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GLOBE Dimensions in Nike Chinese Commercials: A Cross-Cultural Study

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ABSTRACT

The purpose of this study is to identify how Nike commercials are tailored to Chinese culture, aiming to understand the interrelationship between culture and advertising. By employing the GLOBE cultural dimensions framework, this project intends to provide insights to sports companies on how to effectively adapt their commercial campaigns to target a Chinese audience. To achieve this objective, three Nike commercials, specifically launched in China, will be analyzed. For each advertisement, values, appeals, and other relevant features that reflect the cultural dimensions will be identified and examined. This will provide shed light on how Nike strategically incorporates cultural elements to resonate with Chinese consumers.

KEYWORDS: *GLOBE Project, China, cultural dimensions, commercial, advertisement, culture, values, appeals, features*

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1. INTRODUCTION

“A successful advertising campaign is linked directly to how it is perceived by different societies” (Abokhoza, Narula, & Mohamed, 2019, p. 114). In an increasingly interconnected world, companies are becoming more aware of the importance of adapting their commercials to local cultures in order to effectively engage audiences. This is described as a localized approach; a marketing strategy which recognizes and embraces cultural nuances and preferences. As a result of aligning their promotional messages with the values and norms of the local culture they are targeting, they establish a deeper connection with consumers, fostering brand loyalty.

This project aims to understand the relationship between culture and advertising for businesses seeking success in the Chinese market. Specifically, this study intends to shed light on sport companies by providing insights on how to effectively adapt their commercial campaigns to a Chinese target audience, considering the GLOBE Model’s cultural dimensions.

In order to do this, three Chinese TV commercials will be analyzed; identifying cultural values, appeals, and other relevant features. To accomplish the GLOBE Project will be employed as a framework for examination.

Contrary to Hofstede's work, the utilization of the GLOBE Project framework for analyzing culture in advertisements is still relatively new and has not been extensively explored. The GLOBE Project offers a fresh perspective and up-to-date insights that can provide a valuable contribution to understanding the cultural dynamics in advertising.

This project provides a suitable framework for this purpose because it offers a structured approach, defined in a set of nine cultural dimensions which facilitate the understanding of culture. Within this framework, the elements that portray each of the dimensions will be examined for each of the commercials. Furthermore, it will assess the extent to which China's score for each dimension is effectively portrayed.

The chosen company for this study is Nike, an American corporation specializing in supplying clothing, footwear, sportswear, and equipment. With a global presence in 160 countries, including Taiwan, India, and China, Nike is considered one of the largest athletic companies worldwide. Notably, Nike has achieved remarkable success by employing a localized marketing approach, tailoring its advertisements to resonate with diverse international markets.

In China, Nike commercials achieved considerable success by skillfully adapting to the local language, culture, and featuring renowned Chinese athletes. These have been crafted by the prominent Chinese advertising agency Wieden+Kennedy. For this reason, Nike commercials are going to be the focus of the analysis in this study, as they serve as a reliable and authentic representation of Chinese culture.

Therefore, the motivation of this study is to answer the following question:

“How do Nike TV commercials in China reflect the cultural dimensions of GLOBE?”

To answer this research question, this study will be structured into four main sections. Section 2 will consist of a research and literature review focused on the GLOBE Project and its dimensions, which will serve as a framework for this study. Moreover, China's scores for each dimension in the GLOBE Project will be evaluated and classified.

In Section 3, an empirical analysis will be conducted using three case studies of Nike TV commercials in China. This analysis will assess whether these commercials reflect China's scores in each of the GLOBE dimensions, thereby reflecting the Chinese culture. The analysis will also explore the values, appeals, and other features depicted in the commercials, highlighting how they align with the cultural dimensions.

Building upon the empirical analysis, Section 4 will discuss the dimensions that have been reflected in China's GLOBE scores. This section will evaluate the cultural elements present in each dimension and examine how they have manifested in the commercials.

Finally, Section 5 will present the conclusions of the study, summarizing the findings and providing additional insights. It will also address the limitations of the study and propose directions for future research.

METHODOLOGY

The project begins with a literature review that provides background on the GLOBE Project, and its dimensions, serving as a foundation for the following analysis. Moreover, the official GLOBE Project scores for each dimension in China have been extracted to gain insights into Chinese culture.

Three Nike Chinese commercials, created by the Wieden+Kennedy agency, have been selected from Youtube for this study. These commercials represent different campaigns from the years 2016, 2018, and 2023. Each commercial will be analyzed to determine if it reflects China's GLOBE scores positively or negatively. The analysis will include an exploration of the values, appeals, and features that contribute to this reflection.

In the final study, the analysis focuses on identifying the common features across the Nike commercials that depict the cultural dimensions. It is important to highlight that only the features reflecting a positive reflection of China's scores will be considered. Therefore, commercials that portray these features negatively will be excluded from the study. Consequently, certain dimensions may not be studied due to their absence in the analyzed commercials.

As a suggestion, it is recommended to watch the commercials prior to each of the case studies, in order to gain a visual understanding of the content analyzed and enhance their comprehension. The commercials can be found in the annexes sections for reference.

2. CONCEPTUAL FRAMEWORK

This section will provide an overview of the GLOBE Project, including its origins and purpose. It will also justify why it has been chosen as a framework for this study over Hofstede's Cultural Model.

Each of the cultural dimensions of this project will be explained in detail. In addition, China's scores for each dimension will be evaluated, aiming to gain insights into China's culture through the application of this framework.

2.1. GLOBE Project

HOFSTEDE'S CULTURAL DIMENSIONS THEORY

Geert Hofstede developed the Cultural Dimensions Theory in 1980. This Dutch scholar was one of the first researchers to study the differences in organizational cultures through a cross-cultural analysis, reducing societal beliefs and factors into a reduced number of dimensions (Hollensen, 2020).

The cultural dimensions he proposed were initially extracted from a work survey that he conducted from 1960 to 1970, with the aim of examining the differences among the subsidiaries of the multinational computer manufacturing company IBM (Chang, Huh, McKinney, Sar, Wei, & Schneeweis, 2009). In this study, four dimensions were identified, but with further studies, two more were added to the model. These dimensions were: individualism/collectivism, power distance, uncertainty avoidance, masculinity/femininity, long-/short-term orientation, and indulgence/self-restraint (Hofstede, 2001).

GLOBE PROJECT

Following Hofstede's Cultural Dimension Theory, a recent research project, known as GLOBE Project, was developed by Robert House in 1991. This project expanded and added to Hofstede's model of cultural dimensions, initiating a 10-year study which comprised 62 societies. (Shi & Wang, 2011)

The GLOBE (Global Leadership and Organizational Behavior Effectiveness) research program was a multi-phase, multi-method and multi sample project with the purpose of studying interrelationships between societal culture, social effectiveness, and organizational leadership. It was conducted in three phases, conducted in 2004, 2007 and 2014. (GLOBE Project, 2004)

The aim of this project was to investigate the effectiveness of leadership behaviours among different cultures. For this reason, researchers collected and analysed data from 17,000 managers from 951 organisations, through a questionnaire comprising 735 items, based on qualitative research. This data was derived from 62 societies in the world. This analysis was based on organizational practices and leader attributes and behaviours which were most accepted in a determined culture (Quigley, House, & Sully de Luque, 2010).

With these results, the 62 investigated societies were ranked on a scale of 1 to 7 in each of the cultural dimensions; 1 being the lowest and 7 being the highest. The nine main dimensions identified in this study were: uncertainty avoidance, power distance, institutional collectivism,

in-group collectivism, gender egalitarianism, assertiveness, future orientation, performance orientation and humane orientation (GLOBE Project, 2004).

Each of the dimensions was, at the same time, ranked in terms of cultural practices and cultural values. "Practices" corresponded with a practical perspective, "what is" common in behaviours and actions. On the other hand, "values" referred to a theoretical perspective: how members of a society assume their culture (Quigley, House, & Sully de Luque, 2010).

To understand how culture is reflected in advertisements, researchers have based their studies on Hofstede's and GLOBE dimensions (Chang, Huh, McKinney, Sar, Wei, & Schneeweis, 2009). These models are practical since they allow comparison and understanding of the cultural differences between countries (Shi & Wang, 2011). Therefore, they facilitate the comprehension of the relationship between culture variations and consumer behaviour (Chang, Huh, McKinney, Sar, Wei, & Schneeweis, 2009).

Over an extended period, Hofstede's dimensions have been a prevalent choice for cross-culture investigation. Among the dimensions, the most frequently employed one to explain cultural differences in advertising has been individualism/collectivism (Mooij, 2018). However, scholars have criticized Hofstede's dimensions, questioning their success in reviewing advertising appeals at a cultural and societal level (Chang, Huh, McKinney, Sar, Wei, & Schneeweis, 2009).

Current advertising research indicates that the cultural dimensions of the GLOBE Project are more suitable and reliable, and proposes to understand cultural effects on advertising by applying this framework. GLOBE scores have proven better predictors, enabling a more profound understanding of culture under a more contemporary framework (Shi & Wang, 2011).

In spite of this, limited research has been conducted on the influence of cultural norms to explain the relationship between advertising and consumer behaviour within the framework of GLOBE. As a matter of fact, studies in 2011 demonstrate that only eight empirical studies had utilized GLOBE dimensions to conduct an analysis of advertisements (Chang, Huh, McKinney, Sar, Wei, & Schneeweis, 2009).

As a result, this empirical study will be founded on the GLOBE Project as a cultural framework for analysing advertisements. This study will review Chinese TV commercials that reflect cultural dimensions, under the GLOBE lens. Advertising appeals, values and other cultural features will be studied in order to understand how these dimensions are portrayed in this China.

2.2. Nine Cultural Dimensions

As mentioned before, the GLOBE Model consists of nine cultural dimensions: performance orientation, assertiveness, future orientation, humane orientation, institutional collectivism, in-group collectivism, gender egalitarianism, power distance and uncertainty avoidance. Subsequently, the following dimensions will be elaborated upon, in order to facilitate the understanding of the analysis of advertisements conducted in Section 3.

Additionally, for each of these dimensions China's score in the GLOBE Project will be evaluated (GLOBE Project, 2004). These scores were originally ranked from 1 to 7, with 1 representing the lowest and 7 the highest. For a more effective analysis in this study, the scores of each dimension will be categorized into two groups. For this classification, scores above 4 will be considered high, while scores below 4 will be deemed low. The final table of China's scores and classification can be found in [Annex 1](#). In addition, only the scores that corresponded to "Practices" have been evaluated for this study, since they were considered more relevant given the nature of the project.

PERFORMANCE ORIENTATION

The performance orientation dimension is *"the degree to which a society encourages and rewards (or should encourage and reward) group members for performance improvement, innovation and excellence"* (GLOBE Project, 2004).

High performance-orientated societies (e.g. the U.S. and Singapore) value training and development, and expect demanding targets. They emphasize appraisal systems and rewards for achieving goals. Countries with high performance orientation value materialism, competitiveness and innovation. Moreover, individuals have a sense of urgency, and they are more focused on obtaining results than on people. Their communications are direct and explicit (Quigley, House, & Sully de Luque, 2010). Competitiveness can be frequently featured in advertisements in high performance-oriented countries, such as Japan; where "arguments" and "competition" appear constantly (Zhao, 2017).

On the other hand, societies reported having low scores on performance orientation, like Greece, Venezuela or Argentina, value quality of life, traditions, and relationships. They have a high regard for seniority and experience, and consider being motivated by money as inappropriate. As a result, they have appraisal systems based on integrity, loyalty, and cooperation. Moreover, they have a low sense of urgency and, in terms of communication; they are ambiguous and indirect (Javidan, 2004).

Concerning China, it reports a score of 4.45 in this dimension, which is above the medium (score of 4). As a result, we can conclude that China is a high performance-oriented society.

ASSERTIVENESS

The definition of assertiveness in a society is *"the degree to which individuals are (and should be) assertive, confrontational, and aggressive in their relationship with others"* (GLOBE Project, 2004).

Societies that report high scores on assertiveness are the U.S., Austria, Germany and Nigeria. Their communication is direct, they sympathise with the strong, and have a positive and "can-do" attitude (Hartog & D. N., 2004). Furthermore, there is a stronger sense of competition, and individual initiative is encouraged.

Contrastingly, low assertive cultures (e.g. Sweden and Japan) with sympathise the weak, and have more ambiguous and subtle communication. They value modesty, and portray a cooperative and compassionate behaviour (Quigley, House, & Sully de Luque, 2010).

In the case of China, it is considered a low assertive country; since it has a score of 3.76.

FUTURE ORIENTATION

Future orientation is defined as *“the degree to which individuals in societies engage (or should engage) in future-orientated behaviours such as planning, investing in the future, and delaying individual or collective gratification”* (GLOBE Project, 2004).

High future-oriented countries show a propensity to save for the future, as they encourage investments for future payoffs rather than immediate consumption. Moreover, individuals are intrinsically motivated, and prioritize long-term success; deferring gratification. Examples of these can be the Netherlands, Malaysia and Switzerland (Quigley, House, & Sully de Luque, 2010).

On the other hand, societies with a short-term orientation, such as Argentina and Italy, have a lower propensity to save, value instant gratification, and are less intrinsically motivated (Quigley, House, & Sully de Luque, 2010).

Regarding China, it is perceived as a low future-oriented society; having a score of 3.75.

HUMANE ORIENTATION

The humane orientation dimension is described as *“the degree to which individuals in organisations or societies encourage and reward (or should encourage and reward) individuals for being fair, altruistic, friendly, generous, caring and kind to other”* (GLOBE Project, 2004).

Cultures with a high score on humane orientation (e.g. Ireland, Malaysia and Egypt) value relationships and being generous to others (family, friends, community, and strangers). They also place importance on paternalistic relationships, encouraging children to be obedient and parents to control them closely. They value altruism, love, kindness and generosity (Quigley, House, & Sully de Luque, 2010).

On the other hand, societies that report a low score on this dimension (e.g. Spain, Germany and Poland) place importance on self-interest, independence, and solving personal problems on their own. They use power and material possessions as a source of motivation. In addition, formal welfare institutions take more charge of paternalistic norms and patronage relationships (Kabasakal & Bodur, 2004).

As for China, it has reported a score of 4.36 in this dimension, the reason for which it has a high humane-oriented culture.

INSTITUTIONAL COLLECTIVISM

Institutional collectivism is known as *“the degree to which organizational and societal institutional practices encourage and reward (and should encourage and reward) collective distribution of resources and collective action”* (GLOBE Project, 2004).

Countries with high institutional collectivism, for instance, Sweden and Japan, reiterate the benefits of group performance and rewards. People demonstrate loyalty to their group and prioritise collective goals over individual ones (Quigley, House, & Sully de Luque, 2010).

On the other hand, cultures which have a low score on this dimension, such as Greece or Brazil, focus on individual objectives and rewards (Quigley, House, & Sully de Luque, 2010).

Looking at China, it has a high score of 4.77 in institutional collectivism.

IN-GROUP COLLECTIVISM

The concept of in-group collectivism refers to *“the degree to which individuals express (and should express) pride, loyalty, and cohesiveness in their organizations or families”* (GLOBE Project, 2004).

Cultures which have a high score on in-group collectivism are India and Egypt, among others. These are characterized as being particularly loyal to their families and taking pride in their affiliations with employers. Their duties and obligations within their groups determine their behaviour (Quigley, House, & Sully de Luque, 2010).

In terms of advertising, these countries tend to portray group scenarios, such as collaborations at work, friend reunions, and victories of the community or country. Appeals of achievement and enjoyment are not at a personal or individual level, but at being affiliated with a group. They demonstrate how being united as a society will lead to success (Zhao, 2017).

On the contrary, cultures with low scores on this dimension identify less with collectives and tend to be more individualistic. The United States, United Kingdom and Finland are considered to have low in-group collectivism (Quigley, House, & Sully de Luque, 2010).

This dimension can be present in advertisements by focusing on each individual’s uniqueness, motivating them to pursue their objectives, and placing emphasis on breaking stereotypes and standing out (Zhao, 2017).

When it comes to Chinese society, it reports a score of 5.8 in terms of in-group collectivism; which is considered as high.

GENDER EGALITARIANISM

In the GLOBE Project (2004), gender egalitarianism has been defined as *“the degree to which a collective minimizes (and should minimize) gender inequality”*

In countries which are more gender egalitarian, like France, Sweden or Canada, women are offered the same opportunities as men. They have more positions of authority, higher literacy rates, and receive the same education as men (Quigley, House, & Sully de Luque, 2010).

Contrastingly, in cultures with lower scores on this dimension, such as South Korea, India and Egypt; there is more job sex segregation, less education for women, and women do not tend to have authority roles (Quigley, House, & Sully de Luque, 2010).

Related to advertising, it can be represented by gender stereotypes and role differentiation. A study of gender representations in East Asian advertising shows that in TV advertisements in Japan and South Korea (which report low scores in gender egalitarianism) women appear *“younger, wear less clothing, and are more frequently used in advertisements of cosmetics/toiletries than males”* (Prieler, Ivanov, & Hagiwara, 2014, p. 36).

Regarding Chinese culture, it has reported a low score of 3.05 in gender egalitarianism.

POWER DISTANCE

Power distance is defined as *“the extent to which the community accepts and endorses authority, power differences, and status privileges”* (GLOBE Project, 2004).

In high power-distant countries, like South Korea or India, power is stratified and concentrated at the top of organizational hierarchies, in economic, social, and political domains. Decision-making is a one-way communication process, respecting the hierarchical organization (top-down) (Quigley, House, & Sully de Luque, 2010).

Ages and titles are regarded highly, and there is an evident power gap between superiors and subordinates (Quigley, House, & Sully de Luque, 2010). Therefore, it is related with how a society accepts authority, unequal distribution of power and status privileges (GLOBE Project, 2004). This presence of social inequality fosters prestige and wealth (Zhao, 2017).

Countries which have low scores in power distance are the Netherlands and Denmark, believing that power should be distributed equally in society (Quigley, House, & Sully de Luque, 2010).

In the case of China, it can be concluded that it has a high power distance, since it has a score of 5.04.

UNCERTAINTY AVOIDANCE

Uncertainty avoidance has been described as *“the extent to which a society, organization, or group relies (and should rely) on social norms, rules, and procedures to alleviate unpredictability of future events”* (GLOBE Project, 2004).

High uncertainty-avoidant countries, such as Singapore or Switzerland, tend to establish detailed processes, procedures and strategies. Moreover, they value orderliness and consistency (GLOBE Project, 2004). Some studies show that this dimension is linked to high use of fear appeal in advertisements (Zhao, 2017).

On the other hand, countries with low uncertainty avoidance are comfortable with risk, change and ambiguity. They have broad and flexible strategies and are more open to change and innovation; and are inclined to reflect it in advertising (Zhao, 2017). Furthermore, they take more risks and do not fear the possible outcomes. Russia and Greece are considered low uncertainty avoidant cultures (Quigley, House, & Sully de Luque, 2010).

As for China, since it has a score of 4.94 it is regarded as a high uncertainty-avoidant culture.

In summary, this section has defined of the nine cultural dimensions encompassed within the GLOBE framework, including an evaluation of China’s score for each. Building upon this understanding, the following section will analyze Nike advertisements in China and examine how these dimensions are reflected in them.

3. STUDY OF CHINESE NIKE COMMERCIALS

Within this section, a case study is going to be conducted on three Nike TV commercials that were launched in China in 2016, 2018, and 2023. These commercials were created by the advertising agency Wieden+Kennedy, which creates Nike advertisements in Shanghai.

For each of these commercials, the GLOBE cultural dimensions will be studied, identifying elements which reflect them. To conclude, there will be a qualitative analysis of whether they portray China's evaluated dimensions, which were previously studied ([Annex 1](#)).

3.1. Case 1: "The Next Wave" – NIKE 2016 commercial

"The Next Wave" (SILING WU, WK Shanghai, 2016) was developed for the "Just Do It" Nike campaign in 2016 by the advertisement agency Wieden+Kennedy in Shanghai.

This spot starts with a young boy playing football, with a narrator saying "*You don't have to do it for the glory*". After that, scenes of different amateurs doing sports are swiftly introduced, changing the shot from athlete to athlete. The narrator is kept as an underlying voice, stating "*You don't have to do it...*" and ending it with "*for the boys*", "*to be famous*", and "*for the attention*". Famous athletes (some retired) appear, such as the hurdler Liu Xian, the tennis player Li Na, and the marathon runner Mr. Sun (and the singer Selina). The advertisement ends with the boy that appeared at the beginning with the logo of the campaign "Just Do It".

The main idea behind the commercial is to tell the young Chinese generation that they are free to choose their own path, acting like a wave impacting the world. They are told that they should not overthink it, they just have to do it.

The source and the figures of the advertisement can be found in [Annex 2](#).

PERFORMANCE ORIENTATION

Firstly, the main values underlying in this spot are "training" and "constant effort". Its objective is to encourage young people to make an effort, demonstrating that hard work will lead to achieving success and that a good performance will be rewarded. In addition, the whole advertisement is based on competitive sports, enhancing the importance of contest and rivalry.

This is reinforced by the voice-over that conveys the message: "*You don't have to do it...*" and a continuing list of reasons. This message intends to inspire viewers to go towards their goals and stop thinking about what could happen. Moreover, there is a sense of urgency in the message of the spot; even the slogan "Just Do It", sounds impatient, and tries to motivate people to go towards their objectives "now". ([Annex 2](#))

As a result, it can be determined that this commercial reflects that China is a high performance- oriented society, since it emphasizes the values of "training", "constant effort", "improvement", "reward", "rivalry", and "contest", with an "urgency" appeal.

ASSERTIVENESS

This advertisement portrays assertiveness. Firstly, the athletes appear doing well-defined actions, giving them a sense of strength and power over their bodies. Some of these actions are: doing force, doing flips and turns, running fast, hitting hard, etc. They reflect a decisive and “can-do” attitude, showing their capability to do anything they propose. ([Annex 2](#))

Moreover, the narrator transmits a direct and clear message to inspire the viewer, using an assertive tone. It motivates the viewer to stop thinking about the motives, the obstacles, the difficulties, the possibility of failure... to take the risk and “just do it”.

At the end of the advertisement, a shot of a run appears, portraying people running. Among them, there is an elder runner. These shots intend to convey the message that gender, age, size, and other factors are not an obstacle; anyone with enough self-determination can do it. ([Annex 2](#))

Therefore, this spot reflects a highly assertive orientation, with predominant appeals and values such as “strength”, “power”, “can-do attitude”, and “risk”, accompanied by the confident tone of the narrator. This suggests that the advertisement contradicts China’s low assertive orientation.

FUTURE ORIENTATION

As mentioned before, the message conveyed in the commercial is “training” and “working hard” in the present to achieve success in the future. Thus, the underlying idea is to “postpone gratification” and “make sacrifices”, which will be rewarded in the future.

Moreover, intrinsic motivation also prevails; each of the individuals has a unique objective, which they are responsible for accomplishing.

That being said, this commercial has a future orientation, portraying key values like “training”, “hard work” “postponing gratification”, “sacrifices”, and “future reward”. This opposes China’s reported low score on future orientation, since it is a short-term orientated society.

HUMANE ORIENTATION

In terms of humane orientation, this commercial portrays sports where everyone is invited to participate, without discrimination. This is a manifestation of the importance of altruism and being kind to everyone. There is no apparent self-interest in this spot; as it provokes a feeling that all the individuals are willing to help each other.

Furthermore, this is specifically represented in one of the final shots, where all of the individuals are shown running the race together. This transmits the value of humanity unifying as one. Additionally, the sense of belonging to a community, which also depicts institutional collectivism, is positively related to humane orientation. ([Annex 2](#))

Summing up, this advertisement exhibits values such as “inclusiveness”, “altruism”, “humanity”, and “community”; classifying it as humane-oriented. This goes in accordance with China’s high score on humane orientation.

INSTITUTIONAL COLLECTIVISM

This advertisement has a tone “*in crescendo*” in terms of collectivism. It starts with a boy playing football alone, which is then followed by a series of team or collective sports (such as Frisbee, basketball, acrobatics, hockey, biking, etc.). In the end, they all join together to run a race. ([Annex 2](#))

Therefore, it starts from individualism, but it is quickly transformed into collectivism. Each individual’s uniqueness is eliminated, giving the sense that they all have the same objective. This depicts a sense of community and portrays the importance of in order to achieve a common goal. It also emphasizes that sharing their path will make it more enjoyable and a better experience. The “community” value reaches the climax in one of the final scenes, which illustrates a road full of people running together.

Summing up, this spot portrays collectivistic appeals such as “community”, “collaboration”, and “sharing”, which represents China’s high level of institutional collectivism.

IN-GROUP COLLECTIVISM

This spot mainly portrays team sports, working as a group towards the same objective. Its purpose is to stress the importance of being affiliated to a group, and having a sense of belonging. It reflects that working with a team, rather than alone, will make it easier and more fulfilling to achieve success.

This is portrayed by the fact that everyone is playing sports together; passing the Frisbee, doing acrobatics, running, cycling, playing basketball, etc. evoking a feeling of the importance of working as a group towards the same objective. ([Annex 2](#))

In conclusion, the appeals that depict a high sense of in-group collectivism in this marketing communication are “team”, “affiliation”, and “group objective”. Therefore, it represents China’s high in-group collectivism.

GENDER EGALITARIANISM

Although there are some indications that the advertisement intends to promote gender equality, it still cannot be considered fully gender equal.

On one hand, both men and women appear playing sports, depicting gender equality. There are also no significant differences in their physical appearance; since they are both fit, exhibiting strength and resistance. Related to this, femininity stereotypes are not present, since the women revealed are not slim, do not wear makeup and their hair is tied. They are shown natural, stating that women do not have to fix themselves to do sport.

This commercial also exhibits women being independent and self-reliant. In the beginning, a female basketball team appears, with a female narrator in the background asserting: “*You don’t have to do it for the boys*”. Therefore, the message intended to convey is that women can do sports for themselves, because they want to, and not to impress any man. ([Annex 2](#))

On the other hand, the advertisement still presents signs of gender inequality. First of all, the number of appearances of men and women playing sports is disproportionate, since most of the sportspeople are men, and most of the side-characters that appear not doing sport are women. Along with this, most of the sports teams are composed of men, and there is little

presence of gender-mixed groups, which is considered sex segregation. Also, in several parts of the advertisement women appear watching, doing grocery shopping, or reading in a café. Men also appear, but to a much lesser degree. ([Annex 2](#))

To sum up, even though this commercial has some aspects that exhibit gender equality, it can still not be considered gender equal; due to the presence of features such as “male predominance”, and “sex segregation”.

POWER DISTANCE

As mentioned in the humane orientation dimension, the examined advertisement transmits a sense of equality in the community. There is no evidence of a hierarchical superiority or stratification of power.

Every individual is accepted regardless of their differences, with no apparent discrimination. During the commercial, group sports are constantly shown, where everyone is invited to participate, and there is no segregation between status levels. Moreover, the final scene of the race also represents equality; since it portrays diverse individuals forming part of a community. Regardless of their differences, they are all running together.

In brief, this advertisement features “equality”, “acceptance”, “lack of status”, and “lack of segregation”; demonstrating low power distance. This contradicts China’s score in that dimension, since it is a high power-distant culture.

UNCERTAINTY AVOIDANCE

As previously discussed, the underlying message of this advertisement is to stop thinking about the consequences, difficulties, obstacles, limitations, etc. and take the risk and improvise. This message is conveyed by the voice-over during the advertisement, and the slogan of the campaign: “Just Do It”. The acceptance of this risk, disregarding what the future might hold, is a sign of low uncertainty avoidance.

Moreover, the purpose of the commercial is to inform the next generation that they are free to choose their own path and to be open to whatever is coming, transmitting a sense of “freedom” and “liberty”. Throughout the scenarios, a wide range of sports is depicted, from football to acrobatics, indicating that there are no established rules, giving a sense of flexibility.

Given that the spot reflects values such as “risk”, “freedom”, “liberty”, “improvisation”, and “flexibility”, it depicts openness to future unpredictability. This contradicts China’s high uncertainty avoidance, so it does not reflect this particular dimension.

Summarizing, this Nike commercial portrays numerous appeals, values, emotions, etc. particular to the Chinese market. The following dimensions of GLOBE, reflecting China’s score, have been identified: performance orientation, humane orientation, institutional collectivism, in-group collectivism, and gender egalitarianism. On the other hand; assertiveness, future orientation, power distance, and uncertainty avoidance have not been representative of Chinese culture. The summary table can be found in [Annex 3](#).

3.2. Case 2: “Dare to Become” – NIKE 2018 commercial

“Dare to Become” (WK Shanghai, 2018) was launched in July 2018, after the FIFA World Cup, by the advertisement agency Wieden+Kennedy in Shanghai. Given the fact that China has never been close to winning the football World Cup, it portrays a scenario in which this country wins in 2033.

The spot begins showing a football player doing a free kick at the World Cup of 2033 and winning the championship. This Chinese player reminds of Cristiano Ronaldo, considered one of the greatest football players. Throughout the advertisement, different scenarios after winning are portrayed, such as fans asking for autographs, the Premier League wanting to recruit the players, the English in tears after losing, etc. In the end, it demonstrates the hard training of the football team to achieve that victory; finishing with the same player about to do a free kick in 2018.

The purpose of this commercial is to create a new vision for China, and what young athletes can aspire to, emphasized by the slogan “*Dare to Become*”. It is starred by teenage football players from the Nike Football League in Beijing, Shanghai and Guangzhou. It intends to convey the message that they can win the World Cup, at the same time inspiring other athletes that they can achieve any goal. (Wieden+Kennedy, 2018)

The idea behind this advertisement, as stated by Dong Hao, the creative director at W+K Shanghai, is: “*Why can’t China be great? This film is clearly on the side of the athletes who believe it can be. Because if no one is willing to imagine going there in their heads, they’ll never get there in real life*” (2018).

The source and the figures of the advertisement can be found in [Annex 4](#).

PERFORMANCE ORIENTATION

The extreme desire of winning the cup and obtaining the rewards, portrayed throughout the advertisement, demonstrates the importance of performing well and being rewarded.

During the whole commercial, there is an emphasis placed on the rewards of winning the championship. The actions illustrated, such as painting the player’s face on the toenail, the footballers signing autographs, the Premier League trying to recruit the athletes, etc. depict them becoming famous and idolized. ([Annex 4](#))

Moreover, the English crying over their failed championship, which then favours Chinese tissue companies; represents a sense of competitiveness, and a desire to be better than the Premier League.

In addition, the training scenes at the end emphasize the benefits of constant effort and improvement, and how it leads to achieving goals and success. These scenes display rough and constant training, in which the players are shown sweating, fighting, running, and even committing fouls. ([Annex 4](#))

Finally, this advertisement contains high performance-oriented values, such as, “effort”, “reward”, “competitiveness”, “training”, “improvement”, “goals”, “success”, and “consistency”. This aligns with China’s high score in this particular cultural dimension.

ASSERTIVENESS

This spot represents a challenge. It depicts a situation that has never been achieved by China, which is winning the FIFA World Cup, and challenges the football team to achieve it. Also, it is transmitted with direct communication, stating clearly all the situations that the Chinese team could achieve.

The first shot portrays a Chinese football player from the back about to kick the ball, which can be confused with Cristiano Ronaldo (a Portuguese football player that plays for Real Madrid, a Spanish team). This conveys that Chinese players could become as famous as Cristiano Ronaldo.

Moreover, the advertisement is starred by teenage football players from the Nike Football League in Beijing, Shanghai and Guangzhou, depicting a future where they become the greatest football players. To emphasize this, it is portrayed how the Premier League wants to recruit them. This intends to serve as a source of inspiration to young athletes, offering a vision of what these players could become in the future. It dares them to believe in it, and to dream; which is the first step towards achieving success. ([Annex 4](#))

Finally, it finishes with the slogan *“Dare to Become”* as a source of inspiration, challenging the Chinese football team to win the World Cup, and at the same time, young athletes to reach their goals. Therefore, this advertisement encourages people to dream by portraying a situation considered far away from reality. It is a statement that if something is not dreamt, it can never be achieved. ([Annex 4](#))

To conclude, the main appeals portrayed in this commercial are “dare”, “dream” “believe”, and “goals”, which represent an assertive attitude. Therefore, this advertisement contradicts China’s low assertiveness.

FUTURE ORIENTATION

The whole advertisement is based on a future-oriented perspective; since it is a prediction of China winning the World Cup in 2033. It portrays China’s big aspiration for the future and pictures a whole fantasized scenario of what would happen (such as painting players’ faces on their nails, the Premier League recruiting the players, and the English crying because they lost, brothers fighting over China’s football team at the FIFA game, etc.)

The advertisement presents a flashback towards the end, where the football team appears when they started training, and how they evolved. The intention of this is to show the hard effort and constant training they have been doing to achieve this result. In a sense, it wants to emphasize that nothing is achieved without effort and that future success requires sacrifice. It also demonstrates the intrinsic motivation and determination of the team to achieve the desired and final objective: winning the World Cup.

To emphasize the idea presented above, this spot is presented in a circular reference, to emphasize even more its future orientation. The starting scene, a football player about to kick the ball in the World Cup of 2033 (when they obtain their objective); is the same as the final one in 2018 (when they are training to win the championship). ([Annex 4](#))

The different time period is also depicted in the evolution of technology; in 2033 a drone draws the lines in the field, while in 2018 they are drawn by a person. Moreover, throughout

the advertisement, there is a presence of modern technological devices, such as drones, screens, and VR headsets, in order to provide it with a futuristic feeling. ([Annex 4](#))

Summing up, this advertisement has a future orientation appeal, due to the presence of features such as “evolution”, “prediction”, “sacrifice”, “future success”, “final objective”, “intrinsic motivation”, “technology”, and “futuristic”. These features do not adjust to China’s low future orientation.

HUMANE ORIENTATION

This advertisement emphasizes Chinese society uniting to obtain a determined objective. It is not about a football team obtaining their dream, but about a whole country achieving a common dream. It conveys the message: *“If the team wins, we all win”*. Therefore this spot emphasizes the importance of people uniting and supporting each other to achieve a common objective.

As a result, this commercial depicts humane values, such as “united”, “society”, “support”, and “common”; agreeing with China’s highly humane orientation.

INSTITUTIONAL COLLECTIVISM

The advertisement itself embodies a metaphor. Sports teams represent countries, especially in utterly famous ones such as football. When the team wins or loses, it is the whole country that does so. Hence, this advert unifies Chinese society with a common purpose.

Therefore, when the advertisement depicts the football team winning, it is a victory for the whole country. It is a collective reward for China, which emphasizes China’s collectivism. This is especially portrayed in the beauty salon scene, which is based on a gender stereotype that women are not normally interested in football. The fact that these women are paying attention to the game means that it is also important to them.

Finally, the values “whole”, “unify”, “common purpose”, and “collective reward” represents China’s high importance placed on institutional collectivism.

IN-GROUP COLLECTIVISM

The fact that this spot is based on a football team demonstrates the importance of belonging and being affiliated with a group to achieve success.

In several scenes, the commercial portrays the benefits of forming part of a group; such as celebrating victories together or supporting one another in sad moments. One of the scenes where this is reflected is when the whole football team appears celebrating together. Moreover, the managers of the team, the women in the salon, the workers of the tissue factory, etc. are also portrayed celebrating victory together. On the other hand, the English people are exhibited sharing their sadness in a group when their country sports team loses. ([Annex 4](#))

To sum up, this commercial reflects values and appeals such as “sense of belonging”, “affiliation”, “group”, “team”, “support”, and “share”, which align with China’s high in-group collectivism.

GENDER EGALITARIANISM

The whole advertisement revolves around men, since the protagonists are a male football team. Moreover, all the authority roles are held by men, such as the manager of the team, or the CEO of the tissue company.

Additionally, several scenes depict typical gender stereotypes. At the beginning of the advertisement, men are portrayed playing football, while women are exhibited in a beauty salon painting their nails while watching the football match. Their surroundings are completely different; men are in a football field; whereas women are in a salon with pink colours and neon lights (stereotypical femininity). This instantly associates men with sports and women with beauty. ([Annex 4](#))

Furthermore, there is a clear distinction between how men and women celebrate. On one hand, the football team appears jumping, acting fierce and dominant. On the other, women appear applauding or giving high fives in a respectful manner.

In addition, there is a scene where a girl appears kicking a ball on the street, and a boy is staring at her so much that he confuses his sandwich for a telephone. The girl playing football is exhibited as something to be regarded and admired by men; in other terms, she is objectified. ([Annex 4](#))

In conclusion, this is a gender stereotypical commercial which portrays “gender stereotypes”, “male dominance”, “stereotypical femininity”, and “women objectification”, depicting China’s low score reported on gender egalitarianism.

POWER DISTANCE

Power distance is demonstrated in the tissue factory scene. All the workers (hundreds) are displayed laughing dressed in the same pink uniform. This is a statement that they are all the same to their boss; they do not have individual personalities. ([Annex 4](#))

The CEO of the company (one person) is portrayed laughing looking at them from above, representing hierarchical superiority. Moreover, the elegant suit he is wearing symbolizes two things: firstly, that he is different from the rest of the workers (superior), and secondly, that he has more money than them. Moreover, he is portrayed with a graph below showing the sales of the company, indicating that the earnings are going to be mainly for him. Therefore, he is the one laughing the most. ([Annex 4](#))

In conclusion, the advertisement reflects “hierarchical superiority”, “status levels”, “centralized authority”, and “authority figures”, depicting unequal power distribution. This adjusts to China’s high power distance.

UNCERTAINTY AVOIDANCE

The slogan of this advertisement, “*Dare to dream*”, evokes a feeling of low uncertainty avoidance. It wants to serve as an inspiration for viewers to take risks, disregarding any thoughts about what may happen. The commercial itself portrays an unknown situation (which may or not happen), with to inspire viewers to accept the uncertain future.

Also, modern technology is portrayed throughout the whole spot, encouraging openness to the future and innovation. It also promotes being open-minded towards change.

As a result, this spot conveys appeals such as “risks”, “unknown”, “future” “innovation”, “open-mindedness”, and “change”, demonstrating low uncertainty avoidance. This contradicts China’s high score in this GLOBE dimension.

In conclusion, the commercial “Dare to Become” reflects Chinese values, appeals, emotions, and other features that make it appealing to the audience. The dimensions of GLOBE that reflect China’s culture are the following: performance orientation, humane orientation, institutional collectivism, in-group collectivism, gender egalitarianism, and power distance. On the other hand; assertiveness, future orientation, and uncertainty avoidance have not been representative of Chinese culture.

The summary table can be found in [Annex 5](#).

3.3. Case 3: “Little Big Talk” – NIKE 2023 commercial

“Little Big Talk” (WK Shanghai, 2023) was created in 2023 by the advertisement agency Wieden+Kennedy in Shanghai.

This commercial features four famous Chinese athletes as children celebrating New Year, fantasizing about how one day they would change the world. These are the tennis player Li Na, the basketball professional Yi Jianlian, the athlete Liu Xiang, and the football player Wang Shuang. The title “*Little Big Talk*” refers to the fact that they are children dreaming about their big aspirations in life.

The intention of this advertisement is to inspire the viewers to never stop dreaming, and that everything is possible. The slogan “*Never Done Dreaming Big*” emphasizes that being an adult is not an excuse to stop dreaming. It is mainly focused on Generation Z, encouraging them to have big aspirations for the future.

The source and the figures of the advertisement can be found in [Annex 6](#).

PERFORMANCE ORIENTATION

“Little Big Talk” depicts high performance orientation, since the main characters have expected targets and aspirations, which are stated at the family meal. Also, they demonstrate motivation to work hard to achieve their goals.

Moreover, the advertisement displays a sense of competitiveness, which is a constantly present quality in sports. When each child speaks, they try to undermine what the others have said, to prove themselves better. This reaches a climax when the protagonist says: “*You are all so great, but I will change the world*”. The reaction of the father when she finishes narrating her dream depicts portrays his pride and approval of her being so determined. ([Annex 6](#))

Additionally, in one of the final shots a set of medals appear hanging from a closet. This is a statement that these children are already performing well, bringing them closer to their dreams. ([Annex 6](#))

In conclusion, this spot depicts high performance-oriented appeals such as “expected targets”, “aspirations”, “motivation”, “hard work”, “goals”, “competition”, “performance”, and “dreams”. These align with China’s high performance orientation.

ASSERTIVENESS

The messages conveyed in this advertisement are direct and straightforward: “*Do not be afraid to dream*”, “*Everything is possible*”; “*Never let anything stop you*”. They intend to empower viewers to follow their dreams until they become true.

Moreover, the four children portrayed at the dinner table represent a determined and “can-do” attitude: they have a dream, and they intend on fulfilling it. As mentioned before, each of them wants to beat the others, evoking a sense of competitiveness.

Furthermore, in her dream, Li Na is asked: “*Can kids really change the world?*” to which she answers: “*Anyone at any age can*”. This message reflects that anyone who has enough motivation can achieve their goals, regardless of age, gender, status, etc. ([Annex 6](#))

In addition, the main character is told by her mother: *“Stop all that ridiculous big talk!”*, Li Na’s answer: *“We’ll see if it’s all big talk when we all grow up”* is a way of stating that she is not going to let anything stop her, she is going to keep dreaming. ([Annex 6](#))

To sum up, this advertisement’s assertiveness is demonstrated with the following appeals: “empowerment”, “competitiveness”, “determination”, and “can-do attitude”, with direct communication. This contradicts China’s low assertive orientation.

FUTURE ORIENTATION

In this spot, each child portrays a desirable future situation; an objective they want to achieve. They are not living in the present, but planning their future. The main characters want to achieve an objective when they are older and attain long-term success. Moreover, they demonstrate intrinsic motivation.

In conclusion, this spot depicts future orientation, since its main appeals are “dreaming”, “future scenarios”, “planning”, “long-term success”, and “intrinsic motivation”. This does not go in accordance with China’s score, since it is a short future-oriented society.

HUMANE ORIENTATION

The advertisement portrays famous athletes as a source of inspiration. This means that they have to be caring and generous with people who are inspired and motivated by them. Li Na’s answer to Emma Raducanu’s question, *“Be better than me”*, depicts altruistic behaviour through an encouraging message. ([Annex 6](#))

Moreover, there is a sense of obedience in paternalistic relationships, which is portrayed by the relationship between Li Na and her mother. When Li Na is told to sit at the children’s table, she does it immediately; without any complaints. Also, the mother appears to be controlling what her daughter is saying, since at a certain point she gets up to tell her to stop talking, an order which her daughter also obeys. ([Annex 6](#))

Therefore, the values of “inspiration”, “caring”, “generosity”, “friendliness”, and “altruism”, along with the depicted belief that children should be obedient and controlled; demonstrate high humane orientation portrayed in this spot. Since China is a relatively highly humane-oriented country, this commercial agrees with this dimension.

INSTITUTIONAL COLLECTIVISM

Individualism is present throughout the commercial. The main characters take turns explaining their future dreams. In these dreams, they portray themselves being successful and famous. Scenes such as them being surrounded by a cheering crowd, being asked questions by fans, or being photographed by paparazzi, portray their individual success. Therefore, this advertisement encourages the youth to pursue their personal goals. ([Annex 6](#))

As a result, this spot portrays values such as “individual success” and “personal goals”, depicting low institutional collectivism. This disagrees with China’s high score in this GLOBE dimension.

IN-GROUP COLLECTIVISM

The scenario presented in the commercial is a family having dinner at the Chinese New Year. This is a representation of in-group collectivism, since it stresses the importance of belonging to a family, and celebrating special occasions together. ([Annex 6](#))

Moreover, this spot also emphasizes traditions. It is interesting to note that the New Year they are celebrating is the Year of the Rabbit (which is mentioned by the protagonists and is indicated by the decoration of a rabbit porcelain figure). This year allegedly brings peaceful and harmonious energy; being associated with social interactions, gentleness, and cultivating harmonious relationships.

Finally, the values “belonging”, “family”, “celebration”, “social interactions”, and “harmonious relationships” are portrayed in this advertisement, reflecting China’s high score on in-group collectivism.

GENDER EGALITARIANISM

First of all, it must be emphasized that the main character in this spot is a female tennis competitor. On top of this, when the children are explaining their aspirations and competing over who is best, Li Na is portrayed to win that competition. This is shown with the surprised faces of the other athletes, and how they drop their chopsticks. ([Annex 6](#))

Moreover, the father is revealed doing a gesture meaning “*Well said daughter*”. This suggests that he is proud of her and believes in her dreams, portraying an acceptance of women being independent and successful at sports, and a lack of gender stereotypes. ([Annex 6](#))

Furthermore, Emma Raducanu’s child version (British tennis player) appears asking the protagonist: “*How can I be like you?*”. This suggests that successful women are inspiring role models. Li Na’s answer “*Be better than me*” implies the importance of women supporting each other, and working towards a common goal: gender equality in sports.

In addition, Li Na states that “*Anyone at any age can change the world*”. The word “anyone” implies that gender should not be an obstacle to achieving goals, portraying gender equality.

Finally, this advertisement has indicators of gender equality, such as, “women protagonism”, “successful women”, “independent women”, and “women role models”. This opposes China’s low score in gender egalitarianism.

POWER DISTANCE

There is a sense of parental authority and generational hierarchy in this advertisement; which is reflected by the separation of the parents, considered superior, and the children, considered inferior.

Firstly, children and adults are sitting at separate tables, reflecting their differences. Secondly, when the mother tells the protagonist to sit at the children’s table she is stating that she does not belong there, reinforcing a sense of being younger as representing inferiority. Therefore, different status levels are depicted. ([Annex 6](#))

Moreover, Liu Xiang, who is older than the other children, makes a burlesque comment: “*So all your superheroes are... in elementary school?*” again reflecting the idea that being younger means inferiority. ([Annex 6](#))

Furthermore, the parents and the children are having different conversations, without interacting with each other; except for when the mother reprimands Li Na. This reflects her authority, and Li Na is portrayed as inferior because she is a child. She is told to stop fantasizing, evoking the idea that her words and ideas are worth less because she is younger. ([Annex 6](#))

To conclude, this commercial portrays high distance orientation, since it features “parental authority”, “separation”, “status levels”, and “generational hierarchy”. As a result, this spot reflects China’s high score in power distance.

UNCERTAINTY AVOIDANCE

The main characters talk about their future as if they have no fear of it, transmitting a sense of openness to the future. There is no strategic planning; depicting an acceptance of risk.

Moreover, there is a general thinking that nothing will stop them and that they are capable of anything. This is emphasized when the protagonist is told to stop dreaming by her mother, to which she reacts by saying in a low voice “*We will see if it’s a big talk when we all grow up*”. This is a statement that she is not afraid of uncertainties, even if her mother tries to convince her that what she wants to achieve is not possible.

In conclusion, the features “lack of fear of the future”, “openness to the future”, and “risk” classify this advertisement as low uncertainty avoidant, which does not align with China’s high score.

In brief, this commercial portrays Chinese cultural values, which are reflected in the following dimensions: performance orientation, humane orientation, institutional collectivism, in-group collectivism, and power distance. Assertiveness, future orientation, gender egalitarianism, and uncertainty avoidance do not represent China’s score in the GLOBE dimensions.

The summary table can be found in [Annex 7](#).

Summing up, this section has analyzed how the three Nike commercials reflect the cultural dimensions of the GLOBE framework by recognising values, appeals, and other relevant features. The following section will highlight the similarities between the reflected dimensions, recognising the characteristics that sports brands should consider when adapting commercials to Chinese culture.

4. RESULTS

This section will focus on examining the dimensions that positively reflected China's scores in the commercials. It also aims to identify shared values, appeals, and general features that depicted these dimensions. By analyzing this, this study seeks to uncover the consistent themes and elements manifested through the content, messaging, and visual representations, for each of the dimensions.

It must be noted, that only those dimensions reflecting China's real score (*positively reflected*) are going to be examined. Several dimensions, including assertiveness, future orientation, and uncertainty avoidance, were found to not reflect China's score in any of the commercials. Therefore, no results in this study can be extracted on how Chinese commercials portray these dimensions.

HIGH PERFORMANCE ORIENTATION

To emphasize this dimension, the main characters are usually depicted presenting their dreams and aspirations. This communication is mostly direct and explicit, portraying images of their goals. Moreover, they also exhibit a sense of motivation; they are willing to work hard and make an effort to achieve those goals. The commercials constantly recur to scenes of training to accentuate the idea that no success is given without sacrifice.

In order to encourage viewers and make their dreams seem possible, they employ famous athletes as role models. Their purpose is to inspire viewers, conveying the message: "*If they have achieved it, anyone can*". There is also a constant utilization of powerful and assertive slogans, such as "*Just Do It*", "*Dare to Become*", and "*Never Done Dreaming Big*". These also depict a sense of urgency, encouraging viewers to take action "now".

The topic of dreaming is also very present, and is directly linked with performance and improvement. These commercials convey the message to always dream big, without limitations. The underlying idea is that having a dream acts as an intrinsic motivator, and that if something is not dreamt in the first place it can never be achieved.

Moreover, competitiveness is reflected in the attitude of the main characters, since it is regarded as an important quality in sport. There are numerous scenes portraying the protagonists being competitive, and even having arguments. This competition can be either against each other, or against other teams. Therefore, emphasis is placed on being better and outstanding others, which is determinant for success in the sports domain. Finally, many scenes and elements stress the benefits of fulfilling goals, and the reward that comes with it: success and fame. Images of the protagonists being famous after achieving their aspirations are revealed in the advertisements. Physical elements that represent success, such as golden cups or medals, are also manifested; evoking a materialistic ideology.

HIGH HUMANE ORIENTATION

First of all, the commercials emphasize community and society, and uniting to achieve a common goal. This community appeal implies that people support and rely on each other. Humane values, such as being kind and generous to others, are also depicted. The fact that all the advertisements contain real-life famous athletes as a source of inspiration also conveys the sense of humanity supporting each other.

Moreover, the community appeal has an underlying altruistic value: inclusiveness. Many of the scenes show people of different gender, age, physical shape, etc. They all form part of the community and are all included in sports. This is reinforced with messages using the word “anyone”. All of this also intends to convey that nothing is a limitation to achieving success. The importance placed on relationships; since most of the scenes portray teams, rather than individuals, also depicts humane values.

To conclude, parents are portrayed as figures of authority, and the value of obedience is emphasized. There are signs of parents having close control over their children, and even reprimanding their behaviour.

HIGH INSTITUTIONAL COLLECTIVISM

These advertisements constantly portray scenes that reflect the importance of acting as a community and fighting for a common objective. In these scenes the main characters appear training together, sharing the effort, the pain, and the sacrifice, which will make the journey more enjoyable. Each individual’s personality and characteristics are eliminated, since they are portrayed as part of a group.

This dimension is also represented in the idea that a victory for a sports team is a victory for Chinese society. Numerous scenes of Chinese inhabitants celebrating victory reinforce the underlying message: “*A win for one is a win for all*”. This victory is something that the whole country values, a collective reward that benefits all of them.

HIGH IN-GROUP COLLECTIVISM

Team and collective sports are the main themes of these advertisements. The benefits of being affiliated to a group, such as celebrating victories together, supporting each other in sad moments, or training together; are recurrently enhanced in many scenes. Moreover, all of the characters are presented in a group rather than individually, sharing common objectives.

Family and tradition are also depicted as important values. Belonging to a family, celebrating special occasions, and sharing moments with them, are represented in several scenes. Additionally, the main characters are also portrayed sharing their dreams and aspirations with them, to reinforce the idea that family is loyal, and can always be relied on.

To sum up, the importance of relationships, along with the values of loyalty in sports teams, family, friends, and even strangers, is emphasized. In general, the intention is to convey the idea that achieving success and being able to share it with a group is more fulfilling than achieving it alone.

LOW GENDER EGALITARIANISM

First and foremost, the advertisements are mainly featured by men, portraying male predominance. The principal and important characters are men, and there is an unbalance between the appearances of these two genders. Moreover, they are also depicted holding authority roles, such as the CEO of a company, or the manager of a sports team. Women are never portrayed as having these roles; a sign of role differentiation.

Sex segregation is also shown in factors such as little presence of mixed teams in sports, and portraying men and women in different scenarios. This is accompanied by gender stereotypes, which is illustrated in one of the commercials with the common association of women with beauty and men with sports. Femininity stereotypes are depicted: women painting their nails and liking the colour pink. Finally, scenes exhibiting women objectification also appear.

Despite the recommendation of adapting advertisements to Chinese culture, it must be noted that the current fight for feminism is stimulating commercials to become gender egalitarian. This can be exemplified by the commercial “Little Big Talk”, which was launched in the present year. Contrary to the other advertisements, it portrays gender equality; lacking sex segregation and gender stereotypes. Therefore, to promote the fight for feminism, it is discouraged to launch commercials containing gender inequalities, which, at the same time, will encourage China to evolve in this dimension.

HIGH POWER DISTANCE

Two spheres were identified in the commercials where high power distance is reflected:

1. Organisations

There is a presence of hierarchical structure and concentration of power in organizations, with a person holding all the power, and numerous subordinates working for him. This sense of authority and superiority in status and wealth is reinforced with symbolic physical elements, such as uniforms.

2. Family

Parental authority and generational hierarchy are also depicted. Older age is regarded highly, representing superiority and more authority. Therefore, children, considered inferior due to their younger age and lack of experience, respect their parents and older generations. Moreover, when they are given orders they are obedient and compliant. Finally, physical elements appear that symbolize segregation between family generations, such as sitting in different tables.

In conclusion, this section has undertaken an analysis of the values, appeals and other relevant features in the commercials that reflect China’s score in the GLOBE cultural dimensions. Therefore, this study has gained valuable insights into how these dimensions are manifested in advertisements. Moving forward, the following section will draw conclusions from the study, presenting the final statements and summarizing the key findings.

5. CONCLUSION

This study has successfully addressed the main question of the study by identifying and analyzing the elements and characteristics that reflect China's cultural dimensions in Nike commercials. By examining various aspects such as messaging, scenes and images, and main characters, this research provides valuable insights into how these advertising elements portray Chinese culture. Therefore, by incorporating the identified cultural features, sports brands can create more resonant and effective advertising campaigns that align with the values, aspirations, and preferences of Chinese consumers.

It has been able to identify six cultural dimensions which portrayed China's score: performance orientation, humane orientation, institutional collectivism, in-group collectivism, gender egalitarianism, and power distance. These dimensions were positively reflected in two or more commercials, allowing common features to be recognised.

However, it is worth noting that none of the commercials examined reflected China's scores in the assertiveness, future orientation, and uncertainty avoidance dimensions. As a result, no definite conclusions can be drawn regarding how these dimensions are represented, presenting an opportunity for further investigation in future studies.

One reflection to be considered is that Nike often features charisma, perseverance and success. It emphasizes values such as goals, sacrifice, future objectives, risk, etc. which contradict China's culture.

Therefore, a possible reason why these dimensions were depicted (opposing China's scores) is that these are commonly featured in Nike commercials because they are brand values. As a result, in order to objectively evaluate whether these elements and values were reflected because they were correspondent to the brand, it is necessary to conduct a comparative analysis of dimensions across commercials of different brands, opening a line for further research. I propose that this topic be pursued for further investigation.

Furthermore, several aspects should be highlighted about the commercials. First of all, the advertisements "The Next Wave" and "Little Big Talk" were similar in the number of dimensions that reflected China's score. On the other hand, the commercial "Dare to Become" encompassed all of the dimensions, except for the three that have been associated with Nike's brand values. Therefore, it can be concluded that this commercial, developed in 2018, employed a more culturally specific approach.

In addition, the last advertisement, "Little Big Talk" was launched in the present year. This commercial was the least representative of China's cultural dimensions. This can be exemplified by the gender egalitarianism dimension. In the commercials created in 2016 and 2018, China's low gender egalitarianism was portrayed. However, the 2023 commercial depicted and promoted gender equality. This change may be due to an evolution of Chinese society, which is not captured in these dimensions.

In conclusion, this study has provided valuable insights into how Nike commercials depict China's culture through the lens of the GLOBE cultural dimensions framework. The results of this study present future opportunities for further research in this area.

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7. ANNEXES

Annex 1. China's scores on GLOBE cultural dimensions

	PERFORMANCE ORIENTATION	ASSERTIVENESS	FUTURE ORIENTATION	HUMANE ORIENTATION	INSTITUTIONAL COLLECTIVISM
Numeric score	4.45	3.76	3.75	4.36	4.77
Classification	HIGH	LOW	LOW	HIGH	HIGH

	IN-GROUP COLLECTIVISM	GENDER EGALITARIANISM	POWER DISTANCE	UNCERTAINTY AVOIDANCE
Numeric score	5.80	3.05	5.04	4.94
Classification	HIGH	LOW	HIGH	HIGH

Figure 1. China's scores on GLOBE cultural dimensions

Source: Own elaboration based on the data found in *Insights from Project GLOBE* (Quigley, House, & Sully de Luque, 2010)



Figure 2. GLOBE dimensions: Cultural Practices and Values in China

Source: GLOBE Project (2004)

Annex 2. "The Next Wave" 2016 Commercial: Figures

Source of Figures: SILING WU, WK Shanghai. (2016, August 24). *NIKE 2016 Just Do It -- The Next Wave TVC* [Video]. Retrieved from Youtube:

https://www.youtube.com/watch?v=xbREiipLoh0&ab_channel=SILINGWU



Figure 3. Performance Orientation



Figure 4. Performance Orientation



Figure 5. Assertiveness

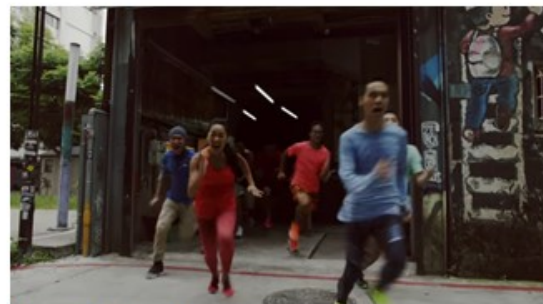


Figure 6. Assertiveness



Figure 7. Assertiveness



Figure 8. Assertiveness



Figure 9. Assertiveness



Figure 10. Humane Orientation



Figure 11. Institutional Collectivism

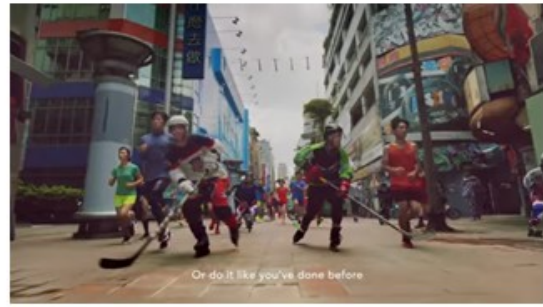


Figure 12. Institutional Collectivism



Figure 13. Institutional Collectivism



Figure 14. In-Group Collectivism



Figure 15. In-Group Collectivism



Figure 16. In-Group Collectivism



Figure 17. Gender Egalitarianism



Figure 18. Gender Egalitarianism

Annex 3. "The Next Wave" 2016 Commercial: Final Table

	POSITIVELY REFLECTED	MAIN VALUES, APPEALS AND OTHER FEATURES	NEGATIVELY REFLECTED	MAIN VALUES, APPEALS AND OTHER FEATURES
PERFORMANCE ORIENTATION	X	"training", "constant effort", "improvement", "reward", "rivalry", "contest", "urgency"		
ASSERTIVENESS			X	"strength", "power", "can-do attitude", "risk"
FUTURE ORIENTATION			X	"training", "hard work" "postponing gratification", "sacrifices", "future reward"
HUMANE ORIENTATION	X	"inclusiveness", "altruism", "humanity", "community"		
INSTITUTIONAL COLLECTIVISM	X	"community", "collaboration", "sharing"		
IN-GROUP COLLECTIVISM	X	"team", "affiliation", "group objective"		
GENDER EGALITARIANISM	X	"male predominance", "sex segregation"		
POWER DISTANCE			X	"equality", "acceptance", "lack of status", "lack of segregation"
UNCERTAINTY AVOIDANCE			X	"risk", "freedom", "liberty", "improvisation", "flexibility"

Annex 4. "Dare to Become" 2018 Commercial: Figures

Source of Figures: W+K Shanghai. (2018, July 17). *Nike Football - "Dare To Become" 2018*.

Retrieved from Youtube:

https://www.youtube.com/watch?v=xpxl7CKJsNU&ab_channel=WKShanghai



Figure 19. Performance Orientation



Figure 20. Performance Orientation



Figure 21. Performance Orientation



Figure 22. Performance Orientation



Figure 23. Assertiveness



Figure 24. Assertiveness



Figure 25. Future Orientation



Figure 26. Future Orientation



Figure 27. Future Orientation

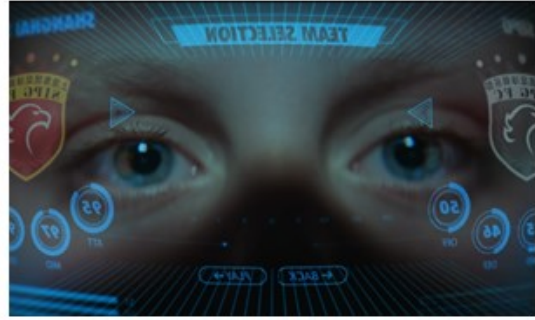


Figure 28. Future Orientation



Figure 29. In-Group Collectivism



Figure 30. In-Group Collectivism



Figure 31. In-Group Collectivism



Figure 32. Gender Egalitarianism



Figure 33. Gender Egalitarianism



Figure 34. Gender Egalitarianism



Figure 35. Power Distance



Figure 36. Power Distance

Annex 5. "Dare to Become" 2018 Commercial: Final Table

	POSITIVELY REFLECTED	MAIN VALUES, APPEALS AND OTHER FEATURES	NEGATIVELY REFLECTED	MAIN VALUES, APPEALS AND OTHER FEATURES
PERFORMANCE ORIENTATION	X	"effort", "reward", "competitiveness", "training", "improvement", "goals", "success", "consistency"		
ASSERTIVENESS			X	"dare", "dream" "believe", "goals"
FUTURE ORIENTATION			X	"evolution", "prediction", "sacrifice", "future success", "final objective", "intrinsic motivation", "technology", "futuristic"
HUMANE ORIENTATION	X	"united", "society", "support", "common"		
INSTITUTIONAL COLLECTIVISM	X	"whole", "unify", "common purpose", "collective reward"		
IN-GROUP COLLECTIVISM	X	"sense of belonging", "affiliation", "group", "team", "support", "share"		
GENDER EGALITARIANISM	X	"gender stereotypes", "male dominance", "stereotypical femininity", "women objectification"		
POWER DISTANCE	X	"hierarchical superiority", "different levels", "centralized authority", "authority figures"		
UNCERTAINTY AVOIDANCE			X	"risks", "unknown", "future" "innovation", "open-mindedness", "change"

Annex 6. "Little Big Talk" 2023 Commercial: Figures

Source of Figures: WK Shanghai. (2023, January 20). *Nike 2023 CNY: Little Big Talk*. Retrieved from Youtube: https://www.youtube.com/watch?v=c2boGSFav1w&ab_channel=WKShanghai



Figure 37. Performance Orientation



Figure 38. Performance Orientation

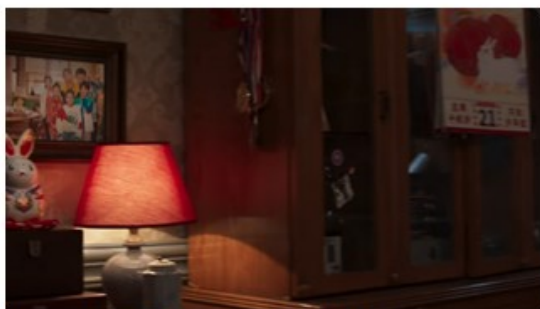


Figure 39. Performance Orientation



Figure 40. Assertiveness

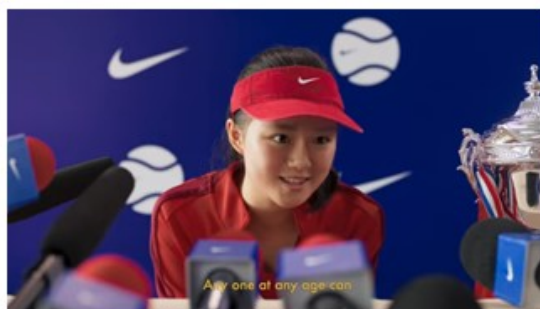


Figure 41. Assertiveness



Figure 42. Assertiveness

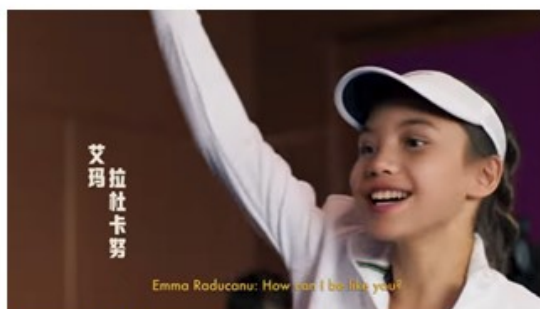


Figure 43. Humane Orientation



Figure 44. Humane Orientation



Figure 45. Humane Orientation



Figure 46. Institutional Collectivism



Figure 47. Institutional Collectivism



Figure 48. In-Group Collectivism



Figure 49. In-Group Collectivism



Figure 50. Gender Egalitarianism

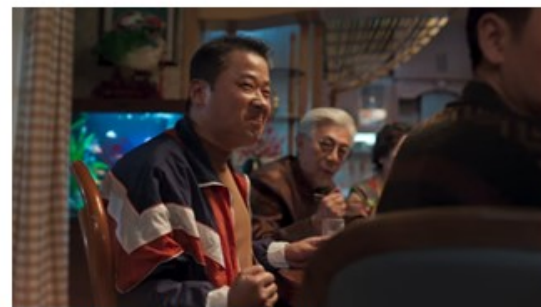


Figure 51. Gender Egalitarianism



Figure 52. Power Distance

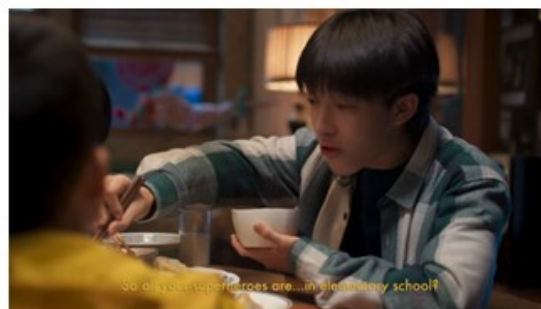


Figure 53. Power Distance



Figure 54. Power Distance

Annex 7. "Little Big Talk" 2023 Commercial: Final Table

	POSITIVELY REFLECTED	MAIN VALUES, APPEALS AND OTHER FEATURES	NEGATIVELY REFLECTED	MAIN VALUES, APPEALS AND OTHER FEATURES
PERFORMANCE ORIENTATION	X	"expected targets", "aspirations", "motivation", "hard work", "goals", "competition", "performance", "dreams"		
ASSERTIVENESS			X	"empowerment", "competitiveness", "determination", "can-do attitude", direct communication
FUTURE ORIENTATION			X	"dreaming", "future scenarios", "planning", "long-term success", "intrinsic motivation"
HUMANE ORIENTATION	X	"inspiration", "caring", "generosity", "friendliness", "altruism", children obedience and control		
INSTITUTIONAL COLLECTIVISM			X	"individual success" "personal goals"
IN-GROUP COLLECTIVISM	X	"belonging", "family", "celebration", "social interactions", "harmonious relationships"		
GENDER EGALITARIANISM			X	"women protagonism", "successful women" "independent women, "women role models"
POWER DISTANCE	X	"parental authority", "separation", "status levels", "generational hierarchy"		
UNCERTAINTY AVOIDANCE			X	"lack of fear of the future", "openness to the future", "risk"

