fact based due to step by step process associated with intuitive decision making (Han & Shavitt 1994). In individualist cultures the audience is addressed in a direct way, using the personal pronoun 'I'. In order to make advertising more appealing for individualist cultures, the message should be brief, proving basic and clear information. On the other hand, collectivist cultures are fond of messages that elicit positive or negative emotions through pictures and at the same time they try to

avoid any means of direct communication – the target group is addressed by personal pronoun 'we'. Many studies suggested (Han & Shavitt 1994; Albers-Miller and Gelb 1996; De Mooij 2005) that advertising stressing personal success, individual benefits, desire of self-developments, independence and uniqueness tend to take a higher precedence in the individualistic cultures. The independent self is expressed in the advertisement – e.g. in Germany 'Tschibo Privat Kaffee' (Tschibo official Slovak webpage) translated as 'Tschibo private coffee'. Using a content that uses either novelty or difference and pictures displaying youth and material symbols of success raise attention and facilitate brand awareness in individualist cultures (Nahai 2013). On the contrary, in-group benefits, unified relationship, family integrity are messages appealing to cultures with a low score in individualism (Albers-Miller and Gelb 1996). In order to be successful in collectivist cultures, moral tenets, status and traditions should be respected and wisdom and experience of age should be focused on.

As individualist and collectivist countries perceive social embeddedness in a different way, they might imply differentiated levels of loveliness in their advertisements. Whereas in individualistic cultures people featured in the advertisements consume the product alone and cherish privacy, in a collectivist culture it would be a sign of loneliness, self-identity problems (De Mooij 2005). We have encountered these differences while comparing German and Spanish printed beer advertisements (Fig. 6). The German advertising campaign with its slogan 'Stay free like your beer' communicates important values of individualistic cultures – freedom and privacy. On the other hand, the Spanish advertisement's message 'Big family, big bottle' placing a greater priority on social relationship and interaction, appeals to families.



Fig. 6: Advertisement for Freiberg beer (left) and El Aguila beer (right)

1.5.3 Masculinity/femininity as a dimension of culture

All countries in the world accept the fact that there are obvious physical and biological differences between male and female. However, in the society, the issue of gender roles remains a lot more complicated and controversial. Few personality traits have been explored by researchers as masculine and few as feminine, but their allocation depends on traditions and differs from one culture to another. The dimension of Masculinity versus Femininity reflects the nature of emotional roles' arrangement between both genders. The degree of masculinity affects the culture in the following characteristics way:

Femininity	Masculinity
balance between family and work	importance attached to career and work
sympathy for the poor and weak	admiring the successful and strong
minimum social role differences	maximum social role differences
importance attached to human contacts and environment	importance attached to money and recognition

Tab. 3: Characteristics of feminine and masculine cultures (Hofstede 1980)

Many researches have investigated the impact of masculinity and femininity on advertising and on how the advertising appeals are perceived. The results have shown that as the masculine societies attach great importance to performance and achievement, effective, convenient and productivity advertising appeals should be implemented (Albers-Miller and Gelb 1996). In other words, the product effectiveness and the maximum operating and performance capability, like accessibility and versatility should be spotlighted. Competitiveness reflected by aggressive typology and layout, as well as dreams and great expectations are another significant characteristic of the advertisement in masculine societies (De Mooij 2005). The message sent out by the advertisement is that if one buys the product, he or she will stand out from the crowd. *'Hyperbole, persuasiveness and comparative advertising such as 'Being first', 'The one and only in the world', and ' the best' are reflections of masculine cultures'* (De Mooij 2005, p. 174).

On the other hand, societies scoring low on the masculinity scale value natural and modest advertising appeals, as these cultures do not want to show off and consider the small beautiful (Albers-Miller and Gelb 1996). Feminine cultures are characterised by understatements rather than hyperboles. This could be demonstrated on Carlsberg's international advertising campaign (Fig. 7) containing the tagline *'Probably the best beer in the world'*. This advertisement focuses on Danish roots, on the concept of *'hygge'* – attitude to life, a philosophy of comfort and happiness. The spot depicts a celebrity riding a bike down the streets of Copenhagen with the aim to find out the source of Danish happiness. His tour ends at a Carlsberg brewery, where he reveals the secret of Danish happiness: *'Well, it's not the beer, because that's brewed in the UK. Must be the bikes, then'* states the advertisement. The spot contains numerous characteristics of feminine cultures – natural advertising appeals (e.g. riding a bike which can have a positive effect on the environment, and it tends to be beneficial for mental health condition).



Fig. 7: Carlsberg's beer advertisement

Role differentiation plays an important role in advertising - in masculine culture the women are cast as parental figures whereas men are responsible to sustain the family materially; in feminine societies the housework is shared equally between the couple. Not surprisingly, 91% of advertisement in masculine societies is narrated by men (De Mooij 2010). In feminine cultures it is not uncommon to see a man in a role of housewife and a more affiliation-oriented approach will be more successful. Advertisements show fathers with children while doing the shopping or cooking. On contrary, when in masculine cultures men are responsible for the household, they are usually depicted as clumsy. When a man is featured with babies it likely serves the man's own purpose. The women are usually the ones serving the family and taking care of the children.

1.5.4 Uncertainty avoidance

The dimension of Uncertainty Avoidance (UAI) expresses the degree to which the members of a society feel uncomfortable with uncertainty and ambiguity. The table below (Tab. 4) summarises the main differences.

High UAI cultures	Low UAI cultures
prefer to avoid uncertainty	higher tolerance for ambiguity
do not tolerate dissent or allow deviation in the behaviour	comfortable with the unpredictability, dissent is tolerated, deviance is regarded as peculiar
regulations, rules, religious practices control people's social behaviours	rules and regulations are kept to a minimum
life is perceived as being stressful	life is not perceived as being stressful
children are expected to follow structured manners and traditional gender roles	children are taught in a less-structured, open-ended manner

Tab. 4: Characteristics of high and low uncertainty avoidance societies (Hofstede 1980)

As seen from the chart, countries under the former communist regime report a very high level of uncertainty avoidance. However, according to Geciková and Světlík (2012) they are slowly opening up to changes. The Western countries, in general, belong to low uncertainty avoidance societies. The results from the national survey suggest that the recent trends may cause citizens of both the Slovak and Czech Republic to avoid risk more than in the 70s. This might be seen in the threat these citizens perceive towards other nations, refugees or migrants which results in a defensive and conservative stance.

Uncertainty avoidance has an obvious impact on advertising. According to Albers-Miller and Gelb (1996) countries that have been characterized as high uncertainty societies might attach more importance to safety (highly value the ability to predict and interpret events beforehand), tamed and durable advertising appeals. Participants from countries characterized with low uncertainty avoidance, prefer rather adventure, untamed and magic advertising appeals. De Mooij (2004) argued that advertisements designed for high uncertainty avoidance cultures express more details, as there is a high demand for information and they usually contain a scientific proof and information about the product usage. People prefer deductive approaches rather than inductive. They like to think things

through and 'base their decisions and actions on a systematic evaluation of all available and relevant aspects' (Idler 2013, p. 34).

The illustration below (Fig. 8) shows a print advertisement of a multinational company McDonald's in Japan (left) and in the USA (right). The Japanese advertisement has nothing to attract attention, however it includes all the information the customer needs to know - price, duration of the sale. In a high uncertainty avoidance culture, a large price tag indicating a cheap price makes the advertisement effective. In the USA the advertisement is creative with few words focusing on the result – end satisfaction.



Fig. 8: Printed McDonald's advertisement in Japan (left) and the USA (right)

Newly launched products not known much about, are considered to be a risk compared with the well-known brands. In low uncertainty avoidance societies, the advertisement focuses on the result rather than the procedural ways and the new products are seen as challenge, a new opportunity to try out. Testing and test reports are favoured in strong avoidance cultures. According to De Mooij (2005), popular German advertising expressions are 'Die Besten im Testen' (meaning 'The best in the test') or 'Testsieger' ('Test winner'). Furthermore, she has suggested that it is nothing extraordinary to see well-groomed people portrayed in the advertisements in high uncertainty avoidance countries (e.g. in the southern European or Germanic countries). On contrary, in countries scored low on this index (e.g. Northern European countries), the characters might appear in the underwear directly after getting up (De Mooij 2005). The ultimate understatement for sophistication is a British advertisement for Stella Artois beer from 2001 in comparison with well-groomed men in a French advertisement released in 2011 (Fig. 9).



Fig. 9: British (left) and French (right) TV advertisements for Stella Artois beer

1.5.5 Long/short-term orientation and indulgence/ restraint

Long-term orientation/ short-term orientation describe how the culture handles the unpredictability of the future, how much a society is concerned with its virtue. Long-term oriented societies value pragmatic qualities oriented towards future rewards, namely perseverance and adaptation. Short-term oriented cultures, on the other hand, attach attention to the attributes related to the past and present - national pride, respect for tradition, preservation of '*face*', reciprocation and fulfilling social obligations and are characterised by personal steadiness and stability (Hofstede 2010). Interestingly, Hofstede labelled this dimension as pragmatic versus normative that means it describes '*how people in the past as well as today relate to the fact that so much that happens around us cannot be explained*' (Hofstede 2010). The difference between these two orientations lies in the perception of the truth. On one hand, there are pragmatically oriented societies that prefer to live virtuously, in compliance with the ideal of human nature; on the other hand, there are normative oriented societies that depend on the absolute truth.

Advertising studies have not taken a deep insight into short and long-term orientation and its reflection in the advertisements yet. However, after studying Pollay's initial advertising appeals, the following conclusion might be drawn. The dimension of short and long-term orientation might be matched with advertising appeals of Modernity and Traditional. Tradition correlates mostly with the short-term orientation as it places a great importance to the past and conventions. In terms of advertising the long-term orientation is reflected through slogans '*save for tomorrow*', whereas short-term orientation through '*buy now, pay later*' and usage of urgency expressions such as '*Don't wait*' or '*Only now*'. It is important to grab the attention of the target group with something they are familiar with

and not with an outlook to the future. Much of the advertising in long-term oriented societies, particularly in Asian cultures, refers to nature, next generation or harmony with both nature and humans and includes natural objects that please the eyes such as flowers or symbols of seasons. It is a part of an indirect approach that helps to build trust in the company (De Mooij 2005).

The printed beer advertisements depicted below (Fig. 10) reflect the difference between short and long-term orientation. The Guinness beer advertisement reflects Ireland's short-term orientation. The delivered advertising message emphasises the importance of present moment and the necessity to balance duties and enjoyment in the life. On the other hand, Asia beer brand, Tiger, indicates the value the company attaches to the future and living in harmony with the nature.



Fig. 10: Guinness beer (left) and Tiger beer advertisement (left)

The sixth dimension, Indulgence and Restraint, describes the extent to which societies are able to control their impulses and desires. In general, an indulgent society is a society that 'allows relatively free gratification of basic and natural human drives related to enjoying life and having fun', whereas the restraint one 'stands for a society that suppresses gratification of needs and regulates it by means of strict social norms' (Hofstede 2010, p. 251). Indulgent cultures find it important to demonstrate openly their feelings, either happiness or sadness and to enjoy moments of life. They tend to be happier and more optimistic. In the restrained cultures, the manifestation of emotions is regulated as it might

be considered inappropriate and any kind of gratification is curbed. In restraint cultures, people tend to be more moderate in their decision making and have only limited wants and desires (Hofstede 2010).

This dimension has not been widely adopted within the field of marketing and international advertising resulting mainly from the fact that it is still relatively new and unexplored. There are also fewer data and sources, describing the impact of the dimension on advertising, available. However, we suggest that the dimension of Indulgence likely correlates with Pollay's advertising appeals of '*Enjoyment*' and '*Relaxation*' and, on the other hand, the dimension of Restrain advertising appeal of '*Restrained*'. In indulgent societies the advertisements should be tailored to provide a feeling of hedonism. Whereas these cultures place a large value on free-time activities and relaxed sexual standards, the countries scoring low on the index have relatively strong social restrictions. For this reason, a promotion based on sex appeal may be on one hand effective in high indulgence cultures; however, such a promotion will undoubtedly fail in restrained societies. In the latter case, the marketers should rather concentrate on highlighting the social benefits and usefulness of the products or services as well as on how they fit into the existing social order. As consumers evaluate the advertisements based on their positive and negative emotions, consumers from restraint cultures might evaluate them in a more negatively way than the consumers from indulgent cultures (De Mooij 2005).

2 Objectives and methodology

This thesis addresses the questions to what extent the cultural values are reflected in the advertisements and to what extent the culture affects the advertising effectiveness. It is hypothesized that the (1) advertising appeals vary among cultures, (2) there is a relationship between an appeal and a corresponding dimension, (3) culture affects the perception of different advertising appeals and (4) standardisation of advertising message is more effective.

The objectives might be divided into theoretical and empirical parts:

1. The objective of the theoretical part is to reach an understanding of how cultural differences in global and local advertising strategies are reflected.
2. The objective of the empirical part is to provide an assessment of Heineken global advertising strategy and to identify the cultural values reflected in national beer advertisements for Heineken flagship, Zlatý Bažant, and to examine the relationship between cultural values and advertising appeals.

It has been decided that the best method to provide an overview of Heineken's global advertising strategy and to evaluate its performance is to carry out a contextual analysis of fifty Heineken commercials by using an analysis sheet. The main focus is laid on the context and setting of the selected commercials, the communicative ability of standardised advertising messages in various cultural contexts as well as on the target group reached, as only a few studies have been recently examining cultural differences in the persuasiveness of advertisements. We analyse and examine both, the factors which led to a Heineken's successful positioning on international markets and the influence of culture on advertising effectiveness by evaluating comments made in direct response to videos released on the YouTube media platform. The comments provide a precious source for understanding how the addressed public has decoded the intended message. A quantitative approach - analysis of data collected through diagrams and statistics, gives empirical evidence to support our hypothesis.

In order to identify the cultural values reflected in national beer advertisements for Heineken flagship, Zlatý Bažant, and to examine the relationship between cultural values and advertising appeals, fifteen commercials of the Slovak beer Zlatý Bažant, are

evaluated. We intend to determine which of the cultural value orientations described in the theoretical part are present in the commercials and whether the present values are consistent or inconsistent with the culture. Similarly, a quantitative approach, calculating the proportion of national dimensions identified, is applied.

II EMPIRICAL PART

3 Reflection of culture in beer advertisements

In many cultures, alcohol has become a part of social and recreational life. Drinking has been playing an important role in celebrations, entertainment, social engagement and bonding. Beer - alcohol produced from water, malt, hops and yeast - is one of the oldest; the most consumed alcoholic beverage worldwide and the third most popular drink in the world, after water and tea. The latest research findings have shown (Nelson 2005) that beer consumption dates back to about 1000 AD. It was not brewed in Ancient Egypt or Mesopotamia, but interestingly in Europe. The production and consumption of beer was a major factor influencing the development of a civilized society – its spiritual role in traditional ceremonies and feasts contributed to the development of rituals and traditions and consequently the development of society. Since then, different brewing practices and preference patterns of the consumers have evolved.

As far as the recent beer production is concerned, in 2016 (the most recent year for which statistics are available), China was in the global leading country with a volume of about 44 billion litres – 20% of the world's production. The USA took second place with a production volume of 29.13 billion litres and Brazil the third place. The figures below (Tab.5) show a comparison of the year 2016 beer production in these countries.

	China	USA	Brazil
Beer production, billion litres	44,02	29,13	13,90

Tab. 5: Global leading countries in beer production (own elaboration based on Statista 2016)

The leading position of China, the USA and Brazil might be explained by their highly developed hop industries. Chinese hop growing regions Gansu and Xinjiang producing

approximately 15% of the world total hop production play a significant role in a global hop trade. Since 2012, the volume of hop production in the USA has increased by 80% reaching its saturation point (The Barth-Report 2017/2018). Despite Brazil's third position in the global beer production thanks to its hop production, the craft beer market is only in the emerging phase making it very interesting for potential investors. The production is believed to double by 2025.

When comparing data regarding the beer production in the Slovak Republic and other European countries a conclusion has been made that the leading beer producers in Europe (E) and worldwide (W) in Y2015-2016 are as follows:

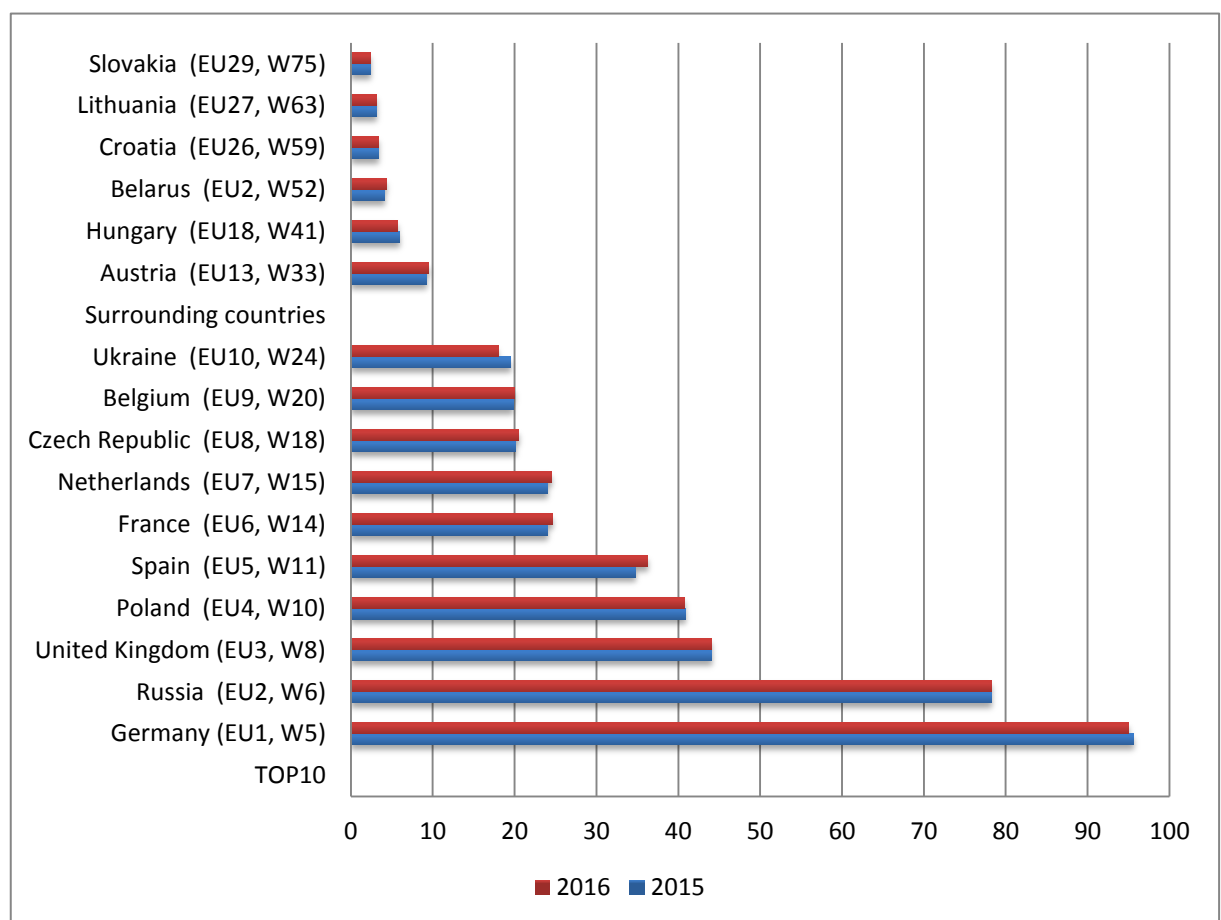


Fig. 11: Leading beer producers in Europe (E) and worldwide (W) in 2015 and 2016 (own elaboration based on The Barth Report 2015-2016)

As the chart demonstrates, the leading European beer producer is Germany (95 mil. hectolitres). The Slovak Republic has a capacity to produce around 2.4 mil hectolitres of beer. This represents 2.5% of total German beer production.

Comparing the beer production and consumption related data over the last 5 years available in national (The Barth Report 2015-2016), EU (The Brewers of Europe) or Our World in Data (2018) databases, following conclusions can be drawn:

- the databases do not contain homogeneous data, the published data are different,
- there are large geographical differences in beer production and alcohol consumption around the world.

The latest report (Beer Statistics 2017) revealed the volume of beer consumed per capita in selected regions. Please note that the statistics encompass only persons over 15 years of age. From the statistics, it is apparent that the states of the European Union, with their volume 10.6 litres per capita, take the leading position once the consumption of beer is concerned. The European Union is followed by Europe and Central Asia with its consumption of 10.1 litres per capita. In 2017, Latin America and the Caribbean region consumed at average 7.5 litres of beer while East Asia around 6.7 litres. The figures have suggested that the Middle East, North Africa and South Asia have the lowest score in beer consumption (around 0.7 litres per capita).

From the member states of the European Union, the Czech Republic and Poland dominated the top lists. Interestingly, mainly Eastern European countries led as far as the overall beer consumption is concerned. The figure below (Fig. 12) provides a comparison on the European countries beer consumption:

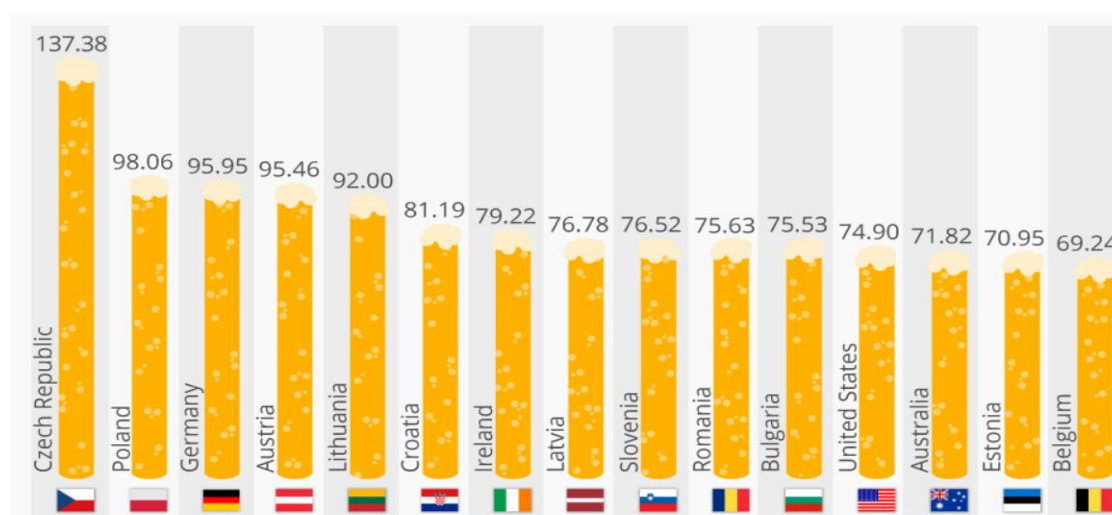


Fig. 12: Leading countries in beer consumption in Europe (Statista Alcoholic Drinks Report 2017)

Shocking findings have been recently published in the journal *Nature Plants* (Oct. 2018) regarding the future of beer production and consumption. According to a cross-cultural study, in the next 80 years, extreme weather conditions might have a negative impact on the beer supply. Extreme temperatures and natural disasters will likely cause a larger decrease in availability of barley supply that will lead to a regional fall in beer consumption and rising beer prices. It has been suggested that the production of beer will drop globally by 16%. Examining the impact of the cut on the prices, the researchers have found out that Poland's beer drinkers would be the most affected - prices will rise almost fivefold. In Ireland, Belgium and the Czech Republic prices are likely to double. All these mentioned nations have both a big production and consumption of beer per capita. Furthermore, they import most of their brewing barley. As a result of the increased prices, the beer consumption will fall by around 13%. For this reason, an initiation of intensive advertising campaigns for beer products will be a step necessary to be taken in the near future. Advertisements will play a very important role in persuading the target group to purchase the product regardless of the rocketing prices.

In Europe and Northern America, the beer has recently taken the second place once the leading beverage related products advertised on television are concerned. However, the promotion of any alcoholic beverages is very culture-specific and underlies to various restrictions. Studying the existing alcoholic beverage advertising regulations around the world (De Bruijn 2010; Euromonitor 1994, Pardun 2013, EU Alcohol Strategy), a conclusion can be drawn that there are several limits regarding content and volume of alcohol promotion aiming to prevent the youngsters from the negative consequences of alcohol advertisements. These regulations must be embedded either by law (legislation or statutory regulation), by voluntary codes of conduct of a company or a sector (self-regulation or non-statutory regulation), or by a combination between state and non-state regulation (co-regulation).

In the United States, there are very strict regulations regarding alcohol consumption and advertising - legal age to serve alcohol is 21 in alcohol serving establishments with the primary function to sell alcohol and 18 in food establishments (Pardun 2013). However, in comparison with the USA, European countries have significantly lower drinking ages - legal drinking and purchasing age range between 16 and 18, in some countries (Russia, Romania, Norway, Montenegro, Denmark, Bulgaria) there is not even a drinking age set. There are also some exceptions. In Germany, the youths at age of 14 are allowed to

consume alcohol. Once the child has permission from parents in the United Kingdom, it is legal for a child aged 5-16 to drink alcohol at home (de Bruijn 2010). Nevertheless, the EU Alcohol Strategy that came into effect in 2006 has forced all EU Member States to take corresponding measures to curb underage drinking and reduce harmful drinking.

In many countries with large Muslim populations (e.g. Yemen, United Arab Emirates, Saudi Arabia, Kuwait, Sudan, Somalia, Bangladesh, Indonesia, etc.) the alcohol sale and consumption are completely banned as it is believed to be against the principles of the Sharia Law. The alcohol consumption is allowed for the non-Muslims, however either within their private residences or bars and hotels they are staying at. While alcohol is not strictly illegal in Qatar, consumption and sales are restricted. Interestingly, as in 2022 Qatar will host the FIFA World Cup, some policies and regulations regarding alcohol consumption are about to be modified. During the World Cup, the sale and consumption of alcohol beverages will be allowed in the stadium and special fan zones (House 2018). This case demonstrates that sport and globalisation can be very important drivers of cultural changes. In some Indian states such as Bihar, Gujarat, Nagaland or Manipur there is a total ban on alcohol consumption. The legal drinking age is generally 21 but, in some states, such as Delhi, the age is 25. There are also various '*dry days*' when the sale of alcohol is not permitted. Most states observe these days which are usually national festivals such as Republic Day, January 26th. Currently, the international breweries penetrating the market in India intend to find ways how to circumvent local laws (Euromonitor 1994). After all, for the brewer, the Muslim market is although a small but a financially-rewarding one as they might not have such a competition as on the domestic markets overloaded with alcoholic beverages.

Furthermore, additional culture-bound restrictions related to the marketing and promotions of alcoholic beverages have to be taken into consideration. There are some Muslim countries (e.g. Turkey) that have imposed a strict ban on any forms of advertising for and sponsorship by alcoholic drinks as well as their sale within 100 metres of schools and mosques. Malaysia bans radio and billboard advertising as well as ads during Malay-language TV programmes (but not English). The most notable challenge in this field is the access to the media. The companies are restricted to promote their products in places where alcohol is served (Euromonitor 1994). For this reason, many alcohol producers and brewers, including Heineken, have extended their portfolio by beer substitutes such as fruit-flavoured malt-based drinks, ciders (de Bruijn 2010). Some limitations regarding

alcohol advertising are imposed in European countries as well. Norway and Sweden impose restrictions based on the strength of alcohol – over 2.5% alcohol shall not be promoted. Russia, for example, does not permit alcohol advertising but do allow sponsorship. Russia has launched an anti-alcohol campaign aiming to reduce to half the alcohol consumption by 2020. According to data collected by Brewer’s Union in Russia, in 2017, beer sales dropped by 5% although the researchers have estimated a growth of around 3%.

3.1 Heineken - the world's most international brewer

Heineken, Dutch-based brewing company founded in 1864 in Amsterdam, is considered to be one of the leading and most respected breweries in the world for the last 150 years. The company operates not only on the domestic market, but it expanded its production into the international and even global markets - over 160 breweries in more than 70 countries as of 2017, still planning to open even more breweries in Ivory Coast and Mozambique (Heineken N.V. reports 2017). According to statistics (Statista 2017), Heineken was the No.1 brewer in Europe and No.2 in the world. The table below (Tab. 6) demonstrates Heineken volume in 2017 across the world.

Heineken volume	FY17 (mhl)	Organic growth (%)
Total	36.0	4.5
Africa, Middle East and Eastern Europe	5.2	12.8
North and South America	10.7	9.5
Asia Pacific	6.3	-5.9
Europe	13.8	3.1

Tab. 6: Heineken volume in 2017 in mhl (own elaboration based on Heineken N.V reports for 2017)

Heineken N.V reports for 2017 suggest a volume growth of 4.5 per cent, with positive performance in almost all regions apart from the Asia Pacific; however significant declines are recorded only in China and Indonesia. This might be explained by the strong

representation of domestic beer products in China and natural disasters that influenced the consumption of Heineken beer in Indonesian tourist destinations. However, despite the negative growth, Heineken considers Asia to be its growth engine and the company's future. In Vietnam, beer volume has significantly grown that may be seen as a result of an expansion of Tiger, Heineken's flagship brand in brew in Singapore, to secondary cities. In 2017, figures regarding the volume in Brazil, Romania, South Africa, Russia and Mexico, were doubled in comparison with the year 2016. At the same time, the introduction of Heineken 0.0 has significantly contributed to the healthy growth in all European countries.

The company's most popular international beer brands include Amstel, Desperados, Krušovice, Sol, Tecate, Dos Equis, Zlatý Bažant, Tiger.

Heineken marketing and advertising strategy

Until 1980s beer brands including Heineken were intended to develop a thorough understanding of local culture and regulatory requirements and so to adapt the marketing and advertising strategy to local market needs. In order to promote the same product across various nations, differentiated advertising messages respecting local consumer behaviour and implementing national heroes or distinguishing national characters were used. However, as in the early 1980s, the concept of global marketing strategy emerged, many companies decided for a global brand building process by delivering a consistent advertising message. This was done in order to reach the greatest possible number of homogenous customers while lowering the costs and related overheads (Smit 2014). Despite all attempts, only a few beer brands have successfully finished the process of transition from local to global and Heineken belongs to the successful ones. As Heineken stated, the reason why people enjoy the brand is that the company has a global voice and avoids creating local commercials (Chan 2015). On the other hand, Heineken understands the importance to comply with local and global regulations as well as the impact of culture on the advertising effectiveness. For this reason, Heineken takes into consideration all these factors and tries to create advertisements in compliance with the regulation and cultural values and still remain global. As published on their official website, the Heineken global advertising strategy intends to evoke core emotions that are believed to be universal throughout cultures all over the world and resonate with its consumers. Any denial of the world's diversity is pointless; however, Heineken has strived to look for something that unites the world and delivers it to the target customers.

Heineken uses several marketing channels, ranging from traditional channels to modern social media (some of them accessible only over 18), whereas the main focus of the company lies on the latter. Heineken believes that using digital platforms is needed to be integrated into the campaign in order to reach a broader audience. The most popular and most used social media platforms are Facebook with over 24 million (Heineken Facebook profile) followers and it maintains a YouTube channel where recently 331 videos and commercials are accessible to the general public. Interestingly, 10% of Heineken advertising budget is allocated on the active promotion of moderated drinking (Heineken N.V reports for 2017).

3.1.1 Contextual analysis of Heineken beer advertisements

In the following chapter, 50 Heineken audio-visual advertisements (Appendix 4), released between 2000 and 2018, were collected to provide an overview of its global advertising strategy and to evaluate its performance in terms of its ability to succeed on the international market with one single commercial. This chapter presents the findings and their interpretations of whether they do or do not confirm the findings of the theoretical approaches described in the theoretical part.

Results and discussion

Based on this analysis, we have found a significant representation of masculinity and five dominant themes that have been present in the majority of commercials, in particular friendship, sport, action, relaxation and social issues. Furthermore, a more detailed investigation has also indicated that Heineken has followed the same principle in most advertisements: story-telling.

As far as the design elements are concerned, the right colour combination and understanding the different colour meanings are key factors of Heineken marketing and advertising strategy. If Heineken desires to expand beer brand products worldwide, the meaning of colours and objects in other cultures must be taken into consideration when developing support promotional materials. Heineken palette encompasses 4 colours - Boston University Red (#C40006), White (#FFFFFF), Pakistan Green (#006900) and Lincoln Green (#0D3A00). As described in the theoretical part, green colour has positive connotations and is most suitable for either alcoholic or non-alcoholic beverages as well as

for eco-products. The green colour of the bottles and red star logo might demonstrate either the freshness, premium quality of the products or Heineken corporate social responsibility and environmental awareness. Heineken's global sustainability strategy entitled as '*Brewing a better world*' (official Heineken webpage) unites all its operating breweries. Among its main goals belong cutting average water consumption, reducing CO2 emissions or sourcing sustainably. Heineken also recognises its responsibility to consider the social impacts of beer consumption and feels committed to helping the customers to drink beer in a responsible way. On the other hand, its red star logo has not been perceived everywhere the same way. The Hungarian government has proposed to ban commercials that use this logo, as it is considered to be a totalitarian symbol. The government has suggested it might have a negative connotation for Hungarians who had suffered '*under Nazi and Bolshevik reigns of terror*' (Than 2017). The red star logo dates back to 1930s. After WWII the symbol became associated with the communistic regime. The company changed its colour to white. However, after the fall of the Soviet Union, the star was changed to its original red version. As a response to the Hungarian proposal, Heineken has promised to monitor this local issue; however, the company has denied any political meaning (Than 2017). For Heineken, the green colour and iconic red star are essential for its brand recognition across the world, although the company has been recently investigating other options and possibilities of packaging. Since 2017, when Heineken launched its low-calorie non-alcoholic beer '*Heineken 0.0*' or '*Zero-alcohol beer*', where the green label was replaced by a blue one in order to associate it with the alcohol-free category.

Stories are essential for an effective advertising campaign as they communicate the message in a highly emotional way and so they make it more memorable for the audience. Two-thirds of the analysed commercials have told entertaining stories, in the remaining one-third influencers have been trying to promote moderate drinking. What is important to mention, the majority of stories have involved no spoken words only non-verbal language like excessive gestures and music. This might explain the effectiveness of Heineken global advertisements. On one hand, the advertisements without text or spoken words are more difficult to encode, on the other hand, there is no need to translate the commercials and so the possibility to make a cultural faux-pas is significantly lower. Translating the commercials is often not easy because we have to understand the complexity of both the language and culture. Since the times of black and white TV commercials, music has been

used as an important tool to increase the effectiveness of the advertising. The chosen music appears to accompany and highlight the story being told. In general, people link a song to a certain place or occasion, and so the customers are more likely to link the music to Heineken beer. Moreover, there is a factor being implemented in some Heineken commercials that we suggest increases the memorability of music in advertising even more - artists appearance (e.g. Amy Winehouse performing in the bar).

Dominant representation of men and masculinity

In society, beer is generally embedded as a masculine symbol and as a part of the social life - if a man does not drink beer, he is considered to be feminine. Drinking beer is connected to leisure time, sports events, physical or outdoor activities. In many beer-drinking cultures, drinking of beer delineates the boundaries between people. Based on the analysis of Heineken beer advertisements, we have encountered a dominant masculinity manifestation. As the chart below shows (Fig. 13), in 94% of selected advertisements, men were playing a leading role and a close interrelationship between beer and men's pleasure was highlighted. From this 94%, just male characters have appeared in 33 advertisements and in 14 advertisements men have been cast in the leading role together with women. Female characters have appeared only in 32%, whereas they have played a decisive role in only 4% of all analysed advertisements. All characters that appeared in the advertisements, besides the influencers and famous personalities, seemed to be older than 21, mainly in their 30s and presumably single. Important is to notice, that as a result of the strict advertising regulations, no child or teenager appeared in the commercials. Interestingly, in commercials aired until 2015, the women were absent. If female characters appeared, they were either seduced by the men or depicted as passive observers.

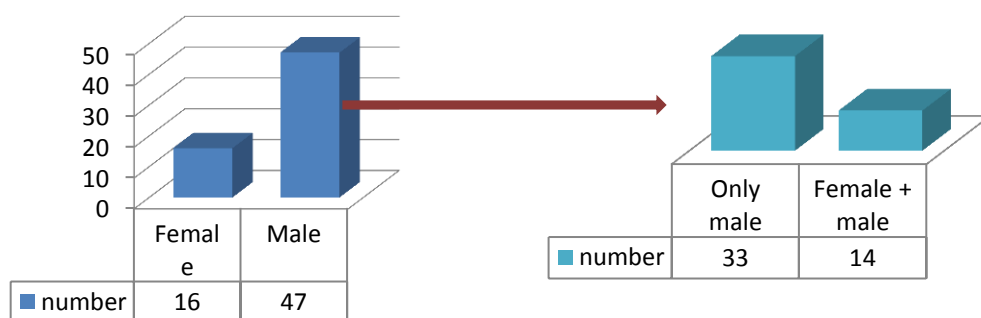


Fig. 13: Female and male representation in Heineken advertisements (own elaboration)

Social and cultural aspects of alcohol drinking may also have important implications for featuring women drinking alcohol in advertisements. In the past, it was socially unacceptable for a woman to drink like a man. Religion and other cultural values might have an impact on the perception of drinking women in society as well. Nevertheless, over the past few years, the drinking culture has shifted, and breweries are increasingly targeting women. As observed, in order to address a broader audience, Heineken has investigated these current trends and changes in a more detailed way. As a reaction, more and more women become a part of Heineken drinking narrative making the commercials purposefully less masculine. As Heineken senior director stated, *'the focus has been turned to women and the influence they have over our target consumers. This female-centric approach is reflected not only in the creative execution of the TV commercial but also in our media strategy. For example, the commercial will be seeded to women only on Facebook for the first week of our launch'* (The Independent, 2016). This is certainly true in the case of the James Bond campaign. For the first time, Heineken introduced a powerful female character who has decided about the hero's destiny.

Since 2017, Heineken has intended to change customers' attitudes and make moderate, responsible consumption of alcohol fashionable and attractive. The campaign entitled *'Moderate Drinkers Wanted'* with its slogans such as *'When you drink your reaction time slows down. Don't drink and drive.'* (Heineken official webpage) informs about the harmful effect of drinking on both mental and physical health of human beings. The commercial usually show famous people (mostly F1 drivers) who decide not to drink Heineken beer. A contrast principle is used – brewery trying to persuade the audience not to drink. Several commercials also feature women who became annoyed by drunken men in bars and embark on a search to find a moderate drinker. The message being delivered is simple: moderate drinkers are more attractive. Furthermore, Heineken has extended its beer portfolio by introducing low and non-alcoholic beverages for those who would normally not drink an alcoholic beer.

Another important finding was that more than two-thirds of all selected advertisements portray people with different race or ethnicity, demonstrating the complexity of modern society. As Heineken prefers standardised advertising approach, we believe that portraying different ethnic and racial minorities in the commercials contributes to Heineken's success on a global scale. Consumers might appreciate advertisements that include their ethnic group and evaluate it more positively. This finding corroborates the main idea of the study

carried out by Clearcast (2011), which took an in-depth look at the representation of ethnic minorities in television commercials and its impact on its perception. Key findings from the study have stressed the importance of the portrayal of different ethnic minorities. The participants who saw the advertisement with their own ethnic group perceived it in a more positive way than compared to those who did not have their ethnic group represented.

The majority of Heineken beer commercials are set either in a certain social occasion, mainly at a party, outside (on the boat, train or cars) or in a sports event. Interestingly, in all analysed advertisements a bar, traditional place of male sociability, has appeared in the background.

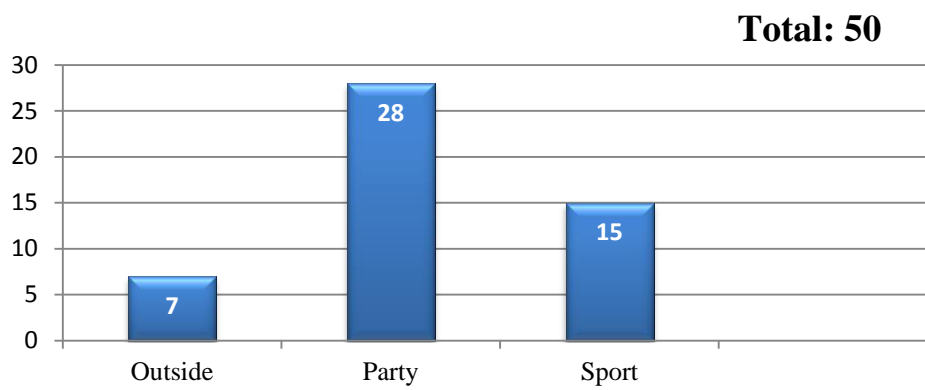


Fig. 14: Commercials setting of Heineken advertisements (own elaboration)

The parties and bars have been portrayed as stimulating places where anything is possible. The consumption of beer itself has been featured dominantly as a social activity – men surrounded by a group of friends (sometimes also by beautiful women) during a typical drinking gathering, rewarding themselves after the end of the working day with a cold beer. Images of people enjoying the beer with friends are typical for collectivistic cultures. We suggest that this reflection of collectivism rather than individualism might be perceived as more successful for standardised advertising. *The motif of friendship*, one of the typical masculine codes, could be found in 46% of selected commercials. As a part of the men's drinking culture, male characters are spending their spare time with their best friends supporting their favourite sports team and discussing women or their problems over a cold beer. Interestingly, in all commercials, there is no indication of payment or of transportation they will use to return home. Even though the company is not specifically targeting the youngsters, the commercial might be appealing also for them. The commercials indicate that drinking beer makes people more sociable and outgoing, helps them to have fun and partially helps them succeed with the opposite sex. These appeals are

attractive for the under-aged and encourage them to consume beer. The selected advertisements provided also a reflection of beer preference in the social hierarchy. Characters in the commercials belonged mostly to the working middle-class indicating that beer is regarded as ordinary. In 20% of advertisements, beer was depicted as a favourite beverage among the upper, affluent society and famous celebrities.

Apart from the motif of friendship, the analysed beer commercials have provided an insight into other key themes relevant for demonstrating masculinity. For years, all men are associated with dangerous situations, high-risk behaviours and superhuman challenges. These masculine advertising appeals were present in 32% of Heineken beer commercials. In advertisements, drinking of Heineken beer has been portrayed as an opportunity to turn an everyday situation into a big challenge. In the plot, the challenge is accompanied by action sequences – fighting, battle or explosions - that make the advertising more appealing for the male audience. They might influence the level of audience involvement positively and concurrently increase the attentional capacity of a message being delivered to the audience.

New approaches to sport and alcohol - unifying power

In recent times, it has become almost impossible to follow televised sports without beer commercials, as producers of alcoholic beverages are putting a significant part of their revenues into sponsoring sports events. Vice versa, it is very likely to observe sports elements in beer commercials, as both beer and sport are considered to be the key elements which form the masculine identity of the individuals. As Heineken has been recently sponsoring various sports events ranging from Formula 1, UEFA Champions League to Rugby World Cup, sport plays an important role in more advertising campaigns. From a total of 50 Heineken analysed audio-visual advertisements, 30 per cent has contained sports associations that manifested the interrelationship between alcohol, sport and masculinity directly. Although the style of these commercials is very different, they all end in a very similar way: grabbing a bottle of Heineken beer as tension rises. What these commercials reflect, is mostly the unifying power of both sport and Heineken beer. Regardless of the socio-economic background, nationality, ethnicity or religion, sport and beer can interconnect people. Furthermore, as underage teenagers enjoy watching these sports events and so they are exposed to beer advertisements, Heineken has intended to

promote responsibility once alcohol drinking is concerned. All commercials, created for the purpose of sports events sponsorship, include a tagline '*Enjoy responsibly*'.

A common assumption is that despite the strong interrelation between beer and sport, professional sportsmen and sportswomen are featured seldom in commercials. However, Heineken has shown the opposite. In some advertisements, former F1 racers have appeared in order to promote responsible drinking with the tagline '*Don't drink when you drive*'. The use of celebrities or influencer might be suitable for both individualist and collectivistic cultures. We have found no sensitive discrepancy between cultural values once the collectivistic values have been manifested in the individualist cultures. On the other hand, based on the findings in the theoretical part, individualistic advertising appeals are more likely to be recognisable in the collectivistic cultures as they significantly differ from their cultural norms.

The humour appeals

Heineken has been using different advertising appeals to enhance potential consumers to purchase its products. Humour, a powerful means of communication that has been used in 52% of analysed advertisements, is something that makes the brand extraordinary. It has several benefits not only on the physical and mental health of human beings but also concerning advertising effectiveness. Firstly, humour attracts the customer's attention towards the product or service immediately and secondly, it reinforces the advertising message. On the other hand, as humour is specifically bound to the culture (see 1.4), its incorrect and unsuitable implementation might undermine the brand's reputation very easily. As a next criterion, humour has been analysed and classified as either present or absent in the commercials.

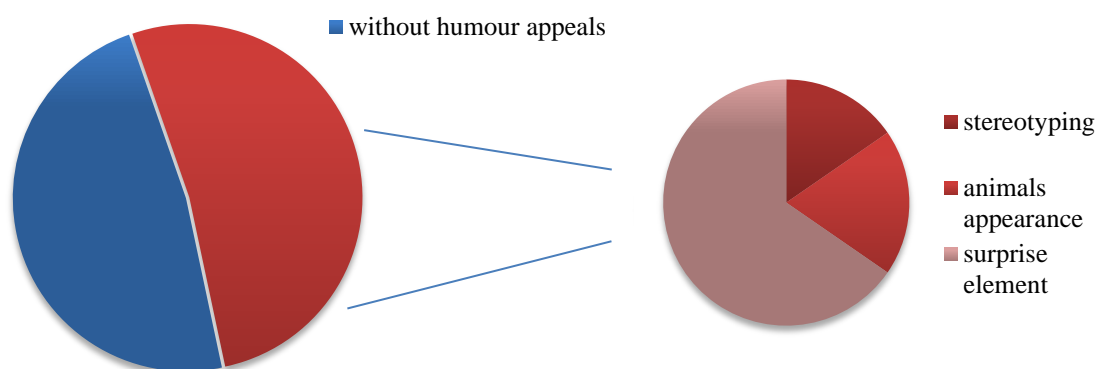


Fig. 15: Types of humour applied in Heineken advertisements (own elaboration)

Heineken has succeeded in employing universally tolerable and understood humour appeals. The primary type of humour appeals used in 65.4% of all humorous advertisements was mainly based on **surprise** and incongruity - turning points and contrast between the expected and the unexpected endings. Two-thirds of the advertisements employed reality-based incongruities that have been evaluated as more hilarious than fantasy-based ones. The human brain reacts to unanticipated stimuli more intensively than to anticipated ones, what can be proven by such a simple thing as a present for a birthday. An unexpected moment of surprise in a commercial is more likely to evoke emotions and create affinity with both the brand and the product. The simple beauty of unexpected might be demonstrated on the Heineken commercial where a man is arriving at (as he thinks) a party of intellectuals and artists. Instead, he enters a wild apartment party drinking Heineken beer. A tagline '*Sometimes the wrong party is the right one*' appears on the screens. The commercial is not only humorous; it evokes a feeling of surprise almost immediately. '*Heineken can bring people together and raising a glass to the surprise moments that make life worth celebrating*', stated Cahill on behalf of Heineken USA.

Moreover, 15.4% of the humour appeal is based on **personification**, an attribution of human beings to animals and objects and on the employment of animals into the humorous situation story. To implement a personification humour might be a risk as well - many advertisements failed as consumers got tired and annoyed of them. Based on the success of animals in beer commercials, Heineken featured in its commercials dogs possessing human attributes like the sense of belongings, need to form supportive bonds with others or to develop a social life. Animals, especially dogs or puppies, depicted in commercial do not only bring the audience to laugh making it extremely memorable but also, they increase the likelihood to trigger positive emotions and so increase brand recognition and sales. As animals have been playing a significant role in human's life, their appearance in advertisements might guarantee success.

Another common humour that appeared in 15.4% of humorous advertisements was based on gender stereotypes, meaning that male and female characters are depicted in their traditional gender role. The message communicated by this sort of humour is that beer is considered more masculine. The secret of Heineken success might be explained by the effective implementation of humour based both on gender stereotypes and exaggeration, magnifying the gender behaviour out of proportion, in order to appeal to male customers. Nevertheless, Heineken has implemented culturally sensitive and commonly understood

and accepted stereotypical characteristics of male and female that work in the majority of cultures, while avoiding offensive gender stereotypes. The passionate relationship of female characters with fashion is set in contrast with the relationship of male characters with beer. Heineken intends to emphasise that in fact, men behave the same way as women although they get excited by different things.

'Walk-In Fridge' has attracted the attention of a significant following online. The advertisement (Fig. 16) is set in an apartment in which a party is being held. The young couple who is hosting the party give a house tour to her friends; however, the males and females are focusing on different things. The hostess surprises her female friends with the dreamy walk-in closet filled to the brim with shoes, accessories and clothes. The friends shrieked with excitement when they saw it. However, the women's celebration is suddenly interrupted by men screaming like their female counterparts once they discovered the walk-in fridge filled with bottles of Heineken beer. A tagline '*Heineken, give yourself a good name*' appears on the screen at the end of the commercial. Commercials '*Walking Fridge*' and '*Men with Talent*' are a continuation of the "Walk-in Fridge" commercial. The humour is built on a similar idea – to demonstrate the most obvious differences between males and females in what they adore.



Fig. 16: Humour based on stereotypes in Heineken Walk-in Fridge

As far as gender stereotypes are concerned, the company has to be very conscious when implementing them into advertisements – there is a fine line between what is socially acceptable and what is already an offence. To take into consideration this line is in these times especially important. More and more countries (mainly feminine) are putting efforts into combating gender stereotypes and that not only in the advertisements but also in society. By June 2019, a new ban in the United Kingdom will have come into effect. This ban will limit gender stereotypes in advertisements that are '*likely to cause harm, or*

serious or widespread offence' such as male characters failing to do the housework, women having difficulties to park a car (John 2018). At the same time, the ban will control the contractual depiction of stereotypical characteristics of male and female. In 2018 Stockholm has also established regulatory organs for advertisements that are responsible for the elimination of discriminatory, stereotypic and sexist billboards and commercials (Sevage 2018). From this point of view, the question remains, how Heineken advertisements using humour based on stereotypes, would be perceived recently.

Based on the analysis and findings, the pairing of products with humour appears to lead to more positive emotions and to enhance the liking of Heineken beer. The humour promoted by Heineken is not particularly controversial and the main intention is to make the audience laugh. Personification and exaggeration humour appeals seem to be the most popular ones. The advertisements containing humour appeals have received excellent responses and have been labelled as one of the best and most hilarious beer commercials ever, regardless of the cultural background of the responders. The advertisement viewed by tens of millions around the globe has recently received only around 1000 dislikes on YouTube platform proving the effectiveness of the campaign. 92% of respondents justify the usage of humour in advertising and finds it understandable, humorous and representative. In the comments, some responders admitted that even though they do not drink beer, they fully enjoyed watching the commercials.

Current cultural trends and social issues

Based on our findings, Heineken also continuously pushes forward with newer and newer global campaigns related to up-to-date cultural trends and social issues facing society. One third of the advertising messages reflect growing macro trends and intend to appeal to the modern and progressive drinkers reflecting their modern way of thinking. In terms of *cultural trends*, there are two trends that might be noticed that influenced the creation of video commercials. Firstly, in 2012 Heineken released a new global marketing campaign to engage closely with its potential customers and to promote its partnership with the upcoming Bond film '*Spectre*' featuring the British agent James Bond, Daniel Craig as well as the Bond girl in the lead role. For the first time, Heineken introduced also a powerful female character who together with Bond saves the situation. Secondly, in 2016 Heineken released a commercial video with the purpose to commemorate the 40th anniversary of '*Bohemian Rhapsody*'. In the commercial that was inspired by true events,

several people are singing lines from the song culminating in a spontaneous sing-along at a football stadium.

Heineken's most successful *social issue* advertisements will make the audience stop and ponder about the alteration of the social order of society. In 2011, Heineken launched its marketing campaign entitled '*Open Your World*' that has been recognised across the world. The campaign involved humorous commercials like '*The Date*' or commercials based on more serious issues like '*Worlds Apart*' that connected people with different worldviews. What they have in common are lacking taglines as Heineken considers them worthless and ineffective. Furthermore, Heineken, a progressive global brand, intends with its new campaign to open its world to new ideas. In April 2017 Heineken in cooperation with The Human Library, a non-profit organisation fighting against prejudice and stereotypes, released on its social media a risky advertisement, entitled '*Worlds Apart*', in order to call attention to openness and to overcome barriers between us people by finding common ground – e.g. beer. In the advertisement (Fig. 17) strangers had been paired, brought together in a room, not knowing they have radically different opinions and worldviews as far as feminism, climate issues and transgenderism are concerned, and were given several tasks based on research from various fields like psychology, political science or anthropology, as stated on their official website. After their positions are revealed, they were given a choice, either to leave or to stay in these cultural differences. All of the participants chose to stay and get to know their counterparts better. In the course of the conversation, they find out that despite their different worldviews, there are still things that connect them. Important is, however, to be open-minded and overcome negative attitudes and stereotyped beliefs towards any group members.

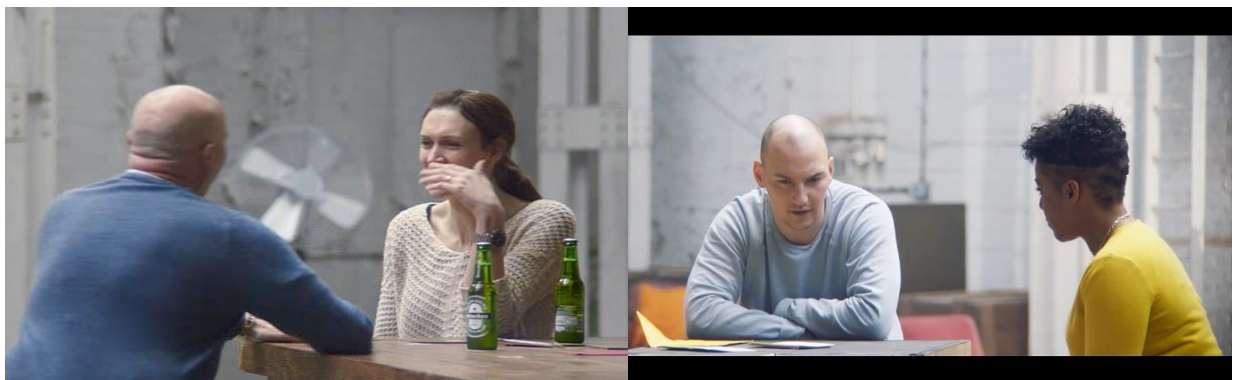


Fig. 17: Heineken social experiment '*Worlds Apart*'

The campaign generated global engagement in more than 150 countries with a sentiment that is overwhelmingly positive (87%). After a few months, the advertisement reached more than 40 million views across the world via different social channels and was shared, questioned and parodied by media. Most importantly, it sparked a discussion in society. Heineken's choice to bring in a globally understood and very current social issue seems to determine the ground-breaking success of the advertisement in any country. It points to the fact that even though serious political, social or cultural topics could be discussed over a beer. In these days, the world is not only territorially divided but there are rising new divides in European politics. We live in a world full of turmoil and hot-button political events such as approaching Brexit, Macron's crisis in France, the election of the controversial American president, the radicalisation of Europe or different approaches to immigration, might create polarising worldviews within a country and/ or between nations. After a thorough analysis of the comments written by the Americans on YouTube, Twitter and Facebook, some negative approaches to the advertising message could be detected and the mentioned division in liberal and republican ideologies could be proven. While some believe that the commercial accuses right wing, conservative views for being bigoted and left-wing, liberal views are depicted to be good and misunderstood in the society, the others got excited about the delivered message. The minority also believes that politics and business should be two amicable and separate entities.

As far as the context of the global advertising is concerned, we can notice an attempt to take into consideration regional differences once the spot was released in India. Heineken realised that an advertisement about feminism or transgenderism might not achieve its intended goal in India and that it should be tailored to fit in the needs of that specific culture. Therefore, adapted advertising focusing on local cultural insights has been chosen. Heineken adapted the marvellous message of the advertisement '*Worlds Apart*' to the social and environmental factors of the Indian market and launched a new social experiment, titled '*Generations Apart*' featuring a famous Indian comedian Rudy Singh. The commercial does not reflect a political issue; instead it addresses a social issue prevalent in India – generation gap and ineffective communication between parents and their children. Furthermore, the added humour might lower the likelihood of the defence. The advertisement draws attention to the liberalisation process in India and discrepancies between elder generation and '*Westernised*' younger generations that have to face a very high level of pressure caused by their parents' expectations.

Furthermore, we have encountered some additional regional approaches of Heineken advertising strategy in Vietnam, India and Africa. One of the commercials relates to Vietnamese national holiday 'Tet' during which everyone spends time with the family. However, similarly to other Asian countries, also Vietnam has been modernised and more and more people prefer taking a holiday instead of celebrating with family. Heineken has found a solution on how to bridge traditions with the progressive thinking of the younger generation – celebrating with the family in a touristic destination.

Despite several Heineken's successfully running global marketing campaigns, we might notice some marketing failures that set the brand awareness back. Heineken failed to predict the perception of offensive advertising appeals once releasing a commercial to American markets. In June 2018 Heineken Company launched in Europe a series of new advertising campaigns, scheduled to appear in more than 30 networks countries worldwide, on its 99-calorie light beer featuring the tagline '*Sometimes, Lighter is Better*' without any prompted public backlash or offence. However, once the advertisements appeared in October 2018 on the American market, the company was forced to pull the commercials off the air as it found itself in the middle of an uproar over an advertisement being perceived as racially insensitive. In the removed commercial (Fig. 18), a bartender uses binoculars in order to observe the party attendees what they are drinking. When he spots a light-skinned woman who appears to be dissatisfied with her glass of wine, he slides in her direction a Heineken Light Beer. The bottle passes three people, all with remarkably darker skin. When it reached the desired destination, the tagline '*Sometimes Lighter Is Better*' appears on the screen.

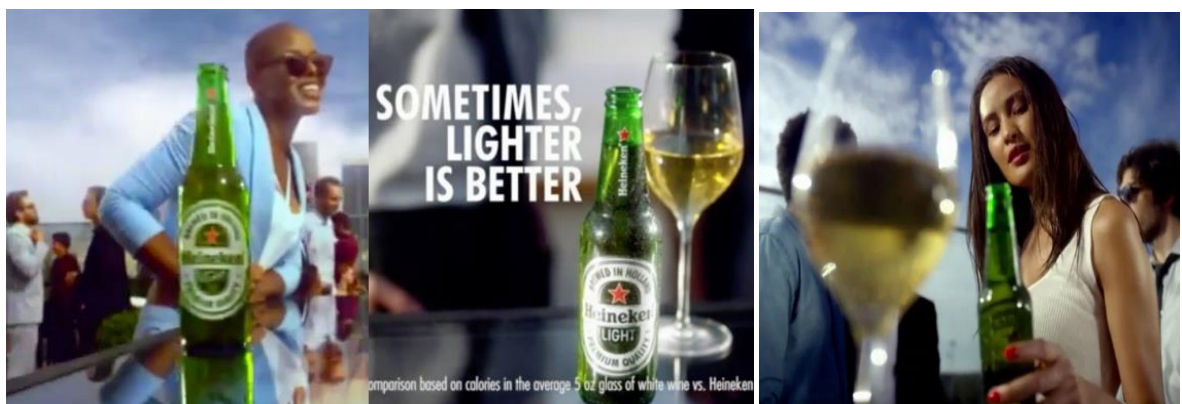


Fig. 18: 99-calorie light beer commercial with the tagline '*Sometime Lighter is Better*'

On its official webpage, Heineken has expressed its regrets for being unable to recognize possible areas of racism and for failing to identify critical sensitivities of specific ethnicities and cultures. According to the company, the appeared tagline was intended to refer to the benefits of the beer itself and there was no intention to create ambiguity. The sentiment analysis carried out by Digimind, a global social media monitoring company that provides information on businesses' competitiveness in the market and measures brand sentiment across media platforms, the negative sentiment around Heineken brand jumped significantly (Zara 2018). It could be explained by the fact that African American drinkers have always had a strong affinity with Heineken beer, however, with the release of this controversial commercial the cultivated brand awareness might scatter.

This case demonstrates how difficult it is to appeal to consumers in global markets as the advertising perception is significantly affected by cultural context. The perception of offensive advertising varies according to gender, age, social class, religion or national traditions and features. The advertisement stresses the danger when a European company tries to promote its goods and services in the USA. The marketers need to understand the intended message in different cultural contexts than in which it is encoded. What is acceptable in one cultural context might not be accepted in another. Whereas in Europe the advertisement does not raise any concerns on its appropriateness, in the USA it sparked a wave of complaints almost immediately. The history of racial politics and racism might have created in the minds of Americans a maximum sensitive perception of racial disparities.

We have encountered two additional cases when Heineken advertisement had to be banned, either in a certain region or globally. In 2005 Heineken launched a new commercial featuring Jennifer Aniston. In the commercial, she is struggling to reach bottles of Heineken in a shop. Suddenly, it seems like an unknown man is about to approach and help her. Instead, he is taking a bottle of beer for himself. According to the comments, the commercial was aired in several parts of the world ranging from Europe, Singapore to Australia; however, it has never appeared in the USA. It might be explained by an imposed ban for reinforcing sexist attitudes and showing disrespect toward women. However, it is more likely that Jennifer Aniston contracted to air the advertisement excluding in the USA. The second commercial that has been banned, the '*Summerbreeze*', has been considered too sexist, as there was a suggestion that female nipples were visible.

3.1.2 Summary of main findings

Heineken is one of the companies that have been successful with their implementation of a global approach. Based on the findings, the company has in most cases managed to find a balance between trying to address consumers with different needs and different cultural backgrounds and still maintaining its global brand image. The effectiveness of its global campaigns in which the elements of music, story-telling, slogan and characters have been standardized, might be explained as follows.

- (1) All analysed commercials have contained a storytelling approach; however, different stories have in general not involved any narration only non-verbal language like gestures and music. As there is no need to translate the commercials into other languages, there is no need to understand the complex relationship between language and culture and so faux-pas can be easily avoided. Furthermore, the stories have been set always in a different part of the world.
- (2) More than two-thirds of all selected advertisements portray the diversity of modern society - people with different race, cultural background and ethnicity have appeared in the commercials. In 94% of selected advertisements, men were playing a leading role and a close interrelationship between beer and men's pleasure was highlighted. Moreover, in 32% of commercials several masculinity codes such as danger, high-risk behaviour, action or friendship, have been applied.
- (3) The dimension of Collectivism has occurred most frequently. We have found no sensitive discrepancy between cultural values once the collectivistic values have been manifested in the individualist cultures.
- (4) Heineken commercials have employed universally tolerable and understood humour appeals. 65.4% of all humorous advertisements have been mainly based on the effect of surprise and incongruity.
- (5) Occasionally, some advertisements have applied regional appeals by using contemporary Asian symbolism or cultural and social issues of the specific region.
- (6) Some marketing failures have been spotted that resulted mainly from Heineken's failed prediction of the perception of offensive advertising appeals in American markets.

3.2 Exploring cultural values in Heineken national advertisements

Even though Heineken's main intention is to develop a global advertising strategy, it understands the importance of meeting the tastes of a local culture in order to succeed in international markets. At this point, the company should also take into consideration the price preference of a certain nation. Based on our personal experience, in many cases, even though the Heineken beer is available on the markets, consumers prefer more affordable brands. For this reason, the company has acquired a wide variety of subsidiary international, local and regional beer brands - over 115 breweries in more than 65 countries. Heineken flagship Zlatý Bažant (Golden Pheasant) has become one of the most popular and most widely available Slovak beers in the world that is exported not only to neighbouring countries but also further - to the USA, Canada, Russia, Moldavia and even Kazakhstan. Based on our personal experience, both as a tourist and as a guide, the majority of tourists, visiting Slovakia, who sample Zlatý Bažant is more than satisfied. Since 1995, after the acquisition of the Slovak brewery in Hurbanovo by Heineken, several efficient advertising campaigns, addressing the Slovak customers, have been launched.

Recent studies in the field of international marketing have suggested that the value orientations of the specific country should be taken into consideration when developing local advertising campaigns. The second set of analysis has examined the cultural values (individualism/collectivism, masculinity/femininity, power distance, uncertainty avoidance/acceptance, long/short-term orientation and indulgence/ restraint) reflected in Heineken national advertisements and to identify the prevailing advertising appeals used.

For a better understanding of the contextual analysis, the figure below (Fig. 19) summarises the data with dimension scores based on Hofstede's and Gecikova's reported results for the Slovak Republic.

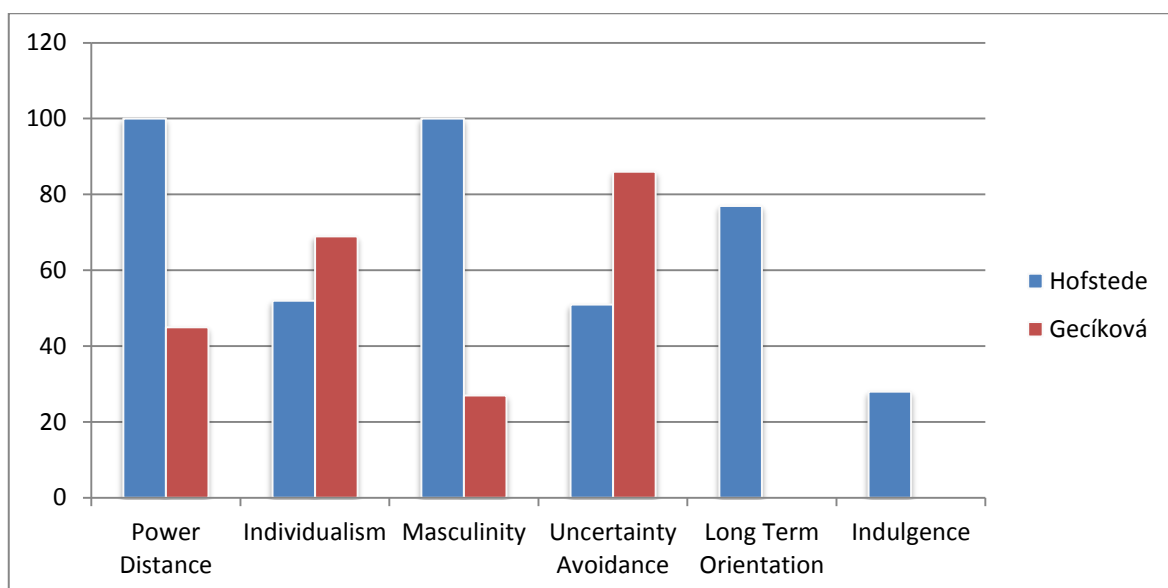


Fig. 19: Dimension scores of the Slovak Republic based on Hofstede's and Geciková's survey results (own elaboration)

In the original data from the IBM survey in the 1970's Slovakia scored very high (100) in the Power Distance Index resulting from the fact that Hofstede's primary data were extracted in the decades of the Communist regime. In this period the principle of freedom of speech was violated and absolute obedience towards the authorities was expected. The results from the recent study, conducted more than 20 years after the fall of the Communist regime, display a significant change – Slovakia exhibits lower power distance (45). This shift could be demonstrated by the willingness of the citizens to express their own opinion, even to criticize and to question those in power more frequently. Secondly, there has been recently a shift away from the 'collective' image that Slovakia grew up on. This shift might be explained by the trend of globalisation and the increasing influence of the Western countries that force Slovakia to adapt to the changing environment and so to become more individualistic.

According to Hofstede's original sample, Slovakia was considered to be one of the most masculine countries in the world (100). However, this has been changing constantly, as seen on the chart. Possible explanation of this trend could be the improvement of women's status in the society, the elimination of legal barriers to women in the workplace. The country has slightly improved its situation regarding gender equality in leadership position and in political decision-making. Furthermore, Slovakia tends to have less traditional and strictly defined gender roles in the society.

As seen from the chart, the Slovak Republic reports a very high level of uncertainty avoidance. However, according to Gecíková and Světlík (2012) they are slowly opening up to changes. The Western countries, in general, belong to low uncertainty avoidance societies. The results from the national survey suggest that the recent trends may cause citizens of both the Slovak and Czech Republic to avoid risk more than in the 70s. This might be seen in the threat these citizens perceive towards other nations, refugees or migrants which results in a defensive and conservative stance.

3.2.1 Results and discussion: Present value orientations in Zlatý Bažant advertisements

Findings from the contextual analysis (Appendix 5) corroborate Hofstede's survey results, which have suggested that the Slovak Republic belongs to the most masculine cultures in Central Europe. The dimension of masculinity has been present in 80% of selected advertisements. The majority of advertising messages has addressed to productivity, success, competitiveness and achievement. Hyperboles, such as Slovak world-class beer, good quality product, outstanding quality or Slovakia already world-class, are masculine values that have been recognised in 73.3% of selected commercials. These wordings demonstrate the importance of success orientation and the uniqueness of the brand of Slovak beer commercials. Any beer of ordinary quality or beer intentionally represented as something less is a proof of failure. The slogan '*Slovenské svetové pivo*' (translated into English as Slovak world-class beer) reflects the increasing exporting potential of the beer and its popularity in the world. The purpose of the slogan was to show the competitive prowess of the Slovak product on the foreign market.

Moreover, comparably to the case of analysed Heineken advertisements, we have recorded a male-dominated environment. In 73.3% of the analysed advertisements, male characters have played the leading role. If female characters appeared, they have been portrayed in the background. However, in the rest of the advertisements (26.7%), promoting mostly non-alcoholic or low-calories beer, women have played a decisive role. More dominant valuation of feminine power could be observed in these advertisements. Mothers have been depicted as being over-controlling in order to protect their children from harm. This is considered to be a common scenario in the majority of the traditional Slovak maternal bonds. We can see a shift in comparison to Heineken advertisements in which women have decided about the future of the male characters.

Strong evidence of the mother empowerment could be found in the advertisement entitled '*Hurbanovské mamičky*' (Fig. 20), translated into English as '*Mothers from Hurbanovo*'. The commercial opens with a shot of relaxing young women and a lifeguard in the middle of a discussion. The lifeguard is holding a beer can. Suddenly, his mother appears and takes the beer can. The beer is replaced by a new non-alcoholic Radler. Another shot depicts a young couple on the motorbike drinking beer. When the mother arrives, she breaks forth into protestations and reproaches, so that the young couple hides the beer under the table... Mothers caring for their children cannot handle the content of alcohol in the beverages their children are enjoying. It is proven to be ineffective waste of time on mindless protests and aimless resistance against the mothers. The only solution was to lower even more the already minimal alcohol content of the Radler non-alcoholic beer and to improve the quality.



Fig. 20: Dominant valuation of feminine power in Zlatý Bažant commercial

On the other hand, degrading women and stereotyping of miss contestants in beer advertisements can be best seen on the commercial entitled '*Hurbanovské mamičky sú späť*', translated into English as '*Mothers from Hurbanovo are back*' (Fig. 21). The commercial features young women, contestants of Miss Competition, obsessed with the beauty ideal and physical attractiveness. They desire to maintain their weight by staying committed to low-calorie food. The advertising concept embodies one of the most common stereotypes of pageant girls - emphasis on the physical aspect. While whole Slovakia loves Zlatý Bažant beer, the finalists of Miss Hurbanovo just cannot endure looking at it. If they want to win, they have to be aware of their calories intake. The message being delivered is as follows: for finalists and those who care about their appearance, the company offers an improved version of non-alcoholic Radler with a reduced content of sugar by 30%. And for those who have already won Miss Hurbanovo, elder women not caring about their bodies, the company offers a new flavour.



Fig. 21: Stereotyping of miss contestants in Zlatý Bažant advertisements

Advertising professionals have labelled the commercial as being inappropriate and sexist and based on gender stereotyping. Moreover, it has been nominated in a competition in which sexist advertisements are being evaluated by a committee made up from professionals. According to them, the commercial is out of line with the objectives of Heineken international brand (Sexistický kix). However, in general, the responses to the commercial from the female audience were very positive. This proves, that the generalised views or preconceived ideas still belong to what Slovak society deems acceptable.

Whereas the global Heineken advertisements have encompassed elements of sport as a typical masculine code, the men in all selected Slovak advertisements have been engaged in relaxing activities. It could be assumed, that beer drinking is connected to relaxation as well as socialising among friends. Even though Hofstede in his study placed the Slovak Republic relatively low in the indulgence dimension, based on our contextual analysis of commercials, we found out a significant dominance of indulgence values. The beer has been represented as a luxury indulgence for adults after a hard day's work or after a good meal. In general, 53.3% of selected beer commercials have been set in a party or bar, depicting people having fun during a drinking gathering. On the other hand, people in 46.6% of selected advertisements were enjoying recreational outdoor activities with their friends (backpacking, relaxing time at the lake or swimming pool) or staying at home. Interestingly, the beer in Slovak advertisements has been paired with delicious Slovak meal. This element was absent or at least not so significant in Heineken's commercials. Having a rich meal has a strong cultural connotation with the Slovak tradition. Slovaks love good food and they enjoy eating with friends and relatives (configuration of collectivism and indulgence value orientation).



Fig. 22: Indulgence values found in the advertisements

In the selected advertisements we have found more collectivist than individualist advertising appeals that might be explained by the defining feature of Slovak national culture. In the majority of advertisements, several collectivist linguistic elements have appeared. In particular, the personal pronoun '*We*', possessive pronoun '*our*', or proper names such as '*the Slovaks*' were used most frequently when targeting the audience. Moreover, around 80% of analysed advertisements have employed advertising appeal '*Community*' typical for collectivist cultures, while themes such as society-centred orientation, belongingness to a certain group, group identity, national identity and patriotism dominated.

Similarly to Heineken, in the Slovak national commercials, the drinking of Zlatý Bažant beer has gone hand in hand with sociability and friendship. The characters have been enjoying the companionship of their friends have having fun and sharing a cold beer either at the bar or outdoors – a configuration of Hofstede collectivist and indulgence dimension.

In the context of a dynamic global world in which the Slovaks have been surrounded by a variety of foreign-made consumer products and services, the meaning of their national identity is gaining on its importance. As Ronald Lupták, marketing director of Heineken Slovakia, stated in an interview for Startitup, the strategy of so-called positioning of home-made originality has been applied in the majority of advertisements. '*British pop wakes me up from a Taiwanese alarm clock. I put on American jeans, an Italian T-Shirt and 'Chinas' (Slovak expression for Converse shoes). I walk my Hungarian vizsla. My French boss requires German precision even though my work is Greek to him. At work, I can have Brazilian coffee boiled on Russian gas. After Japanese judo training, I finally park my Korean car. And I am having a SLOVAK beer*'. This strategy focuses on a local approach, when the advertising message being delivered suggests getting back to Slovak roots, to

their traditions in the globalised world and concurrently emphasises the competitiveness of the Slovak product – no foreign product can compete with the domestic beer quality.

In general, the advertising strategies and cultural values in the analysed advertisements have often related to traditional values and have focused on the collective (a cultural tradition) as the reflection of short-term oriented values as well as high uncertainty avoidance. As the Slovak Republic has scored quite high in long-term dimension, we have noticed a value that is inconsistent with the culture. In the advertisements, attention has been attached to an attribute related to the past, specifically, to respect for tradition. Most of the advertisements relate to the long history of the brewery, and they highlight the ancient prescription of the product and its closeness to nature. In approximately 66.6% of advertisements, following traditional elements have been applied: wooden cottages, mountains, sheep, folk tradition, traditional food or the national hero Jánošík, etc.). In some cases, the modern lifestyle has been set in contrast with the past life. While the advertisements reflect a current and modern Slovakia, the narration context is set in the past.

Zlatý Bažant has introduced its latest marketing campaign entitled '73' created by Wiktor Leo Burnett. The ultimate goal of the retro-inspired campaign (Fig. 23), associating nostalgia with a present age, is to revive the ultra-premium version of the beer that is based on a 1973 recipe. After the epoch-making events – Revolutions of 1989 and subsequent fall of the Communist regime in the Slovak Republic, many consumer goods including beer, were replaced by better-quality and better-packaged foreign ones. However, in these days, these retro beer brands are staging a comeback. According to David Zappe, former marketing director of Heineken Slovakia, *'most people in the region are simply discouraged about the future. Returning to the good old things brings them a sense of security'* (The Economist). Not only the package and the formulation of the product have been changed, but also the tagline. Whereas the earlier marketing strategy has vaunted the modernity, competitiveness and European-ness of the Slovak beer as a reflection of the masculinity, the new one, *'Nazdravie, Slovensko'* - translated as *'Cheers, Slovakia'* - places importance on the local roots reflecting the short-term orientation of the country.

We suggest that the key to the high effectiveness of the retro campaign does not necessarily lie in the desire of Slovak inhabitants to return to the Communist era. We rather believe that people are prone to be nostalgic about their youth. By analysing the comments written on social platforms, we can summarise the results as follows. By the older generation, the commercials have evoked a rosy retrospection, childhood memories and emotions. However, it would not be true if we say that the campaign has been targeting just the ageing pensioners; the commercials are likely to address young urbanites and hipsters as well. In the responses, they described the product and commercials as '*retro cool*'. It might be explained by a new trend in which the modern world appears to look back to recent decades - throwback nights and old school parties are being organised in famous Slovak clubs, classical movies are being remade, Slovak movies are featuring historic events and what was once old is new again also in the field of fashion.



Fig. 23: *Zlatý Bažant* retro campaign

Furthermore, we have examined the content of humour in the selected advertisements, as humour is very often used to impress potential customers and persuade them to purchase the advertised product or service in the field of Slovak advertising. Nevertheless, this is not consistent with the Slovak cultural dimensions. Humour is typically applied in cultures that have scored low on both, High Power Distance Index and Uncertainty Avoidance Index. Humorous appeals found in around 53.3% of selected advertisements have involved a group of people or even whole nations. As already mentioned, some commercials have implemented humour based on gender stereotypes. However, several commercials have been built on national stereotypes that have been set humorously into contrast with what is believed to be typical Slovak characteristic traits: *'To have a system and to understand it is typical German, but to have chaos and to understand it is typical Slovak. Not knowing where Slovakia lies is typical American, but to know where Slovakia lies is so Slovak... Want to borrow from everybody is typical Greek, but not wanting to lend anybody is so*

Slovak. To have extraordinary gastronomy is typical French, but to have an extraordinary appetite is so Slovak, etc. '. By using such an irony on national or cultural connotations the advertisement becomes a playful turning. In this case, national stereotypes do not have any harmful impact. On contrary, they facilitate communication of the advertising message.

3.2.2 Summary of main findings

The results of the contextual analysis have indicated that all selected Zlatý Bažant beer advertisements have displayed at least one of the value orientations that were investigated. The dimensions of Masculinity vs. Femininity, Individualism vs. Collectivism, Indulgence vs. Restrain and the Short-term vs. Long-term orientation were the values that were displayed in the advertising most frequently. The dimensions of Masculinity and Collectivism, present in the advertisements, have been consistent with Hofstede's results for the Slovak Republic. On the other hand, the dimensions of the Uncertainty Avoidance, Short-term vs. Long-term orientation and Indulgence vs. Restrain are inconsistent.

In the majority of advertisements, several collectivist linguistic elements have appeared (*'the Slovaks', 'our', 'we'*). In 73.3% of the analysed advertisements, male characters have played the leading role. As the reflection of individualism and indulgence, the characters have been enjoying the companionship of their friends have having fun and sharing a cold beer either at the bar or outdoors

The findings have indicated a significant dominance of indulgence and short-term orientation values even though, based on Hofstede's national study, the Slovak Republic is being considered rather as a restrained and long-term oriented culture. The analysis has shown that following advertising appeals have appeared in Zlatý Bažant commercials the most frequently: *'Community', 'Productivity', 'Relaxation', 'Enjoyment'* and *'Traditional'*. Most of the advertisements are connected with the long history of the brewery, and they highlight the ancient prescription of the product and its closeness to nature. The relative frequency of advertising appeal of *'Community'* has correlated positively with Slovakia's low scores on the Individualism Index. The present appeals of *'Relaxation'* and *'Enjoyment'* have indicated a significant dominance of indulgence. Moreover, the advertising appeals have often focused on the cultural traditions as the reflection of short-term oriented values as well as high uncertainty avoidance.

4 Conclusion and recommendations

Today's globalised and diverse world it has become inescapable for the companies to adjust their advertising strategies to specific needs. The main purpose of the thesis was to contribute to the discussion on the globalised and localised approaches to international advertising. Unquestionably, both strategies have many advantages when a company's strategic and financial performance is concerned. While the global approach results in lowering costs and related overheads, some degree of adaptation to local culture is essential in order to increase the advertising strategy effectiveness. There are various social, economic, environmental, cultural and legal factors that may affect the anticipated effectiveness of a global marketing strategy and these should be addressed at first place. The Hofstede model of national culture and Pollay's 42 advertising appeals have proved to be valuable instruments for understanding how culture influences advertising effectiveness and consumer behaviour across nations.

This thesis has intended to address the following issues:

- to examine the impact of cultural elements on the effectiveness of cross-cultural advertising;
- to show different alcohol advertising regulations in the world;
- to provide an insight into the portrayal of masculinity and femininity in beer advertising based on the societal norms and cultures;
- to analyse the advertising message being communicated in the world's beer giants global commercials.

The contextual analysis has examined the communicative ability and acceptability of standardised advertising messages in various cultural contexts. We have analysed the factors which led to a Heineken's successful positioning (considered to be one of the most successful global brands in the world) on international markets and the influence of culture on advertising effectiveness. Heineken is a good example to demonstrate both, risks and opportunities the globalised advertising approach offers.

Based on the findings, the company attempts to distance itself from other beer advertisements and intends consciously to create emotion-based, inspirational and moving advertising campaigns triggering the attention of the customers by creating entertaining

stories, portraying young people enjoying their lives to the fullest or implementing trendy bands and catchy new songs. We can conclude that Heineken has managed to devise globally acceptable marketing approaches, to uphold its global brand image, but at the same time, to promote cultural awareness and sensitivity and to respect cultural and religious values as it posts special advertisements dedicated to holidays or special occasions. In the majority of cases, there is no communication that would insult the customers. We suggest that the depiction of the diversity of modern society, the portrayal of people with different race, cultural background and ethnicity and the emphasis put on the ideal of multiculturalism might be the answers to the company's successful global advertising strategy. Similarly, the elements of music, story-telling and slogan have been standardised. The stories have been constructed in such a way that they have not contained any spoken words only gestures and music that have evoked very positive emotions and facilitated linkage between music and Heineken beer. Most importantly, as there is no need to translate the commercials into other languages, there is no need to understand the complex relationship between the language and culture. Heineken commercials have employed universally tolerable and understood humour appeals based on the effect of surprise and incongruity. At the same time, it is necessary to mention that also such a successful global giant as Heineken, failed to understand the cultural context and predict the perception of offensive advertising appeals once releasing the commercial to American markets and not only once. These examples have demonstrated how risky the global advertising strategy is and how a poorly conceived strategy that underestimates cultural factors can influence easily the advertising effectiveness and destroy the brand image.

The second part of the contextual analysis has examined the cultural values manifested in Slovak national advertisements for Heineken's flagship, Zlatý Bažant. The analysis has proved the connection between cultural values and advertising appeals. The Slovak commercials have displayed dominant collectivist and masculine values. The identified dimensions of Collectivism and Masculinity have been consistent with Hofstede's results for the Slovak Republic. On the other hand, the dimensions Uncertainty Avoidance, Short-term orientation and Indulgence are inconsistent. The findings have also revealed that the identified advertising appeals have been consistent with Albers-Miller and Gelb research. The advertising appeal of '*Community*' has correlated positively with Slovakia's low scores on the Individualism Index while appeals of '*Relaxation*' and '*Enjoyment*' have indicated a significant dominance of indulgence value. The advertising appeal of

'Traditional' has focused on the cultural traditions as the reflection of short-term oriented values as well as high uncertainty avoidance.

No generalizations can be drawn from our contextual analyses as we have examined the advertising strategy of only one single company. However, the findings have shown that there is no complete globalisation or complete localisation and there is not a single strategy that would have a success rate of 100%. We recommend marketers and advertisers balance their advertising strategy by applying the right degree of globalisation, where possible and the right degree of localisation, where it is necessary. It is essential to have a clear cultural understanding of the targeted nation to devise an effective localized solution for advertising. From the perspective of today's highly competitive markets and cultural diversity of countries due to migration, localised approach and understanding the cultural values of each market the company wants to penetrate is recommended for any international advertiser.

Recently, the Heineken company excels with its globalised advertising strategy. Nevertheless, in future, we expect challenges resulting from the intra-European cultural diversity. For this reason, a localised even regional approach might appear to best suit the international market needs. Furthermore, we recommend Heineken to adapt to new global societal and transformative forces that have a profound effect on the whole advertising strategy. Environmental advertisements promoting environmentally friendly product attributes and at the same time featuring a nature images might evoke positive emotions leading to higher brand awareness and purchase intentions. As label and product packaging play a vital role in brand perception, Heineken could additionally focus on changing the design in compliance with the Paris Agreement requirements and on increasing the recycling and reusing of packaging. Moreover, we suggest that an increase in female representation in advertising will likely result in positive advertising perception and sales growth in European countries.

However, as Heineken considers Asia and the USA to be its growth engine and the company's future, we recommend Heineken to adapt its advertising message, content and website to Asian market needs in order to increase its regional presence. The second option would be to enrich global advertisings with even more Asian cultural elements, such as symbols, celebrities or music.

Resumé

Reklama je jedným z kľúčových a najefektívnejších nástrojov medzinárodného marketingového komunikačného mixu. V roku 2012 do nej prúdilo z marketingového rozpočtu približne 557 miliárd dolárov. Ak chce spoločnosť dlhodobo obstať na medzinárodných trhoch a efektívne komunikovať so zákazníkmi v dnešnom globalizovanom svete, musí si uvedomiť, že reklamná stratégia, ktorá je úspešná na domácom trhu ešte nemusí byť úspešná na tom zahraničnom.

V posledných rokoch sa čoraz viac odborníkov snaží analyzovať do akej miery vplýva kultúra na efektívnosť reklamných stratégií. Keďže existuje nesmierne veľa kontrolovateľných aj nekontrolovateľných faktorov, ktoré dokážu ovplyvniť komunikačnú stratégiu podnikov v medzinárodnom prostredí, je nevyhnuté aby sa bralo do úvahy sociálne a kultúrne prostredie trhu, do ktorého podnik chce vstúpiť a v ktorom sa chce presadiť. Každá kultúra vníma reklamu odlišným spôsobom. Práve preto by mala byť medzinárodná komunikácia cielená na cieľový trh a štýl reklamy by mal byť zosúladený s kultúrou, náboženstvom, jazykom a tradíciami daného trhu.

Diplomová práca poskytuje bázu poznatkov v oblasti interkultúrneho marketingu, ktoré sú relevantné pre výber reklamnej stratégie podniku. Osobitne sa zameriava na interkultúrne aspekty globálneho marketingu a na vplyv národnej kultúry na vnímanie reklamy a na celkovú efektivitu reklamných kampaní. V rámci diplomovej práce sme sa okrem dilemy štandardizácia verzus adaptácia zamerali aj na nasledovné oblasti:

- skúmanie dopadu kultúry na celkovú efektivitu reklamných kampaní na základe národných kultúrnych rozdielov podľa Hofstedeho a reklamných apelov podľa Pollaya,
- zhrnutie rozličných právnych regulácií reklamy na alkohol doma a v zahraničí,
- skúmanie dimenzií národných kultúr podľa Hofstedeho v reklamách na pivo,
- skúmanie obrazu maskulinity a femininity v reklamách na pivo,
- analýzu reklamného posolstva v globálnych reklamách najúspešnejšieho pivovaru.

Rozhodovanie medzi stratégiou *štandardizácie* (globálny prístup, homogenizácia trhov) a stratégiou *lokalizácie* (adaptovanie sa zvláštnostiam jednotlivých krajín a kultúr) patrí k najspornejším témam v oblasti marketingovej komunikácie v medzinárodnom prostredí.

Obe spomenuté stratégie majú svoje výhody aj nevýhody. Stratégia štandardizácia, v ktorej svet je vnímaný ako homogénny prvok, je obľúbená predovšetkým medzi globálnymi značkami, keďže využívanie jednej reklamy celosvetovo prináša firmám obrovské úspory z rozsahu a posilňuje vnímanie globálnej značky. Avšak vzhľadom na jedinečnosť medzinárodného a svetového trhu a vzhľadom na fakt, že stále viac ľudí sa vracia k svojim koreňom a kultúre, globálne reklamy nemusia vždy osloviť všetkých potenciálnych zákazníkov. Toto vedie spoločnosti k zavedeniu lokalizačných stratégií, ktoré dokážu osloviť väčšie množstvo ľudí tým zvyšovať efektívnosť reklamných stratégií. Na druhej strane je však táto stratégia veľmi drahá.

Teoretická časť práce sa zaoberá pojmom kultúra a skúmaním vzťahu medzi efektívnosťou reklamy a rôznymi aspektmi interkultúrnej identity. Zároveň sa konkrétnejšie sústreďuje na Hofstedeho výskum hodnôt v národných kultúrach, ktorý aj napriek tomu, že pôvodne slúžil na potreby interkultúrneho manažmentu, dá sa využiť aj v oblasti medzinárodnej marketingovej komunikácie. Samotná štúdia pomáha identifikovať kultúrne rozdiely a potenciálne problémy v interkultúrnej komunikácii, no nevenuje sa priamo otázke pôsobenia kultúry na efektívnosť reklamnej stratégie podniku. Na druhej strane sa autori Marieke de Mooij a Albers-Miller a Gelb venovali analýze vplyvu týchto národných dimenzií na efektívnosť medzinárodnej marketingovej komunikácie a výber reklamných apelov, ktoré odzrkadľujú hodnotové systémy kultúr. Pomocou literárnej rešerše sme si mohli vytvoriť ucelený prehľad o súčasnom stave problematiky. Hľadali sme aj konkrétne príklady zo súčasnej reklamnej praxe z domova aj zahraničia, ktoré by potvrdili platnosť teórie.

V rámci praktickej časti sme zrealizovali obsahovú analýzu reklám na pivo - 50 reklám spoločnosti Heineken a 15 reklamných spotov jej slovenskej vlajkovej značky Zlatý Bažant. Trh piva sme si vybrali kvôli jeho špecifickosti. Pri výbere reklamnej stratégie a pri tvorbe reklamných posolstiev treba zohľadniť rôzne kultúrne a legislatívne podmienky v krajinách. Práve na tomto trhu môžeme overiť možnosť uplatňovania reklamnej stratégie štandardizácie. Podľa najnovších zistení by sa ponuka sladovníckeho jačmeňa mala významne znížiť, čo sa odzrkadlí v náraste ceny piva (v Poľsku až päťnásobne). V budúcnosti budú hrať reklamy významnú úlohu. Aby pivovarské spoločnosti vedeli presvedčiť svojich zákazníkov, aby aj napriek vysokým cenám nezanevreli na konzumáciu piva, musia vyrukovať s efektívnymi globálnymi reklamnými kampaňami. Na základe výstupov dáme odporúčania do budúcnosti, ako by si Heineken mohol udržať svoju

vedúcu pozíciu na svetovom trhu aj v týchto ťažkých časoch a ako by mohol prípadne vylepšiť vnímanie svojej značky.

V rámci obsahovej analýzy, využitím kvalitatívno-quantitatívnej metódy, sme analyzovali a pozorovali obsah reklamných posolstiev určených recipientom, čo sme následne transformovali do kvantitatívnych vyjadrení vo forme grafov a percent. Pri hodnotení efektívnosti reklamnej stratégie sme vychádzali aj z kritických či pozitívnych komentárov, ktoré konzumenti uverejnili na oficiálnej facebookovej stránke alebo priamo pod reklamným spotom na platforme Youtube.

V prvej podkapitole empirickej časti práce sa teda zrealizovala obsahová analýza globálnych reklám na pivo spoločnosti Heineken. Ako objekt sme si vybrali spoločnosť Heineken, keďže patrí k najväčším pivovarníckym spoločnostiam v Európe a na Slovensku a je tretím najväčším vo svete, má zaujímavý a vysoko účinný globálne orientovaný marketing a prístup k cieľovým skupinám. Cieľom tejto analýzy bolo zhodnotenie komunikačnej schopnosti štandardizovaných reklamných posolstiev v odlišnom kultúrnom kontexte. Sústredili sme sa pritom na kľúčové faktory, ktoré viedli k úspešnému postaveniu spoločnosti na medzinárodných trhoch a na vplyv kultúry na efektívnosť reklamnej stratégie. Príklady z praxe nám ukázali nie len príležitosti, ktoré nám štandardizovaná reklamná stratégia prináša, ale aj riziká.

Na základe výsledkov z obsahovej analýzy môžeme vyvodiť záver, že spoločnosti Heineken sa podarilo vytvoriť niekoľko úspešných globálnych reklamných kampaní, ktoré sú akceptované všetkými kultúrami a národmi. Táto jednotná stratégia napomáha spoločnosti udržať imidž globálnej značky a prináša jej obrovské úspory z rozsahu. Na druhej strane však spoločnosť nezabúda ani na dôležitosť kultúrneho kontextu, a preto sa snaží vyhýbať citlivým otázkam a rešpektovať kultúrne a náboženské hodnoty národov. Vo svojich reklamách sa spoločnosť snaží upútať pozornosť potenciálnych zákazníkov inšpiratívnymi a zábavnými príbehmi, emóciami, mladými ľuďmi, ktorí si užívajú život na plné obrátky a chytľavými melódiami. Príbeh reklamy sa často neopiera o hovorené slovo, ale o neverbálne jazykové prostriedky ako napríklad o mimiku, gestikuláciu a samotnú hudbu. Štúdie dokázali, že emócie a správny výber hudby vo forme svetových hitov majú pozitívny efekt na vnímanie reklamy, jej zapamätateľnosť a emocionálnosť značky. Keďže hudba sa nemusí preložiť do cudzieho jazyka, nie je potrebné pochopiť komplexný vzťah medzi jazykom a kultúrou, a tým sa spoločnosť dokáže vyvarovať omylom a úsmevným

prekladom. Spoločnosť Heineken taktiež zakomponovala do svojich globálnych reklamných kampaní aj všeobecne uplatniteľný a zrozumiteľný humor založený na neočakávaných a vtipných situáciách.

Vzhľadom na kultúrne pozadie globálneho trhu, viac ako dve tretiny vybraných reklamných spotov znázorňovali multikultúrnú spoločnosť - ľudí z rôznych kútov sveta, rôznosť kultúr a tradícií.

Výskyt muža v hlavnej úlohe bol dominantný v globálnych reklamách spoločnosti Heineken až v 94% percentách analyzovaných spotov. Vo zvyšných 6-tich percentách hrali ženy dominantnú úlohu, čo môžeme vnímať ako reakciu spoločnosti na meniacu sa kultúru pitia. V 32% reklám sa nachádzali hodnoty a znaky mužnosti, ako napríklad nebezpečenstvo, vysokorizikové správanie či priateľstvo. Dimenzia kolektivismu sa najčastejšie objavila v globálnych reklamách. Z toho môžeme usudzovať, že odzrkadlenie kolektivistických hodnôt je vhodnejšie pre reklamnú stratégiu štandardizácie.

Je nutné spomenúť, že aj taká silná a úspešná globálna značka s dlhoročnými skúsenosťami s diverzitou trhu ako Heineken, nie vždy dokázala predvídať efektivitu a vnímanie reklamy na americkom trhu. Spoločnosť bola nútená stiahnuť zopár kontroverzných reklamných spotov z vysielania po tom, ako boli označené za pohoršujúce a rasistické. Tieto prípadové štúdie znázorňujú riziká štandardizovanej reklamnej stratégie, ako podceňovanie kultúrnych faktorov dokáže ovplyvniť efektivitu reklamy a poškodiť dobré meno značky.

Druhá podkapitola empirickej časti skúmala odzrkadlenie národných kultúrnych hodnôt v 15 vybraných slovenských reklamách na pivo Zlatý Bažant, vlajkovej značky spoločnosti Heineken. Obsahová analýza potvrdila prepojenie kultúrnych hodnôt a reklamných apelov. Slovenské národné reklamy vykazovali značné kolektivistické a maskulínne hodnoty, ktoré sú v súlade s Hofstedeho výsledkami z výskumu pre Slovenskú republiku. Na druhej strane dimenzie ako Dlhodobá vs. Krátkodobá orientácia, Pôžitkárstvo a Vyhýbanie sa neistote neboli, podľa našich výsledkov, v súlade s Hofstedeho výsledkami. Analýza taktiež potvrdila, že reklamné apely sú v súlade s výskumom Albers-Millera a Gelba.

Mužskí protagonisti hrali v reklamách na alkoholické pivo hlavnú úlohu, pričom ženy stáli skôr v úzadí. Naopak, v reklamách na nealkoholické a nízkokalorické pivo dominovali ženské protagonistky. Na rozdiel od žien, ktoré zachraňovali mužské postavy v Heineken reklamách, slovenská reklamná stratégia sa skôr sústredila na zobrazenie matiek, ktoré

kontrolujú každý krok ich ratolestí. Častým reklamným prvkom bola aj sexualizácia ženských tiel a mýtus krásy. Dimenzia maskulinity sa odzrkadlila aj v častom využívaní hyperbol (Slovenské svetové pivo, vysokokvalitný produkt, výnimočná kvalita). Práve tieto výrazy dokazujú význam, ktorí Slováci pripisujú k úspechu.

Kolektivismus sa objavil aj v jazyku a štylistike. Najčastejšie sa využívalo osobné zámeno „*my*“, privlastňovacie zámeno „*náš*“ alebo vlastné meno „*Slováci*“. Protagonisti boli zobrazení v kruhu svojich priateľov ako sa zabávajú na oslavách alebo oddychujú počas ich voľnočasových aktivít. Čo sa týka reklamných apelov, v reklamách značky Zlatý Bažant sa najčastejšie objavil apel „*spoločenstvo*“, do ktorého patrí národná identita či patriotizmus. Tento apel pozitívne koreluje s nízkymi hodnotami Slovenskej republiky na indexe Individualizmu. Zároveň reklamné apely „*oddych*“ a „*užívanie*“ indikovali značnú mieru pôžitkárstva, aj napriek tomu, že v Hofstedeho výskume sa Slovensku pripísali relatívne nízke hodnoty.

Podľa Hofstedeho výskumu patrí Slovenská republika ku kultúram s pomerne nízkymi hodnotami indexu vyhýbania sa neistote, a naopak, vysokými hodnotami indexu dlhodobej orientácie. Na základe výsledkov našej obsahovej analýzy však musíme konštatovať, že častejšie sa využíval reklamný apel, ktorý koreluje s krátkodobou orientáciou a vyhýbaním sa neistote. Konkrétne ide o „*tradíciu*“ (klasický, legendárny, nostalgický, tradičný). Reklamné posolstvo je pevne späté s dlhou históriou pivovaru v Hurbanove a dlhou históriou konzumácie piva Zlatý Bažant. V reklamách sa objavujú prvky slovenského kultúrneho dedičstva a tradície, ako napríklad drevenice, salaš, pasienky či národný hrdina Jánošík. Retro kampaň 73 spôsobila so svojou zmenou v komunikačnom koncepte revolúciu na slovenskom pivnom trhu. Pivo sa predáva v pôvodných fľašiach alebo v limitovaných edíciách plechoviek a spotová časť kampane sa vracia späť do čias socializmu. Reklamná kampaň sa snaží upútať nie len pozornosť starších ľudí, u ktorých majú reklamné spoty vzbudiť pocit spomienkového optimizmu, ale aj mladšej generácie, ktorá sa čoraz častejšie vracia späť k trendom minulého storočia.

Výsledky zistené z obsahových analýz nie je možné zovšeobecniť, nakoľko sme skúmali iba reklamnú stratégiu jednej jedinej firmy a jej vlajkovej značky. Avšak zistenia ukázali, že neexistuje úplná štandardizácia reklamnej stratégie, ani úplná lokalizácia. Keďže, ako sme zistili, žiadna stratégia nie je dokonalá, žiadna nemôže fungovať na sto percent. Preto odporúčame spoločnostiam a reklamným agentúram, aby sa pri tvorbe reklamných

kampaní zamerali na symbiózu medzi spomínanými stratégiami. V praxi by to znamenalo, správne posúdenie situácie a uplatnenie stratégie šandardizácie, kde je to možné, a stratégie lokalizácie, kde je to nevyhnutné. V dnešnom multikultúrnom svete považujeme za nevyhnutné, aby sa pred navrhnutím a spustením reklamy spoznal cieľový trh a zohľadnili sa kultúrne, legislatívne a sociologické aspekty. Aj keď v tejto chvíli patrí spoločnosť Heineken k najúspešnejším globálnym pivným značkám na trhu, v budúcnosti sa môžu objaviť nečakané problémy, ktorým spoločnosť bude musieť čeliť. Tieto problémy budú najčastejšie súvisieť s neznalosťou vnútroeurópskych kultúrnych rozdielov. Kultúra významne ovplyvňuje vnímanie reklamy v rôznych častiach sveta, a preto istá miera lokalizácie môže mať pozitívne účinky na vývoj tejto silnej značky.

Taktiež odporúčame, aby sa spoločnosť zamerala vo svojich reklamách na oblasti zvlášť citlivé na sily globálneho trhu a najmä na spoločenské zmeny. Jeden z významných dlhodobých trendov je spojený s ekológiou. Konzumenti očakávajú environmentálne zamerané reklamy, v ktorých sa bude klásť dôraz na environmentálne vlastnosti vzťahujúce sa na výrobok. Zobrazenie prírody ako takej môže zohrať významnú úlohu pri podpore dobrého povedomia o značke. Navrhujeme, aby Heineken zmenil svoj dizajn v súlade s požiadavkami environmentálneho dizajnu a bojoval proti obalovému odpadu tým, že podporí používanie vratných a recyklovateľných obalov.

Appendix 1: Meaning and associations of the colours across the globe

Source: own elaboration based on De Bortoli & Maroto 2001, Batra, Seifert & Brei 2015, Dupont 2009

Colour	Meaning and Associations	Most suitable for
Blue	trust, security, authority, peace, depression, loneliness, and sadness (North America and Europe), immortality (Eastern cultures), good health (Ukraine), femininity (Belgium), masculinity (Sweden, the USA), death (Iran)	Business related products and services (insurance companies and banks)
Green	luck, nature, freshness, environmental awareness, wealth, inexperience, and jealousy (Western cultures), independence (Mexico), youth, fertility, new life (Eastern cultures), love and happiness (Japan), danger and diseases (Malaysia – forbidden colour)	Mineral water, frozen products, eco-products
Red	energy, passion, action, love, danger (Western cultures), communism and revolution (Russia), prosperity, happiness, long life (Asian cultures), purity, sensuality and spirituality (India), death (African cultures), aggression and vitality (Nigeria), courage (Iran)	Eye catching logos, emergency products, masculine products - sport cars, cigarettes, impulse buying
Yellow	happiness, warmth, hope, cowardice, caution (Western cultures), envy (Germany, Russia), good fortune (Egypt), infidelity (France),	Attention grabbing products, promoting sales or discounts
Orange	autumn, harvest, visibility (Western cultures), sacred, auspicious (Hindu cultures), royal family (the Netherlands), sexuality, fertility (Colombia), love, happiness, good health (Eastern cultures)	Value for money and discounts
White	purity, elegance, peace (Western cultures), death, mourning, bad luck (China, Korea, other Asian cultures), good health, time (Peru), happiness	Health related product, cleaning products
Purple	royalty, wealth, spirituality, nobility (Western cultures), penitence (Catholic countries), mourning (Brazil, Thailand), honour (the USA)	Luxury, beauty, antiaging
Black	sophistication, formality, death, evil, mourning, magic, bad luck, illness (Western and eastern cultures), rebirth (Middle East), age, maturity, masculinity (Africa)	Expensive, luxurious products

Appendix 2: Description of advertising appeals and their relationship with the cultural dimensions

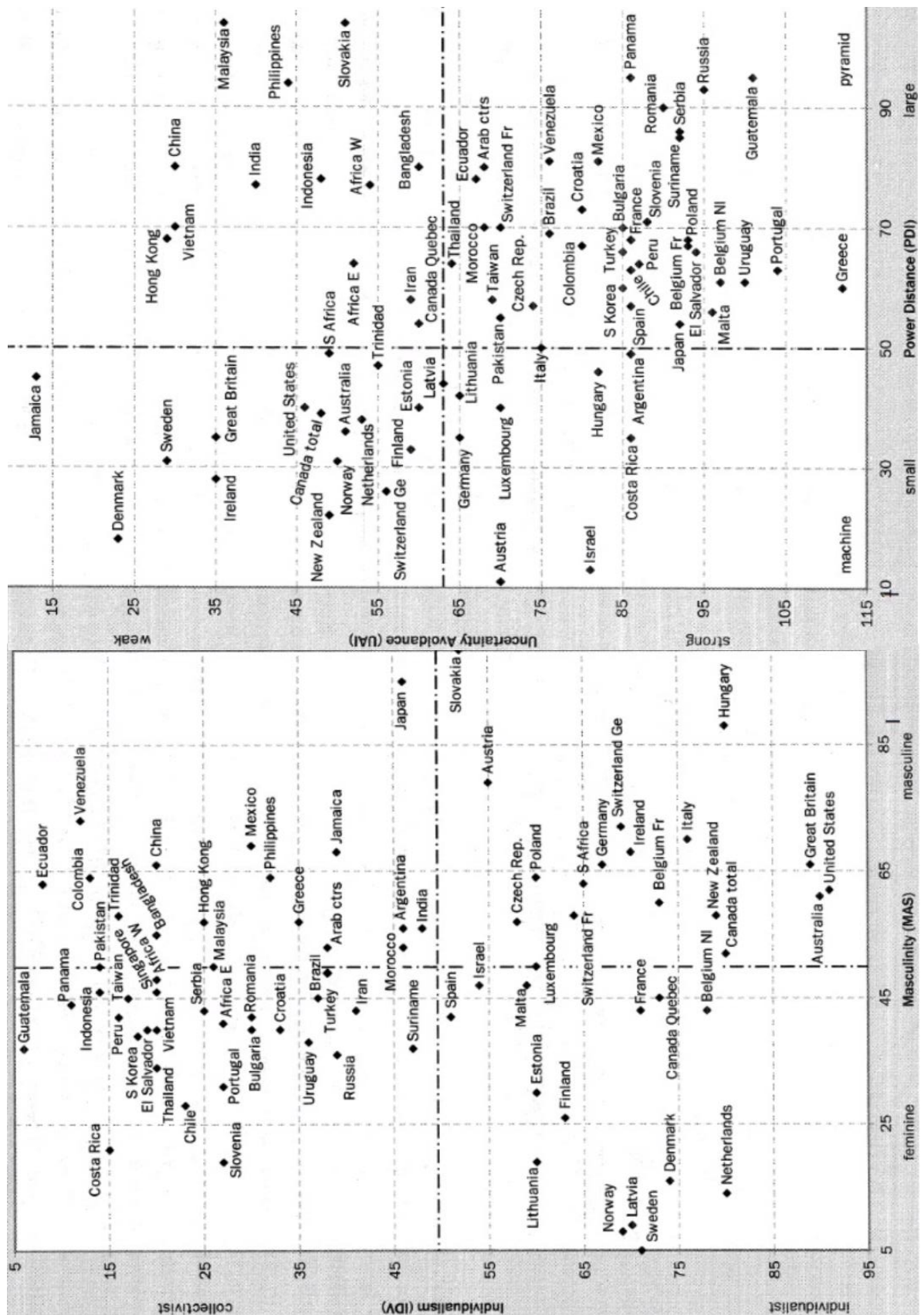
Appeal	Description	Cultural dimension
Distinctive	rare, unique, scarce, exclusive, tasteful, elegant, subtle, esoteric, handcrafted,	Individualism
Freedom	spontaneous, carefree, abandoned, passionate,	Individualism
Independence	self-sufficiency, self-reliance, unattached, original, unconventional, singular, nonconformist,	Individualism
Popular	well-known, conventional, regular, usual, ordinary, normal, standard, typical, universal,	Collectivism
Succorance	to receive expressions of love, gratitude, pats on the back, to feel deserving,	Collectivism
Community	group unity, national identity, society, patriotism,	Collectivism
Family	nurturance within family, family privacy, companionship of siblings, kinship, marriage,	Collectivism
Affiliation	to be accepted, to be social, cooperation, reciprocity, to conform to social customs,	Collectivism
Ornamental	beautiful, decorative, ornate, adorned, detailed,	HPD
Dear	expensive, valuable, highly regarded, extravagant,	HPD
Vain	having a socially desirable appearance, being fashionable, tailored, graceful, glamorous,	HPD
Status	envy, social status or competitiveness, dominance, exhibitionism, pride in ownership, wealth, trend-setting, to seek compliments,	HPD
Cheap	economical, inexpensive, undervalued,	LPD
Humility	unaffected, unobtrusive, patient, fate-accepting,	LPD
Nurturance	religious, devoted, spiritual, charity, support, comfort, protection, nursing, consolation,	LPD
Plain	natural, homespun, simple, artless, unpretentious, prosaic,	LPD
Safety	security from external threat, carefulness, caution, stability, absence of hazards, guarantees, manufacturers' reassurances,	High Uncertainty Avoidance
Tamed	restrained, obedient, compliant, faithful, reliable, domesticated, sacrificing, self-denying,	High Uncertainty Avoidance

Durable	Long-lasting, permanent, stable, enduring, strong, powerful, hearty, tough,	High Uncertainty Avoidance
Casual	dishevelled, messy, disordered, untidy, rugged, rumpled, sloppy, casual, irregular,	Low Uncertainty Avoidance
Adventure	boldness, daring, bravery, courage, excitement,	Low Uncertainty Avoidance
Untamed	fierce, course, uncontrolled, unreliable, corrupt, obscene, deceitful, savage,	Low Uncertainty Avoidance
Magic	miracles, mysticism, mystery, wizardry, superstitions, occult sciences, mythic characters,	Low Uncertainty Avoidance
Youth	children, kids, adolescent, immature,	Low Uncertainty Avoidance
Frail	delicate, sensitive, tender, susceptible,	Femininity
Natural	references to the natural elements, purity,	Femininity
Modesty	naïve, innocent, inhibited, bashful, reserved, timid,	Femininity
Convenient	handy, time-saving, accessible, versatile, helpful,	Masculinity
Security	possessing dignity, self-esteem, self-respect,	Masculinity
Productivity	achievement, ambition, success, careers, self-development,	Masculinity

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

Appendix 3: National culture scores in the Hofstede Model

Source: Huettinger, 2008 p. 359-376



Appendix 4: Contextual Analysis of Heineken beer advertisements – analysis sheet
Own elaboration

		Male representation	Female representation	Bar, Party (setting or background)	Setting: outside, nature	Sports events, sports elements	Humour elements			Social and cultural trends	Adventure and drama	Influencer	Multiculturalism	Elements of localisation
							Stereotyping	Surprise	personification					
1	The Last Duel https://www.adsoftheworld.com/media/film/heineken_share_the_drama_the_last_duel	✓			✓	✓		✓			✓			
2	The Dream Island https://www.adsoftheworld.com/media/ambient/heineken_the_dream_island	✓		✓	✓					✓	✓		✓	
3	The Cliché https://www.adsoftheworld.com/media/digital/heineken_the_cliche	✓	✓	✓		✓		✓		✓			✓	✓
4	The Untraditional Tradition https://www.adsoftheworld.com/media/experiential/heineken_the_untraditional_tradition	✓	✓					✓		✓			✓	✓
5	Generations apart https://www.adsoftheworld.com/media/film/heineken_generations_apart	✓	✓	✓						✓		✓		✓
6	Holiday Troubles https://www.adsoftheworld.com/media/film/heineken_holiday_troubles	✓	✓		✓			✓		✓			✓	✓
7	Natures Wonder https://www.adsoftheworld.com/media/film/heineken_natures_wonder	✓								✓			✓	✓
8	The Canvas https://www.adsoftheworld.com/media/film/heineken_the_canvas	✓			✓						✓		✓	
9	Heineken 0.0 Now You Can https://www.youtube.com/watch?v=F_TRENGSQtU8&has_verified=1	✓		✓								✓		
10	The Hero https://www.adsoftheworld.com/media/film/heineken_the_hero		✓	✓									✓	

Lobster 43 https://www.bestadsontv.com/ad/7190/Heineken-Lobster	✓											✓							✓
Past Experience 44 https://www.youtube.com/watch?v=hgmpYHetnFA	✓			✓															✓
The Real Master of Intuition 45 https://www.bestadsontv.com/ad/47856/Heineken-The-real-Master-of-Intuition	✓		✓								✓								✓
The Tutorial 46 https://www.youtube.com/watch?v=A3WSQfw9nNw	✓											✓							✓
The Negotiation 47 https://www.youtube.com/watch?v=nf1u6s-LQq4&has_verified=1	✓																		✓
No Compromises 48 https://www.adsoftheworld.com/media/film/heineken_no_compromise_s											✓								✓
The City 49 https://www.youtube.com/watch?v=DIWUckYMO-Q	✓																		✓
The Dilemma 50 https://www.adsoftheworld.com/media/ambient/heineken_the_dilemma	✓											✓							✓
TOTAL	47	16	28	10	15	4	18	4	16	16	7	33							10

Appendix 5: Contextual analysis of selected Zlatý Bažant beer advertisements – analysis sheet (own elaboration)

		Male representation	Female representation	Collectivism (community appeal)	Setting bar or party	Other setting (nature, at home, ...)	Hyperboles (Masculinity)	Humour elements (UA)	Traditions (Short-term orientation + UA)	Indulgence (enjoyment, food, ...)
1	Svetové slovenské pivo https://www.youtube.com/watch?v=3TkgEEAAN2o	✓		✓	✓		✓	✓	✓	✓
2	Svetové Slovenské pivo: https://www.youtube.com/watch?v=ajN8Nzy99bw	✓		✓	✓		✓	✓	✓	✓
3	Slovenské Vianoce: https://www.youtube.com/watch?v=gkXVntv1ktM	✓		✓	✓		✓		✓	✓
4	Na zdravie, Slovensko! https://www.youtube.com/watch?v=QUJLBQJxYw	✓		✓	✓		✓		✓	✓
5	Slovensko dávno svetové (2): https://www.youtube.com/watch?v=Lr_8jQRmTtM	✓			✓		✓	✓	✓	✓
6	Hurbanovské mamičky: https://www.youtube.com/watch?v=IPMSccu5jm0		✓	✓		✓	✓	✓		✓
7	Pripitky: https://www.youtube.com/watch?v=FhNKEiaE7fu	✓	✓	✓	✓					✓
8	Hurbanovské misšky: https://www.youtube.com/watch?v=8auUheQeKW0		✓	✓		✓		✓		
9	'73 – Hrdosť: https://www.youtube.com/watch?v=5bFVoQp8kUA	✓		✓		✓	✓		✓	✓
10	Dark Lemon: https://www.youtube.com/watch?v=_TulvpXzwDU		✓	✓		✓		✓		
11	Pokrok: https://www.youtube.com/watch?v=-jHQ8MTOawU	✓		✓		✓			✓	
12	Turizmus 1973 – Leto: https://www.youtube.com/watch?v=uAohvWlLgI08	✓				✓	✓		✓	✓
13	Konečne pivo, úplne bez alkoholu https://www.youtube.com/watch?v=YAcS_TNcPv8	✓				✓	✓	✓		
14	Na zdravie, sladovní naša! https://www.youtube.com/watch?v=hnifVz4gVyo	✓		✓	✓		✓		✓	
15	Slovensko dávno svetové (3): https://www.youtube.com/watch?v=hGjDTwL1mP8	✓		✓	✓		✓	✓	✓	✓
	SUM (Total 15)	12	4	12	8	7	11	8	10	10

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