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**CAR ADVERTISING ACROSS CULTURES:  
SEMIOTIC APPROACH**

Ph.D. Dissertation

by

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# STATEMENT

This dissertation, written under the direction of the candidate’s dissertation committee and approved by the members of the committee, has been presented to and accepted by the Faculty of Humanities in partial fulfillment of the requirements for the degree of Doctor of Philosophy. The content and research methodologies presented in this work represent the work of the candidate alone.

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**CAR ADVERTISING ACROSS CULTURES: SEMIOTIC APPROACH**

Thesis for obtaining a PhD degree in the Multilingualism Doctoral School of the University of Pannonia

in the branch of Applied Linguistics

Written by Alisa Kasianova

Supervisor: Dr. habil. László Kovács

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## ABSTRACT

Global advertising presents a challenge for international companies, as they must create effective messages for audiences with different languages and cultural values. This dissertation explores cross-cultural advertising on Facebook from the semiotic perspective, focusing on Volkswagen and Fiat posts targeting German, Italian, and Hungarian customers.

Hofstede's cultural dimensions theory (1980; 2010) serves as the main theoretical framework for this research. Due to the limitations of this model, the study took into consideration the flexible nature of culture and the influence of macro-level processes, such as globalization and economic shifts, evolving gender roles, and growing environmental concern. The study examines how Hofstede's values are represented in Facebook posts through both verbal and visual semiotics. A netnographic approach (Kozinets, 1999) is also used to capture the audience's responses to the advertising strategies.

The mixed-method approach includes semiotic analysis of advertisements, a quantitative survey exploring consumer product expectations and brand associations, and qualitative in-depth interviews with 13 participants (4 German, 4 Italian, 5 Hungarian). The questionnaire data from 76 German, 71 Italian and 100 Hungarian participants was analyzed using descriptive statistics, while the thematic analysis was used to analyze interviewees' responses.

The semiotic analysis reveals both similarities and differences in cross-cultural advertising strategies of Volkswagen and Fiat. Both companies maintain their brand image and appeal to similar most frequent values across the three cultures – Masculinity and Long-Term Orientation for Volkswagen and Indulgence and Long-Term Orientation for Fiat. However, Volkswagen adapted its language and communication style to local cultures, while Fiat Facebook advertising was more standardized. The study confirms the importance of both verbal and visual elements in shaping brand messaging.

Consumer responses show that advertisements aligning with product expectations – such as safety, quality, and enjoyment – were the most effective. Masculinity and Indulgence resonated across cultures, while the reactions towards other values varied. German and Hungarian consumers prioritized quality and security, whereas Italian participants valued aesthetics and human connections. The study also shows that macro-level societal changes influence both advertising language and consumer responses.

In conclusion, this research highlights the complexity of cross-cultural advertising on social media, emphasizing the need for international companies to consider both cultural values and evolving societal trends to create effective and engaging marketing strategies.

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## **LIST OF ABBREVIATIONS**

IDV	Individualism (vs. Collectivism)
IVR	Indulgence (vs. Restraint)
LTO	Long-Term Orientation (vs. Short-Term Orientation)
M	Mean
MAS	Masculinity (vs. Femininity)
MC	Marketing Communication
PDI	Power Distance Index
SD	Standard Deviation
SPA	Specialty Store Retailers of Private Label Apparel
UAI	Uncertainty Avoidance Index
UGC	User-Generated Content

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# CHAPTER 1. INTRODUCTION

## 1.1. The challenge of cross-cultural advertising

Nowadays, globalization influences different spheres of life, including international trade. Selling goods and services abroad is beneficial for international companies, since they are able to extend their customer reach and increase their competitiveness among other companies in the market. However, they also face a challenging task of effectively advertising their products to different target cultures (De Mooij, 2021). Besides adapting the advertisements linguistically, it is important to consider cultural values shared by potential consumers, their views and expectations of the product, communication style, and other linguistic, cultural, and motivational aspects (De Mooij, 2021; Retnowati, 2015).

The connection between language, culture and advertising has become especially noticeable in business and academia in the middle of the 19<sup>th</sup> century (Agrawal, 1995). With the increased pace of globalization, researchers and marketers proposed two ways of managing intercultural advertising: standardization and adaptation. Supporters of standardization claimed that all the fundamental needs of people and purposes of advertising are similar in each culture; therefore, it is necessary to create uniform advertising to ensure consistent brand messaging (Brown, 1923). On the other hand, adaptation advocates for tailoring advertising campaigns to specific cultural contexts, recognizing the unique values, beliefs, and behaviors that shape consumer preferences in different markets (Ricks et al., 1974). According to the supporters of this approach, adaptation of advertising could provide the connection with the target audience on a deeper level.

The recent studies demonstrate that the global / local debate is still in the spotlight of the research (De Mooij, 2021; Gülmez, 2019; Pagani et al., 2015; Retnowati, 2015). Today, with the increasing rate of globalization processes and developing advertising technologies, companies actively extend their customer reach (Retnowati, 2015). As a result, interest towards cross-cultural advertising has increased and new challenges have been discovered. For example, Minaeva & Madinyan (2023) emphasize that the creation of an advertisement is a complex process, where not only linguistic and cultural, but also psychological and demographic aspects should be taken into consideration. The researchers underline the difficulties related to both linguistic expression and visual representation of particular ideas in cross-cultural communication, thus taking into consideration multimodality of modern advertising (Minaeva & Madinyan, 2023).

Recent studies focus on different aspects of cross-cultural advertising, such as language-related challenges (for example, the perception of metaphors in different cultures (Margariti et al., 2018), and the pragmatic effect of advertising on the audience (Septianasari et al., 2021; Al-Subhi, 2022), among others. The researchers use a variety of approaches, including qualitative analysis of data, questionnaires, interviews, and modern computer-based studies (Belk, 2017).

The present research aims to contribute to the area of cross-cultural advertising on social media and explore its linguistic, cultural, communicational and marketing aspects. In this dissertation, I analyze the connection between cultural differences and social media advertising through the example of Volkswagen and Fiat – automobile producers originally founded in Germany and Italy respectively. The Facebook posts of the two companies targeting customers with German, Italian and Hungarian cultural backgrounds are analyzed semiotically in order to identify how verbal and visual signs reflect different aspects of the cultures (based on Hofstede’s cultural dimensions theory).

While the number of works in the sphere of cross-cultural advertising is constantly growing, there are still certain questions to be addressed. For example, while researchers rely on Hofstede’s theory in cross-cultural study, they often ignore the changing nature of the world in the era of globalization. In this dissertation, I take into consideration the modern context of Germany, Italy and Hungary and the new understanding of some of the dimensions of Hofstede. I explore which exact verbal and visual elements demonstrate different values of the target cultures (based on Hofstede’s theory), considering the peculiarities of modern advertising on social media.

In addition, this dissertation explores the effect of Facebook advertising on the audience. I analyze how potential customers representing the three cultures react to particular culturally adapted posts and how they perceive their culture and the culture of the brand. From the marketing perspective, I explore how the representatives of the three cultures view automobile as a product. It will allow making suggestions about which attributes and features of a car customers wish to see in advertising, as well as how these features can be reflected from the linguistic point of view.

This research deals with the linguistic, cultural, communicational and marketing aspects of cross-cultural advertising on Facebook. The next subchapter discusses the potential importance of this research in the academic and business field and its main objectives.

## **1.2. Significance and objectives of the study**

This study demonstrates how the knowledge of linguistic and cultural differences can benefit a corporation and influence the effectiveness of its social media advertising. Due to the interdisciplinary nature of the research, its findings can be applied both in the academic sphere and business settings. By exploring the connection between semiotic analysis of posts and consumers' reactions, this dissertation demonstrates a methodology for examining cultural values and the way they can be rendered through verbal and visual signs.

Additionally, the identified linguistic and advertising solutions of Volkswagen and Fiat can provide insight for companies operating in the global market and targeting different cultures. The research adds to the spheres of cultural semiotics and intercultural communication and demonstrates the application of Hofstede's cultural model for the benefit of a company. Finally, the study proves the changing nature of culture and social media advertising and reflects modern linguistic and marketing tendencies, such as multimodality and the shift towards interactive and personalized content that appeals to diverse cultural contexts.

The objectives of the research are as follows:

1. To find the cross-cultural similarities and differences in Facebook advertising of Volkswagen and Fiat from the perspective of Hofstede's cultural dimensions.
2. To explore how the representation of Hofstede's cultural dimensions in the two companies' Facebook posts reflects the current social changes and processes taking place in the target cultures.
3. To explore the audience's reactions to Facebook posts representing different cultural dimensions.

The next subchapter presents the outline of the dissertation and short description of its parts.

## **1.3. Dissertation outline**

The dissertation consists of six chapters. Chapter 2 "Literature review" provides the review of the academic sources related to the dissertation topic. I explain the main concepts used in this work: intercultural communication, culture, Hofstede's cultural dimensions theory, marketing strategies used in social media advertising, netnographic approach used to explore the perspective of the target audience. The chapter summarizes the research questions of the dissertation and the hypotheses of the research.

Chapter 3 "Methodology" outlines the methods used in the dissertation and explains the research procedure in detail. I include information about the data collection process, semiotic

analysis and coding system, as well as the structure and main points of the questionnaires and interviews.

Chapter 4 “Results” summarizes the main findings of the research. The chapter demonstrates which dimensions of Hofstede were used by Volkswagen and Fiat and which verbal and visual signs the companies used to reflect different aspects of culture. Besides, the chapter summarizes the results of the questionnaires and interviews.

Chapter 5 “Discussion” contains the answers to the research questions of this dissertation. The chapter includes the interpretation of the results in the view of Hofstede’s cultural dimensions theory and current social processes taking place in Germany, Italy and Hungary.

Chapter 6 “Conclusion” summarizes the main outcomes of the research, limitations, and suggestions for further study.

## **CHAPTER 2. LITERATURE REVIEW**

### **2.1. Advertising context**

#### **2.1.1. Advertising as a tool of communication**

The present research explores the challenges of intercultural communication in the context of social media advertising. In order to highlight the peculiarities of the research context, I will identify the place of advertising in communication studies.

The notion of communication can be defined in different ways, since communication is concerned with different aspects of human existence. For example, Griffin (2011) defines communication as “the relational process of creating and interpreting messages that elicit a response” (Griffin, 2011: 6). Eagle et al. (2020) describe communication as a process involving transmitting, receiving and processing information. Dimpleby & Burton (2020) underline that the process of communication implies making connections. Advertisers, for example, “connect” with audience through different channels, such as outdoors posters or print media (Dimpleby & Burton, 2020).

Connection is underlined in most of these definitions, since communication allows developing and preserving interpersonal relationships. Besides, communication involves dialogue and mutual understanding, producing, receiving and processing information (Eagle et al., 2020; Littlejohn et al., 2021). In addition, an aspect of communication which can be particularly important in the advertising context is persuasion – messages can be created in order to influence other people’s attitudes and beliefs (Littlejohn et al., 2021).

The definitions of communication vary; however, scholars tend to agree on its main components. As demonstrated in the abovementioned definitions, communication is a purposeful process connecting individuals or groups of people (Griffin, 2011). Besides, communication implies comprehending the information by the receiver (Eagle et al., 2020). It is possible to say that advertising can be considered a form of communication, since it allows the company to transmit a message to its intended audience and elicit a particular response (for example, positive emotions about the brand and the desire to buy the product / use service).

Researchers identify several types, or “levels” of communication. According to McQuail (2010), communication can be visualized in the form of a pyramid, consisting of four major parts: intrapersonal, interpersonal, group, and mass communication. Intrapersonal level implies communication within oneself: the examples include talking to yourself or writing diaries (Dimpleby & Burton, 2020; McQuail, 2010).

At the level of interpersonal communication, the exchange of messages takes place between two people (McQuail, 2010). Distinctive features of this communication type can be face-to-face contact and emphasis on verbal and non-verbal communication (such as gestures and facial expression). Conversation between friends and an interview can be the examples of interpersonal communication.

Group communication is communication between or within groups of people. The participants of the process can be small groups (for example, family members) and large groups (such as in the case of a lecture or a concert) (Dimbleby & Burton, 2020).

Finally, the communication type, which is especially important for this research, is mass communication. The peculiarity of this communication type is that the receivers of the message are the large audience, which cannot be referred to as a group (Dimbleby & Burton, 2020). Another aspect of mass communication is that it is usually aimed at individuals who are not known to the sender. Besides, the sender and the receiver are separated in time and space. The audience usually includes people from different social and economic backgrounds, with different professions and worldviews. Therefore, the challenge of the sender is to effectively convey the intended message to diverse audiences; this issue in relation to cross-cultural differences will be studied in the present research. Advertising on social media platforms can be referred to this level of communication.

Advertising can be viewed as a form of communication between the company and its current or potential customers. The process of advertising includes the main components of communication: creation and transmission of the message (by the company or advertisers) and decoding, or understanding this message by the target audience. Advertising is a powerful instrument, which allows creating the desired image of a company and its products or services. American Marketing Association (n.d.) provides the following definition of advertising: “the placement of announcements and messages in time or space by business firms, nonprofit organizations, government agencies, and individuals who seek to inform and/or persuade members of a particular target market or audience regarding their products, services, organizations or ideas”. Another definition was given by Kotler et al. (2008): advertising is “any paid form of non-personal presentation and promotion of ideas, goods or services” (p. 737). The definitions share similar features, such as the purposeful nature of advertising and its informative and persuasive function.

The abovementioned definitions, however, do not reflect all peculiarities of the modern advertising. For example, besides the most general and visible form of advertising, such as a billboard or a commercial on television, companies may “hide” their promotional messages in

different types of content (for example, in movies) (De Pelsmacker, 2022). Moreover, De Pelsmacker (2022) mentions that in the modern context, many social media users tend to share branded content, which can be viewed as an indirect form of advertising. The sharing of such content is usually initiated by the users themselves rather than the company and is not commercial; therefore, not all advertisements are paid messages (De Pelsmacker, 2022). This highlights the crucial distinction between traditional advertising and user-generated content (UGC) marketing, where brand advocacy emerges from satisfied consumers. This organic nature is supported by research indicating a higher level of trust and engagement with UGC compared to traditional advertising, as consumers perceive it as more authentic and less manipulative (Demba et al., 2019; Mayrhofer et al., 2020).

Another peculiarity of advertising is that it does not only serve to sell the product, but can be used to create the positive image of the company and raise awareness of the brand (De Mooij, 2019; De Pelsmacker, 2022). For example, in Japanese advertisements, more attention is paid to rendering the positive feelings associated with the brand, rather than focusing on selling the product or service (De Mooij, 2019). This research examines both forms of content: advertising in its direct sense, aimed at persuading customers to make a purchase, and promotional posts, which, while not directly selling the product, contribute to the broader marketing strategy of the company.

In general, advertising plays a critical role in shaping consumer perceptions and driving purchasing behavior by communicating the value and benefits of products or services. According to Ogilvy (1985), successful advertising should be rooted in a deep understanding of the consumer, presenting a clear, truthful message that resonates with their needs. He stresses the importance of creativity and consistency in building brand recognition and loyalty (Ogilvy, 1985).

There are many different forms of advertising, including print advertisements, television commercials, online banner advertising, sponsored content, and social media posts. The choice of these advertising forms depends on the target audience, the product, or the service being promoted. The nature of advertising, however, has changed over time – from traditional advertising to its more modern, digital forms. Nowadays, the use of online advertising, especially on social media, is continually increasing (Appel et al., 2020). In the next chapter, I discuss the peculiarities of traditional and social media advertising, as well as marketing aspects important in this research.

### **2.1.2. Traditional vs. social media advertising in marketing communication. Marketing strategies.**

Advertising is a powerful tool within the broader field of marketing communication (MC). MC can be defined as “the means by which a supplier of goods, services, values and/or ideas represents itself to its target audience with the goal of stimulating dialogue, leading to a better commercial or other relationship” (Egan, 2020: 4). From the marketing perspective, MC, or promotion, is the fourth and “most visible” component of the marketing mix, which also includes product, price and place (De Pelsmacker et al., 2007: 3). MC involves a variety of instruments, which allow a company to communicate with its target audience and promote its goods or services (De Pelsmacker et al., 2007). Those instruments include public relations, sales promotion, personal selling, electronic communication, and other tools and activities aimed at communication with current and potential clients. Advertising, however, is believed to be the most visible tool of MC, to the extent that it is often used as the synonym for marketing communications (De Pelsmacker et al., 2007).

Traditional methods of advertising include print (e.g., magazines, brochures and flyers), broadcasting (e.g., TV and radio) and outdoor advertising (e.g., billboards and posters) (Hackley & Hackley, 2021). While companies around the world still use these advertising methods, the use of traditional advertising is gradually becoming less relevant. High costs and limited opportunities for direct customer interaction make traditional advertising less appealing to businesses today (Sriram et al., 2021). As companies prefer more cost-effective and interactive ways to engage consumers, digital and social media advertising continue to gain prominence (Eastin et al., 2010).

With the development of technologies and internet availability, consumers received access to the information about companies, products, and brands through social media and digital channels (Clow & Baak, 2010). As a result, online advertising is no longer optional but has become essential for businesses to succeed (Clow & Baak, 2010).

In the digital era, advertising allows for precise targeting, real-time feedback, and interactive experiences (Lee & Cho, 2019). As Young (2018) highlights, digital advertising enables brands to collect vast amounts of consumer data, creating opportunities for more personalized and adaptive marketing strategies. However, this shift also introduces challenges, including maintaining consumer trust and managing the complexity of multiple digital platforms (Lee & Cho, 2019; Young, 2018). The digital age requires advertisers to constantly adapt their strategies to changing consumer behaviors and technological advancements (Young, 2018).

Online advertising includes a variety of forms, such as banner advertisements, pop-up advertisements, search engine and video advertising, among others (Deshwal, 2016). Among these methods, advertising on social networks has become increasingly common during the last decade. More than 20% of advertisements on the Internet appeared on social media more than a decade ago (Curran, et al., 2011). By the end of 2010s, the share of social media advertising increased to about 28% (Laghate, 2018). Industry reports reveal that social media advertising captured a significant share of digital advertising spending in 2022, accounting for 33% (Appel et al., 2020). Various platforms, such as Facebook and Twitter, are frequently used to communicate with consumers (Shin et al., 2018; Zhang et al., 2020). This tendency is explained by the rapidly growing number of social media users and the increasing popularity of social media in general (Liu et al., 2019; Ziyadin et al., 2019). For example, during the period from 2014 to 2019, the number of people using social media almost doubled, reaching 3.49 billion (Ziyadin et al., 2019). Therefore, social media is an essential advertising channel that helps companies from different business fields not only to spread information connected to products and services but also to engage customers.

Advertising strategies on social media are closely connected to the characteristics of the target culture. Cultural differences may affect various aspects of social media advertising – from the content of the message to communication style (Ziyadin et al., 2019). For example, different cultures may have different attitudes toward the emotions expressed in an advertisement. This idea is illustrated in a study by Muralidharan et al. (2015): according to their research, Indians find entertaining advertisements more appealing and persuasive, while Americans value informativeness. Particular attention should be paid to communication style: for example, Eastern cultures tend to prefer implicit communication, while Western cultures better perceive direct, straightforward information (Ziyadin et al., 2019). Specific values, ideas, and beliefs appreciated in the target culture may also influence how people perceive advertisements (Liu et al., 2019). Therefore, understanding cultural and linguistic differences is one of the essential skills for effective advertising on social media.

In this research, the linguistic and cultural differences reflected in the Facebook advertising of Volkswagen and Fiat are analyzed in connection to advertising solutions used on social media. Among a variety of strategies and tools, I chose those which are especially applicable in the modern advertising context in general (for example, green advertising as a reflection of the growing environmental concern) or in social media advertising in particular. Unlike traditional advertising, social media advertisements can be personalized with engaging, attention-grabbing details adapted to individual users (Sriram et al., 2021). The interactive

aspects of social media make certain strategies, such as interactive marketing and user-generated content, particularly effective. Below, the use and effectiveness of the selected marketing solutions are described in detail.

1. *Green advertising*, also known as sustainable advertising or eco-advertising, is a marketing strategy that emphasizes a product or service's environmental benefits (Alamsyah et al., 2020). It aims to appeal to consumers' growing environmental consciousness and desire for sustainability. By adopting green advertising, companies can differentiate themselves from competitors and build a positive brand image (Alamsyah et al., 2020). Studies have shown that consumers are more likely to purchase products from companies that demonstrate a commitment to environmental responsibility (Kao et al., 2020).

2. *Celebrity endorsement* refers to engaging widely recognized personalities, such as actors, entertainers, and athletes, to endorse a range of products, services and ideas (Sufian et al., 2021). Intended customers tend to pay attention to different aspects of celebrity endorsement, such as physical attractiveness of the endorser, trustworthiness (sincerity of endorser's words or image in relation to the brand) and expertise (Sufian et al., 2021). Product fit, or the relationship between the characteristics of the product and celebrity's features, was found to have a major impact on customers' decision-making (Sufian et al., 2021; Ramli et al., 2023). According to several research works, participation of a celebrity increases the credibility of advertising and positively influences the engagement of the audience (Shouman, 2020; Ramli et al., 2023).

3. *Interactive marketing* is a customer-centric strategy that emphasizes engaging with consumers through two-way communication channels to build relationships and create personalized experiences. This form of marketing involves active participation and feedback from customers in shaping the brand message and overall marketing campaign. According to a study by Li & Bernoff (2011), interactive marketing enables companies to effectively target and engage with their audience, leading to increased brand loyalty and customer satisfaction. Examples of interactive marketing include rhetorical questions to the audience, call to action and challenges and games for the audience (Thorpe & Roper, 2019).

4. *User-generated content* (UGC) is defined as "content posted by users on social networking sites" (Kurian & John, 2017: 559). It involves the creation and sharing of content by users, thereby fostering engagement and building brand advocacy (Djafarova & Bowes, 2021). UGC provides several benefits such as increased authenticity, trust, and reach, as users are more likely to trust content generated by fellow users (Djafarova & Bowes, 2021). An example of UGC can be a photograph of a purchased item made by a customer.

5. *Hashtag campaigns* have become increasingly popular on social media platforms as an effective tool for promoting brand visibility and generating conversation (Zappavigna, 2018). A hashtag campaign involves the use of a symbol “#” followed by words or numbers referring to a specific topic; the aim of the campaign is to encourage users to contribute related content (Bernard, 2019). Additionally, Zappavigna (2018) emphasizes the role of hashtags as a tool for increasing engagement and driving conversations on platforms. Hashtaging allows businesses to engage with their audience, expand their reach, and create a sense of community among users (Shin et al., 2018).

Further in this dissertation, the linguistic and cultural solutions of Volkswagen and Fiat will also be considered in the view of the abovementioned marketing tools and strategies.

To summarize, there are several reasons for choosing social media as the source of advertising samples for the analysis: the accessibility of the posts to different target markets, multimodality of the advertisements, and opportunity to interact with the audience and receive customers’ feedback. The next chapter focuses specifically on Facebook – a platform selected for the present research, – discussing its peculiarities relevant for this study.

### **2.1.3. Facebook as a platform for research**

The present research uses Facebook as a platform for exploring the linguistic and cultural peculiarities of advertising. The reason for selecting social media as an advertising channel is, first of all, the increased use of online social platforms by companies all around the world (Chawla & Chodak, 2021). During the last years, especially during COVID-19 pandemic, the number of social media users reached 4.2 billion, greatly surpassing the forecasts of the researchers (Datareportal, 2021). With such a significant number of potential customers, social media open multiple opportunities for advertising, both to local markets and globally.

More than a decade ago, nearly twenty percent of all online advertisements were placed on social networks (Curran et al., 2011). Recently, the advertising proportion of social media has increased to over 28% (Laghate, 2018). In particular, Facebook, with over 2.74 billion active users each month, proved to be a suitable and widely used platform for the promotion of the brand and customer communication (Chodak & Suchacka, 2017; Myers West, 2018). The statistical data shows that Facebook is widely used in Germany, Italy and Hungary. In 2023, the number of active Facebook users in Germany was estimated at 24.5 million (55% of population), in Italy – 27.9 million (73% of population), and in Hungary – 5.5 million (73% of population) (World Population Review, 2025).

Facebook stands out as a dominant advertising platform due to its global reach as the most widely used social media site and its extensive targeting options (Greenwood et al., 2016). These options allow advertisers to reach specific audiences based on factors like age, interests, online behavior, and geographical location. Another important feature of online advertising and, in particular, advertising on Facebook, is the opportunity for companies to receive the feedback of the audience in real time (Abeza et al., 2013). Despite being a form of mass communication, advertising on social media allows receiving the feedback of the audience through “visibility” metrics: likes, comments, reposts, and other reactions available on a particular social media platform (Koontz & Mon, 2014). Social media provide both customers and companies the opportunity to interact with one another; a company can learn about the needs of the intended clients and receive suggestions regarding the advertised product (Shouman, 2020). On Facebook, users can engage with the posts through likes, comments and shares.

Despite the advantages of Facebook as an advertising platform, the challenge of engaging diverse audiences remains. The companies do not only need to consider the language of the target region, but also take into account cultural peculiarities of the customers. The next section of the dissertation discusses two approaches to cross-cultural advertising: adaptation and standardization.

#### **2.1.4. Cross-cultural advertising: adaptation vs standardization**

Traditionally, when advertising globally, international companies can produce uniform advertisements or adapt them to the needs of the target audience (De Mooij, 2019; Gülmez, 2019). These strategies are referred to as standardization and adaptation. Standardization / adaptation is an ongoing debate in the field of international marketing, lasting for more than 50 years (De Mooij, 2019; Xuenan et al., 2016). The global / local issue covers various aspects of advertising, including the choice of the channel of advertising, distribution, elements of marketing mix, cultural values and linguistic peculiarities (Kovács, 2024; Xuenan et al., 2016).

Standardization can be defined as using similar advertising messages and methods when advertising internationally (De Mooij, 2019; Gülmez, 2019; Pagani et al., 2015). The reason for creating standardized advertisements lies in the homogeneous nature of worldwide marketplace and an intention of the company to create an image of the brand, which would fit multiple international markets (Pagani et al., 2015). The supporters of standardization as an advertising strategy believe that the fundamental human needs, as well as the purposes of advertising, are

universal and do not depend on a particular target audience. Besides, cultures are believed to be influenced by similar products of media, such as movies, television programmes, and internet phenomena, which contributes to the uniformity of the marketplace (Gülmez, 2019).

The strategy opposite to standardization – advertising adaptation – is the process of adapting the advertising strategies, language and style to the needs and demands of a particular target region (De Mooij, 2019; Gülmez, 2019; Pagani et al., 2015). Adaptation of advertising implies consideration of the cultural and linguistic peculiarities of the target audience, as well as its economic, political and legislative context (Burton, 2008; Kovács, 2024; Wang & Yang, 2011;). The most common examples of linguistic adaptation of advertising is the use of subtitles or dubbing (Pagani et al., 2015).

Adaptation, however, is not limited to linguistic transfer, since cultural differences should also be taken into consideration. According to recent studies, the awareness of cultural features of the target audience is becoming increasingly important in international advertising (De Mooij, 2019; Gülmez, 2019). Previous studies demonstrate that advertisements that have been culturally adapted are more effective in terms of persuasion and likability compared to standardized advertisements (Hornikx & O’Keefe, 2009).

The adaptation of advertisements to the values and expectations of a particular culture is not new in advertising. More than three decades ago, international companies were already practicing the strategy of adaptation for the better effectiveness of their advertisements. For example, Han & Shavitt (1994) found that Korean advertisements generally reflected interdependence and harmony as the essential cultural values, while American advertisements emphasized individuality. Today, companies operating on the global market often conduct detailed research on the consumer behavior of the target culture in order to reflect specific cultural values and ideas in their advertisements (Karkhanis, 2019). They study the lifestyle of the target audience, consumption habits common in the culture, the most popular mass media and brands (Karkhanis, 2019). For example, in cultures where health is considered a major value, people pay special attention to health-related products, such as organic foods (De Mooij, 2021).

To summarize, the modern advertising context presents both benefits and challenges for the companies. On one hand, advertisers can instantly reach diverse target audiences; on the other hand, they have to do it in the most effective way, considering the cultural peculiarities of the target group. It is, therefore, important to understand the notion of culture and the interplay of culture, language and advertising, which is described in detail in the next chapter.

## **2.2. Culture**

### **2.2.1. Culture and advertising**

One of the major objectives of this dissertation is to identify how culture of the target audience is reflected through the language of Facebook advertising posts. Therefore, it is necessary to define the term culture and its application in the social media advertising context.

In broad terms, culture can be described as worldview (beliefs, ideas and values) shared by people from the same social, historical and physical environment (Baranyiné Kóczy et al., 2024; Kövecses, 2017). Similar definition is given by de Mooij (2021), who describes culture as values, attitudes and roles shared by people living in the same period of history in the same geographic territory. Baranyiné Kóczy et al. (2024) emphasize the importance of meaning-making in relation to culture. According to the researchers, people belonging to the same culture produce and understand language in a similar way and share similar understanding of the objects, events, and other phenomena. In other words, culture includes various control mechanisms governing the way people think, learn, feel and act (Bekimbetova et al., 2021; De Mooij, 2021).

One of the important features of culture is that it evolves through socialization (Baranyiné Kóczy et al., 2024). Bello (2023) refers to culture as an umbrella term used for shared social norms and behaviors; he underlines that these norms and cognitive constructs are learnt through socialization. Additionally, Bello (2023) highlights significant social value of culture, since it affects our relationships, interactions, and social order, influencing the way we see the world and ourselves.

While culture is often described as a shared system of meanings, it is important to recognize that this system is not uniform across all members of a cultural group. In reality, culture is internally segmented, shaped by factors such as region, ethnicity, gender, age, education, and social class. These segments give rise to subcultures—distinct cultural patterns that coexist within a broader cultural framework and reflect the diversity of experiences and perspectives within a society (Barker & Jane, 2016). Individuals may simultaneously belong to multiple cultural communities, resulting in overlapping or even conflicting value systems. This segmentation does not diminish the coherence of culture but rather illustrates its dynamic and multi-layered nature, allowing it to adapt to changing social conditions. As such, culture should be seen not as a fixed set of norms but as a flexible and evolving network of shared meanings, constantly negotiated within specific social contexts.

It is important to consider that culture is formed not only from the resources of particular communities, but also from encounters with other cultures (Puchner, 2023). Borrowed ideas and practices provide new insights for the individuals and shape their worldview. In today's globalization era, when sharing the ideas, commodities and practices globally became easier, culture can be considered a flexible, dynamic notion, as different communities may acquire cultural features of each other (Baranyiné Kóczy et al., 2024; Puchner, 2023; Venkateswaran & Ojha, 2019).

Culture has a large impact both on the advertising strategies used by the company and on the purchase behavior of the customers (Bekimbetova et al., 2021; Ellis, 1982; Kovács et al. 2023; Peña-García et al., 2020). As adapting advertisements to the values of the target culture was proved an effective strategy, the interest in the influence of culture on advertising has been constantly increasing (De Mooij & Hofstede, 2010).

As a complex system of values, norms, and beliefs shared by a group of people, culture influences different aspects of consumer behavior, such as buying motives, decision-making, and preferable features of the product or service (De Mooij, 2021; Bekimbetova et al., 2021; Ellis, 1982). Consumer behavior can be described as a variety of processes that are involved when customers choose, buy, or use a product to satisfy their needs and expectations (De Mooij, 2021). Therefore, forecasting values, which can determine the behavior of the customer, may help the company make its advertisements more appealing and persuasive to the audience.

Social processes, which include motivation, needs, emotion, and other aspects steering behavior, may also influence consumer behavior (De Mooij, 2021). For example, for Chinese people, a bicycle is a necessary means of transportation, while for most Americans, cycling is a social need - a healthy entertainment that brings people together (De Mooij, 2021).

This dissertation focuses on how culture is reflected in the verbal and visual language of cross-cultural advertising, as well as how the representation of different cultural values influences the effectiveness of advertising. In the next chapter, I explain the connection between culture and language in more detail, focusing on the cognitive aspect.

### **2.2.2. Culture, language, and thought: cultural cognitive models**

This dissertation focuses on the verbal and visual language of Facebook advertising and the way it depends on the target culture of the audience. It is, therefore, important to explain the connections between the notions “culture” and “language”, and how their interconnection can be applied in the social media advertising context.

One of the most significant theories explaining the connection between culture, language and thought is linguistic relativity, also known as the Sapir-Whorf hypothesis. Developed by linguists Edward Sapir and Benjamin Lee Whorf, the theory suggests that language influences the way people perceive the world and shapes speakers' cognitive processes.

According to Sapir (1949), all human experiences are mediated through culture and language. The researcher emphasized multidirectional relationship between vocabulary and cultural values. People give names to objects, ideas and events important in a particular culture, thus creating unique cultural models. Sapir demonstrated his ideas by referring to the geographic features of particular regions. The researcher provided an example of the language of Paiute people living in the semidesert parts of Arizona, Utah and Nevada. In this mountainous area, people use a variety of words describing landscape and relief, which do not exist in the English language (Sapir, 1949).

Sapir's student Benjamin Lee Whorf focused on the grammatical structures of languages and the way they influence people's thoughts and attitudes. For example, Whorf's (1956) studies of Hopi language, which lacks grammatical tenses for past, present, and future, led him to argue that Hopi speakers have a different understanding of time compared to speakers of Indo-European languages. While the Sapir-Whorf hypothesis remains debated, it has significantly influenced research on language, thought, and cultural understanding. Studies investigating the effects of language on color perception, spatial reasoning, and even moral judgments provide evidence for the influence of language on cognition.

The Sapir-Whorf hypothesis has been criticized for being overly deterministic and lacking empirical support (Pinker, 1994). Critics argue that while language can shape perception, it does not strictly determine thought, as people can conceptualize ideas even without specific linguistic terms (Boroditsky, 2001; Deutscher, 2010). This suggests that cognition operates beyond linguistic constraints, emphasizing the role of broader cultural and cognitive factors.

Cultural model is another phenomenon explaining the interconnection between culture and language. The term "cultural model" was developed in mid-1980s by Holland & Quinn (1987) and is a framework for understanding how individuals perceive and interpret their social world. The authors provide the following definition of this notion:

*"presupposed, taken-for-granted models of the world that are widely shared (although not necessarily to the exclusion of other, alternative models) by the members of a society and that play an enormous role in their understanding of that world and their behavior in it"* (Holland & Quinn, 1987: 4).

Cultural models highlight the role of cultural schemas, scripts, and metaphors in shaping our understanding of social situations, norms, and behaviors. Individuals learn these mental models through socialization and experience within their specific culture, influencing their decision-making, communication, and interactions with others (Holland & Quinn, 1987).

The words used by the speakers of a particular language can reflect their attitudes about the world, which are shaped by their cultures (Bonvillain, 2019). Among different ways to express these attitudes, language is considered the most significant. Bonvillain (2019) provides an example of English and Navajo languages, in which a similar idea can be expressed differently linguistically. In English, the grammatical structure of the language implies the ability of people to control other beings (e.g., “I make the horse run”). On the contrary, in Navajo language, it is emphasized that every being has the ability to decide for themselves (e.g., “the horse is running for me”) (Bonvillain, 2019: 42).

Cultural models can be, for example, myths or legends, proverbs, metaphors, and daily interactions. One influential theoretical approach to understanding how metaphors function in language and thought is Conceptual Metaphor Theory (CMT), introduced by Lakoff & Johnson (1980). According to this theory, metaphors are not only rhetorical or stylistic devices, but also fundamental structures of human cognition. CMT states that people understand abstract concepts (such as time and emotions) through more concrete domains of experience (such as space, heat, or movement). Since metaphors are learned through language and cultural experience, they reflect and reinforce cultural models, shaping not only how people speak, but also how they think and act in particular contexts (Lakoff & Johnson, 1980; Kövecses, 2005).

A single event or notion can be expressed differently in different cultures. For example, Wu (2009) explored conceptual metaphors in the English and Chinese languages and found both similarities and differences between the two languages. One of the examples is that in both Chinese and English, anger can be associated with fire. However, in English, the words and expressions related to anger create a metaphoric image of anger as hot fluid (e.g., “anger welled up inside of him”), (Wu, 2009: 123). In the Chinese language, anger is viewed as gas (e.g., “他气鼓鼓的 – He’s inflated with anger”) (Wu, 2009: 122).

While most early research on conceptual metaphors focused on verbal language, recent studies have shown that metaphorical thinking is also expressed visually. In multimodal communication such as advertising, visual elements often work together with verbal signs to evoke shared cultural metaphors (Forceville, 2013; Phillips, 2003). These visual metaphors rely on culturally shared associations and schemas, and their interpretation may vary across cultures

depending on the metaphorical systems embedded in those cultures (Forceville, 2013). Therefore, both visual and verbal elements in advertising can influence perception and emotional response.

The abovementioned examples demonstrate that a similar concept or idea can be viewed and linguistically expressed differently in different cultures. Therefore, it is especially important to consider these differences in cross-cultural advertising on social media. By carefully considering the linguistic nuances of different cultures, advertisers can create campaigns that are not only understood but also emotionally resonant and persuasive, leading to greater engagement and effectiveness across diverse audiences.

In this research, I will take into consideration the way German, Italian and Hungarian consumers see a car as a product, their underlying motivations for purchasing the car and the values related to owning a car. Besides, I will explore the views of the audience on the brands Volkswagen and Fiat, as well as on the cultures under study. It will provide an insight about which values and attributes marketers should emphasize in Facebook posts in order to make them more appealing for the representatives of the three cultures.

While there are many works and theories defining and describing culture, it is important to understand how exactly to apply this knowledge in linguistic research. The next chapter of the dissertation focuses on how culture can be operationalized and studied in the social media advertising context.

### **2.2.3. Operationalization of culture**

Culture as a complex phenomenon is studied within different academic disciplines, such as sociology (Spillman, 2020), anthropology (Kottak, 2017), psychology (Keith, 2019), intercultural communication (Neuliep, 2020), and philosophy (Cahill, 2021). The notion of culture has been used for centuries, and approaches to and definitions of culture are evolving continuously (Baldwin et al., 2006; Faulkner et al., 2006; Kroeber & Kluckhohn, 1952). Depending on the academic area and the context of research, scholars choose different approaches to study culture.

One of the ways to explore culture is to use descriptive methods, for example, through descriptive characteristics of culture (De Mooij, 2021). An example of descriptive approach is Gannon's (1994) theory of cultural metaphors. Gannon (1994) describes cultures by identifying metaphors that are considered important by the member of the society in question. The aspects of culture that Gannon highlights include religion, family structure, public and small-group

behavior, language and body language, humor, leisure, and sports, among others. For example, Italian opera and Russian ballet are mentioned as important metaphors representing Italian and Russian culture respectively; in total, Gannon described 16 cultures through metaphors.

Other approaches allow for systematic comparisons between cultures. Cultural dimensions models, such as Hofstede's (1980), Trompenaars's (1993), and GLOBE (2004), offer valuable frameworks for understanding and operationalizing culture. These models provide a set of measurable dimensions, or value orientations, which help researchers identify and quantify key differences in cultural perspectives and behaviors across societies. By translating abstract cultural concepts into concrete, measurable variables, these models offer a structured approach to comparing and contrasting cultures, facilitating cross-cultural communication, negotiation, and collaboration.

Many of the cultural theories were based on the concept of cultural values, which are referred to as the core element of culture (Hornikx & O'Keefe, 2009). An example of an earlier value-oriented theory is a model by Inkeles & Levinson (1969). The researchers developed several criteria reflecting the basic problems worldwide: relation to authority, conception of self, and ways to resolve a conflict (Inkeles & Levinson, 1969). These problems became the basis for many further models.

Later studies focused on the description of culture in various contexts, for example, organizational. Trompenaars (1993) suggested five value orientations: universalism-particularism, achievement-ascription, individualism-collectivism, emotional-neutral, specific-diffuse, time orientation and orientation to nature. According to Trompenaars's (1993) theory, culture can be interpreted through the way people approach problems.

The more recent GLOBE model was developed by Robert House and described by House et al. (2004). The GLOBE model, standing for Global Leadership and Organizational Behavior Effectiveness, is a research project that identifies cultural dimensions influencing leadership and organizational practices across various countries. This theory incorporates nine cultural dimensions: uncertainty avoidance, power distance, collectivism (institutional and in-group), gender egalitarianism, assertiveness, future orientation, performance orientation and humane orientation. The model is based on the reports of respondents about the actual and desirable models of behavior in different situations in their cultures (House et al., 2004). The GLOBE model, while valuable for understanding broader cultural differences, is less specific to the nuances of consumer behavior and advertising effectiveness.

Among different models of cultural values, one theory is applied most frequently in cross-cultural studies. Hofstede's (1980) model of cultural dimensions is one of the most frequently

used theories both in academic and business contexts (De Mooij, 2021). Based on a large-scale quantitative survey, Hofstede's theory provides a comprehensive description of more than 70 cultures across six dimensions. In the next chapter of the dissertation, I introduce Hofstede's model in more details, including the rationale for choosing this theory in the present research and the application of the dimensions in cross-cultural advertising.

## **2.3. Hofstede's cultural dimensions theory**

### **2.3.1. Definition and origin of Hofstede's cultural dimensions**

Hofstede's model of cultural dimensions was created by a Dutch researcher Geert Hofstede (Hofstede, 1980). The model was originally developed in corporate settings: Hofstede conducted research among the employees of an international company IBM. The researcher analyzed data from more than 100000 employees from a large variety of cultures in order to create a comprehensive framework of cultural dimensions.

As opposed to other theories mentioned in the previous chapter, Hofstede's model relied on the demographic, social, economic and political aspects of the analyzed cultures (Soares et al., 2007). His methodology was based on a quantitative survey approach. The questionnaires distributed by the researcher among IBM employees explored themes related to work values, employee preferences, and attitudes towards authority. Then, the data was statistically analyzed in order to identify relationships between cultural variables and employee behavior.

The original theory of Hofstede contained four cultural dimensions, which were especially applicable in the organizational settings: individualism, masculinity, power distance and uncertainty avoidance (Hofstede, 1980). Today, the model includes six dimensions:

1. Power distance index (PDI): the extent to which less powerful social groups accept and expect the unequal distribution of power.
2. Individualism vs. Collectivism (IDV): the extent, to which society prioritizes personal freedoms and is individually-oriented, or if it values coherence and belonging to a group.
3. Masculinity vs. Femininity (MAS). In masculine societies, the dominant values are achievement, success, competitiveness and material reward for achievement. Feminine societies are based on cooperation, care for others and modesty; their priorities are comfort and quality of life.
4. Uncertainty avoidance index (UAI): the extent, to which the members of a particular culture feel uncomfortable in uncertain and ambiguous situations.

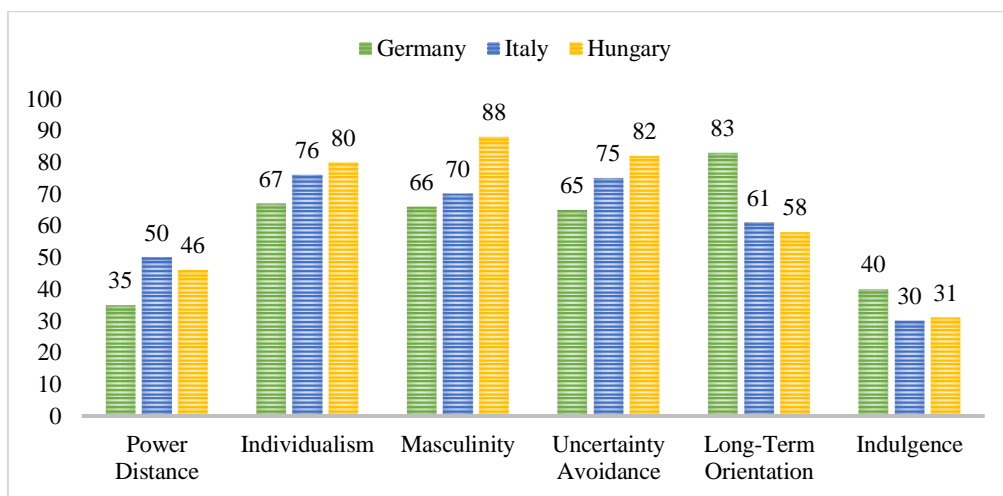
5. Long-term orientation vs. Short-term orientation (LTO): the extent to which society has a pragmatic and future-oriented point of view or is conventional and maintains the traditional approaches.

6. Indulgence vs. Restraint (IVR): the dimension introduced by Hofstede in 2010. An indulgent culture values enjoyment and the satisfaction of one's desires. In restrained societies, positive emotions and enjoyment are expressed less and are restricted by social norms and high moral discipline (Hofstede et al., 2010).

Of the original four dimensions, three (Individualism/Collectivism, Power Distance, and Uncertainty Avoidance) have often been found to influence consumer responses in cross-cultural advertising studies. De Mooij & Hofstede (2010) concluded that these three dimensions could best explain differences in communication styles, including advertising.

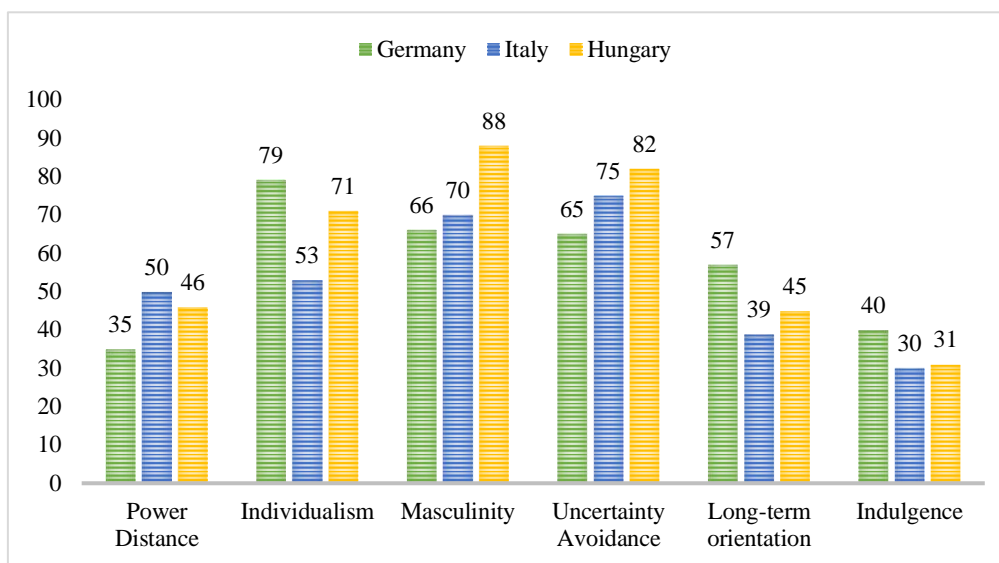
Since the present study focuses on German, Italian and Hungarian cultures, I show the scores of the three cultures on Hofstede's dimensions (see Figure 1).

**Figure 1.** The scores of Germany, Italy and Hungary on Hofstede's cultural dimensions (Hofstede, 1980; Hofstede, 2020)



It is important to note that even though Hofstede's model is dated 1980, the scores are regularly revised and refreshed. The online platform *The Culture Factor* ([www.theculturefactor.com](http://www.theculturefactor.com)) provides the updated descriptions of the cultures. Figure 2 demonstrates the up-to-date scores of Germany, Italy and Hungary, as of 2023.

**Figure 2.** The updated scores of Germany, Italy and Hungary on Hofstede’s cultural dimensions (The Culture Factor, 2023)



According to the recent data, Germany’s score on IDV increased to 79, while Italy’s and Hungary’s scores decreased to 53 and 71 respectively. Besides, the scores of all three cultures on LTO scale decreased, with Italy and Hungary becoming short-term oriented cultures, while Germany’s score being close to average and leaning towards long-term orientation. The scores on other dimensions remained unchanged. Further in this work, I refer to updated scores (as of 2023) of Germany, Italy and Hungary indicated by Figure 2.

As shown by Figure 2, Germany, Italy and Hungary share particular cultural values according to Hofstede’s findings (Hofstede, 1980; Hofstede, 2001; Hofstede et al., 2010). First, all three cultures are described as individualistic, masculine, avoiding ambiguous situations and restrained. At the same time, certain cultural values exist in these cultures to a different extent. For example, while Germany and Hungary score low on PDI scale, Italy scores average, which is explained by regional differences in the attitudes of people towards the unequal distribution of power (De Mooij, 2021). Germany and Hungary score higher than Italy on IDV scale. Hungary demonstrated outstanding score of 88 on the MAS scale, which means that, according to Hofstede, masculine values in this culture significantly prevail over feminine. Germany is described as a long-term oriented culture, scoring less compared to the results of 1980. Italy and Hungary, on the contrary, are described as short-term oriented cultures according to the updated results.

The goal of this dissertation is to see whether Hofstede’s characteristics of the three cultures in question are reflected in Facebook car advertising, and which specific verbal and visual signs are used to represent these cultural values. In order to analyze the posts of Volkswagen from

the point of Hofstede's cultural dimensions, it is important to understand how these values can be represented verbally and visually. Further, I discuss Hofstede's cultural dimensions separately in more detail, with the consideration of the advertising context.

### **2.3.2. Power Distance Index**

Power Distance Index (PDI) is the dimension indicating the attitude of people to unequal distribution of power (Hofstede, 1984; Hofstede, 2011). In large power distance cultures, people tend to maintain a rigid social hierarchy. They demonstrate high acceptance of authority and see it as something natural. There is a clear distinction between superiors and subordinates, and deference is expected from those of lower status. On the contrary, low power distance cultures value equality and independence and tend to minimize the gap in the opportunities and rights. Individuals are more likely to challenge authority, participate in decision-making processes, and expect more egalitarian relationships with superiors (Hofstede, 1984).

In language, PDI is reflected through human interactions and the representation of social status. An example of high PDI culture is Japan, where every social interaction (such as greeting) indicates the social position of the participants (De Mooij, 2021). Another indicator of the status is the appearance of an individual. In high PDI cultures, people tend to pay a lot of attention to looks, including makeup, clothes, and style. On the contrary, low PDI cultures people care less about their appearances. For example, high status figures may appear in public in their casual clothes (De Mooij, 2021).

In the advertising context, PDI is frequently represented through the involvement of authority figures or experts. In marketing terms, celebrity endorsement is frequently used to increase the trust of the audience towards the product. On the contrary, in low PDI cultures, advertisements might feature ordinary people or focus on empowering individuals, emphasizing equality and individual choice. If celebrity endorsement is used in advertising, celebrities tend to be presented as ordinary people (De Mooij, 2021).

### **2.3.3. Individualism vs. Collectivism**

Hofstede's IDV dimension demonstrates whether societies prioritize individual goals or value collective goals and the feeling of loyalty and belonging to the group (Hofstede, 1980). This dimension can also be described as "I"- oriented cultures versus "we"-oriented cultures (De Mooij, 2021). In individualistic cultures, people prioritize their personal goals, values and beliefs, while those of a group are considered less important. In collectivistic societies, on the

contrary, the needs of the group supersede individual desires. Asia, Africa and Latin America are considered collectivistic regions, while the examples of individualistic cultures are United Kingdom and the Netherlands.

Hofstede's IDV dimension is reflected in language and communication through emphasizing individual or collective needs. Individualistic cultures, like the United States, tend to prioritize directness and explicitness in communication. On the contrary, collectivist cultures, such as Japan, prioritize indirect communication, maintaining harmony and avoiding confrontation (e.g., using "we" rather than "I" to emphasize group cohesion) (De Mooij, 2021). In individualistic cultures, people prefer assertive language, while collectivist cultures value politeness and deference, prioritizing group harmony over individual expression (Hofstede, 2011).

This dimension has profound implications for understanding cultural differences and how they affect communication. For example, advertising campaigns tailored for individualistic cultures might focus on individual benefits, personal empowerment, and self-expression, while those aimed at collectivist cultures might emphasize family, community, and social responsibility.

While Germany and Hungary are described as highly individualistic societies, Italy scores 53 on the IDV scale, leaning towards the "collectivistic" end (The Culture Factor, 2023). The average score can be explained by the regional differences in the Northern and Southern parts of Italy. The North of the country is characterized as individualistic, while in the South of Italy is described as more collectivistic (The Culture Factor, 2023). Therefore, several studies suggest that Italy is a collectivistic country (De Mooij, 2021).

### **2.3.4. Masculinity vs. Femininity**

Hofstede's MAS dimension refers to the values, which are traditionally considered masculine (such as assertiveness and competition) or feminine (such as nurturing, quality of life, care) (Hofstede, 1984). In masculine cultures, traditional gender roles are more pronounced, and success is often defined by assertiveness, ambition, and material achievement. Individuals are expected to be competitive and independent. Feminine cultures are characterized by more fluid gender roles; they emphasize cooperation, empathy, and quality of life. Individuals are encouraged to be modest, caring, and prioritize relationships (Hofstede, 2011).

An example of how MAS is reflected is role differentiation, which is small in feminine and large in masculine societies. For example, it is common for men from feminine cultures to take

traditionally female jobs (such as household). In masculine cultures, traditional gender roles are more pronounced (Hofstede, 2011).

According to de Mooij (2021), another aspect of masculinity is focus on “bigness”. Masculine cultures can be characterized by the phrase “big and fast are beautiful” (De Mooij, 2021, p. 133). Winning is considered positive in masculine cultures. On the contrary, feminine societies focus on the “smallness” and modesty. Compassion and sympathy are often associated with femininity.

In the context of consumer behavior, it is also possible to identify masculine and feminine features. For example, in masculine cultures, people consume for visibility and the demonstration of their status. In feminine societies, people tend to value the practical use of the products and services they purchase (De Mooij, 2021).

Linguistic features can also reflect masculinity and femininity, influencing communication styles and the portrayal of gender roles in society. Masculine cultures often exhibit direct and assertive communication, while feminine cultures tend to favor indirect and nurturing language (Hofstede, 1980).

### **2.3.5. Uncertainty Avoidance Index**

Hofstede’s UAI demonstrates to which extent a society can tolerate ambiguity and uncertainty (Hofstede, 1980). Cultures with high UAI exhibit a strong need for structure, rules, and predictability. They are uncomfortable with ambiguity and seek to avoid situations that are unclear or unpredictable. They often have strict social norms and a strong sense of order, and they tend to be more risk-averse. Conversely, cultures with low UAI are more tolerant of ambiguity and uncertainty. They are more comfortable with change and open to new experiences and tend to be more willing to take risks (Hofstede, 1980).

Among the examples of behavior connected with high uncertainty avoidance, researchers mention structuring life through rules and formality (Hofstede, 1980; De Mooij, 2021). Such cultures are less innovative and adapt slowly to the changing environment. For example, low English-speaking skills and low usage of the Internet are associated with high UAI (De Mooij, 2021). In contrast, advertising in low UAI cultures might embrace creativity, novelty, and a sense of adventure. They are open to innovation and rely more on traditions and common sense (De Mooij, 2021). From the point of language and communication, conversations are more formal in high uncertainty avoidance cultures, and less emotional in low uncertainty avoidance cultures.

This dimension affects advertising in significant ways. In high UAI cultures, advertising campaigns might focus on providing clear information, emphasizing tradition and established values, and minimizing risks associated with products or services. High UAI cultures tend to pay significant attention to the quality of the product (De Mooij, 2021). Advertisers often refer to expert opinion in order to increase the trustworthiness of the product.

### **2.3.6. Long-Term Orientation vs. Short-Term Orientation**

Hofstede's (1980) LTO reflects society's temporal focus and values. Long-term oriented cultures prioritize future rewards, perseverance, and a sense of thrift. They value patience, persistence, and a willingness to delay gratification for long-term gains. Cultures with a short-term orientation, on the other hand, focus on immediate gratification and prioritize short-term results. They value tradition and social obligations and prioritize personal stability (De Mooij, 2021).

This dimension has a profound impact on consumer behavior and advertising strategies. In long-term oriented cultures, advertising campaigns might emphasize long-term benefits, such as investment opportunities, durability, and future security. They might also showcase products that reflect tradition, quality, and a sense of history. In contrast, advertising in short-term oriented cultures might focus on immediate gratification, such as convenience, enjoyment, and instant results. They might also highlight trends and new technologies to appeal to a desire for the latest and greatest. By understanding the temporal focus of a target market, advertisers can tailor their messages to resonate with the values and aspirations of their audience.

One of the significant manifestations of LTO is the relationship between human and nature. In advertising, long-term oriented societies, such as Japan and China, underline the importance of harmony with nature and tend to pay attention to the symbols of nature (De Mooij, 2021).

### **2.3.7. Indulgence vs Restraint**

Indulgence versus Restraint (IVR) is a more recent cultural dimension that was introduced in 2010; it reflects the extent to which people try to control their impulses and desires (Hofstede et al., 2010). In indulgent societies, people value leisure and enjoyment; personal happiness, freedom and self-expression are considered important. On the contrary, in restraint societies, people tend to suppress their needs and desires; they prioritize social order and duty over personal satisfaction (Hofstede et al., 2010). Indulgent societies are generally more optimistic and tolerant of risk. In contrast, restrained societies tend to be more pessimistic and risk-averse.

From the point of customer behavior, indulgence can be reflected through purchase intentions of people. In restraint societies, customers tend to buy the product because it is necessary. The advertisements in these cultures emphasize practicality, functionality, and value for money. On the other hand, advertisements in indulgent cultures often focus on emotional appeals, emphasizing the pleasure and enjoyment associated with the product (De Mooij, 2021; Minkov, 2013). For example, according to the research of 2012 conducted across different European countries, ownership of an iPad was more common in high IVR cultures (De Mooij, 2021).

IVR can also be reflected through language and communication. De Mooij (2021) provides an example of proverbs in restraint Russian and indulgent American cultures. In Russian proverbs, happiness was often reflected in a negative tone; it was viewed as fate rather than something available to everyone. On the contrary, in American proverbs, happiness was liked with positive emotions and was viewed as something depending on the individual.

While Hofstede's cultural dimensions have proven valuable for cross-cultural comparisons, their application demands a cautious approach, since the limitations of the model must be acknowledged. The following chapter provides a critical analysis of Hofstede's theory and its implications for practical application.

### **2.3.8. Criticism of Hofstede's theory**

Despite the frequent use of Hofstede's theory in different academic and business fields, his ideas faced criticism over the years. In general, critical reviews were connected to the following aspects: Hofstede's understanding of culture, the rigid dimensions identified by the researcher, his methodology and selection of participants and the fact that his research was conducted long time ago. In this part of the dissertation, I will discuss the criticism of Hofstede's theory and the ways to manage the limitations of his model.

One of the frequent questions arising about the validity of Hofstede's model is whether the results obtained in early 1970s can be used 50 years later. A number of scholars underlined that cultural changes are not considered by Hofstede's model; therefore, his theory may require revision (McSweeney, 2002; Schwartz, 1994). However, several replications of Hofstede's research confirmed the validity of his results (De Mooij, 2021; Søndergaard, 1994). Besides, it is important to mention that the scores of the country are constantly reviewed and updated: the last modification was made in 2023 and was related to IDV and LTO dimensions (The Culture Factor, 2023).

Another aspect of the criticism is Hofstede's choice of methodology and study sample. Hofstede collected the results only from IBM employees, which negatively impacted the generalizability of his findings, as it only captured a limited and potentially biased view of national cultures (McSweeney, 2002; Signorini et al., 2009). McSweeney (2002) also criticizes Hofstede's reliance on a single survey instrument, neglecting the complexities and nuances of cultural phenomena.

A major aspect evoking doubts among researchers is Hofstede's understanding of national culture. In Hofstede's view, each individual has distinct, independent cultural value sets (Signorini et al., 2009). Hofstede's approach implies that these dimensions are relatively fixed and representative of entire national populations, treating culture as a static and unified construct. Although this model has been widely adopted in cross-cultural research and international business, it has also been criticized for essentializing cultures and ignoring intra-cultural diversity (Minkov & Hofstede, 2011).

Culture is increasingly recognized as a dynamic and internally diverse phenomenon rather than a monolithic, homogeneous entity. According to Hofstede's critiques, culture is characterized by "fuzziness" and complexity (Spencer-Oatey, 2000), and the representatives of the same culture do not necessarily share similar beliefs and attitudes (Signorini et al., 2009).

Within any national culture, significant variation can be observed across regions, social classes, generations, and even organizations. Scholars argue that internal segmentation, such as ethnic diversity, subcultures, and socio-economic differences, can lead to distinct sets of values, communication styles, and worldviews within the same national context (Minkov & Hofstede, 2011; McSweeney, 2002). Additionally, McSweeney (2002) refers to Hofstede's theory as "extreme" and "uni-level" model, which does not consider the interaction of cultures across the globe and pursuing the practices and values of other cultures.

Similarly, Trompenaars & Hampden-Turner (1997) emphasize the influence of subcultures and the importance of contextual, situational factors that shape cultural expressions and interpretations. These perspectives collectively support the notion that cultures are segmented and fluid, necessitating a more nuanced approach in cross-cultural research.

In order to address this limitation, I consider the dynamic nature of culture and the possible shift in the understanding of some of Hofstede's dimensions. Considering the social context of the cultures in question, I explore how the modern social changes are reflected in the language of advertising.

Despite the criticism of Hofstede's model, his theory is still considered a significant contribution to cross-cultural studies. It provides valuable insight into the concept of national

culture from the pragmatic point of view (Venkateswaran & Ojha, 2019). His simple and straightforward dimensions are convenient to use for cross-cultural comparison in various academic and business spheres. In particular, Hofstede's model is frequently applied in marketing research, including analyzing advertising and customers' behavior (De Mooij, 2021). Due to the advantages of Hofstede's model in cross-cultural studies, it is recommended to use his theory cautiously as a "starting point", considering the warnings brought up by his critics (Venkateswaran & Ojha, 2019).

In conclusion, I would like to emphasize that in this research, I approach Hofstede's model critically and use additional methods in the analysis of advertisements. While applying Hofstede's model to identify dimension-specific verbal and visual semiotic signs, I use additional research methods (questionnaires, interviews and the analysis of the social context) to capture the dynamic nature of culture and analyze the language of advertising from the audience's perspective.

### **2.3.9. Application of Hofstede's theory in advertising research**

The connection between culture and advertising has been taken into consideration by many academics dealing with advertising research. The following discussion provides an overview of existing research and examines key studies that utilize Hofstede's framework to analyze cross-cultural advertising.

A study by Lingwei (2024) focuses on the translation of business advertising slogans in the Chinese and Western culture from the perspective of Hofstede's theory of cultural dimensions. The researcher emphasized the role of advertising as a "carrier of culture" and underlined that cultural factors may influence the perception of the advertisement (Lingwei, 2024: 26). The author found that the choice of words and phrases in translation may have a particular effect on the potential consumer, depending on whether or not the phrasing reflects cultural values of the audience. For example, individualistic ideas may be perceived negatively by the representatives of collectivistic Chinese culture. Similarly, Western ideas of masculinity associated with assertiveness and competitiveness (such as the word "excellence") may have negative connotation in the feminine Chinese culture, where modesty is an essential value. Therefore, the author makes a conclusion about the importance of considering cultural values when translating the advertising slogans.

Another example of cross-cultural advertising research took into consideration the role of signs and symbols. Iri (2020) used the semiotic approach to explore cultural differences

between Turkey and Australia through the example of tea advertisements created in the respective cultures. The author found that certain ideas and scenes emphasized in advertising reflect the values and traditions of the Turkish or Australian cultures. For example, an image of a woman working in the field emphasizes the importance of traditional gender roles and community labor in Turkish culture, aligning with the dimension of collectivism. Iri (2020) draws the conclusion that the cultural differences of the target audience in advertising allows to avoid misunderstandings and to reach potential customers in a more effective way.

Pham (2022) focused on one dimension of Hofstede – Individualism vs Collectivism. The author explored the linguistic features of individualism and collectivism in advertising and connected them with creative tactics used by marketers. The Individualism-Collectivism paradigm provided the foundation for the cultural congruence theory in advertising, highlighting how individualistic values are more prominent in Western advertising compared to Eastern advertising.

As demonstrated by abovementioned studies, researchers tend to rely on Hofstede's theory without taking into consideration the socio-political context of the cultures and the changing understanding of certain cultural values. However, the influence of the current social processes happening in the world is an important issue, which the present dissertation aims to address. An example of research considering the current context of the cultures is a study by Wu (2006), who replicated Hofstede's research in Taiwan and US. The findings demonstrated that the scores of the two culture differed significantly from the original scores identified by Hofstede (Wu, 2006). The author concluded that together with the political, social and economic environments, people's values are also subject to change.

In this work, I am taking into consideration the flexible nature of culture and the evolving understanding of Hofstede's cultural dimensions. Therefore, the features of cultural dimensions in the advertising of Volkswagen and Fiat will be interpreted in relation to different processes taking place in the modern globalized society (see Chapter 2.6. for profound analysis). In addition, questionnaires and interviews will demonstrate which values the representatives of the three cultures in question consider important in the current context.

In the next chapter, I discuss the semiotic approach, through which Hofstede's cultural dimensions will be identified in Facebook posts.

## **2.4. Semiotics**

### **2.4.1. Semiotic approach: introduction**

Advertising is an interdisciplinary concept that can be studied, besides marketing, within the framework of linguistics (Lerman et al., 2018), intercultural communications (De Mooij 2021), psychology (Fennis & Stroebe, 2020), and other academic areas. Therefore, different approaches exist for studying the language of advertising. For example, experiments help to explore the psycholinguistic aspects of advertising, such as language processing and memory (Bhatia, 2019). Another common approach is to explore particular language elements, such as code-switching, metaphors, or culture-related symbols. For example, Mele et al. (2021) applied content analysis to compare cultural value differences in Instagram advertisements related to tourism. Belk (2017) emphasizes that advertising research has recently become more sophisticated: it may include eye-movement technologies, field experiments, and other modern methods.

In the present research, I focus on the meanings encoded by advertising, since meaningful and understandable messages can affect the purchase behavior of consumers. According to Chandler (2022), all meaningful phenomena can be referred to as signs, which are studied within the framework of semiotics. Therefore, among the variety of approaches, semiotics was chosen for the analysis of cross-cultural social media advertising of Volkswagen and Fiat. In this part of the dissertation, I discuss the peculiarities of the semiotic approach in this research.

Semiotics is the study of all meaningful elements of communication, which are referred to as signs (Chandler, 2022). According to Umberto Eco, semiotics “is concerned with everything that can be taken as a sign” (Eco, 1976: 7). Moriarty (2005) suggests a broader definition of semiotics, emphasizing the role of sign systems, or codes: “semiotics is the study of signs and codes, signs that are used in producing, conveying, and interpreting messages and the codes that govern their use” (p. 227). Chandler (2022) states that semiotics cannot be considered a separate scientific field, since it is mostly a particular perspective of looking at signs and meanings.

A sign can be defined as “something which stands for something else” (Chandler, 2022: 2), or anything, which renders meaning (Zakia & Nadin, 1987). Examples of signs include words, pictures, sound, music, smell, taste, and gestures (Chandler, 2022). This peculiarity of semiotics is another reason why this approach was selected in the present research. Since the advertisement posts are studied holistically, it is important to consider both verbal and visual signs, which is possible through the semiotic approach.

The most frequently used approaches to signs are the two models developed almost simultaneously in different parts of the world. Ferdinand de Saussure (1966) focused on the functioning of signs within the language. The researcher viewed a sign as the representation of the relationship between the signifier (word, image, gesture, or any other form of the idea) and the signified (the concept or content behind the signifier). For example, a word “tree” may serve as the signifier, while the signified is the mental image of a tree. One of the main principles of his model was that the signs are connected through arbitrary convention: the links between these elements are established within a linguistic community (De Saussure, 1966).

Another, more complex approach belongs to Peirce, who developed the triadic model in 1860s. Peirce (1966) identified the following elements:

- the representament (the form of the sign, or its "vehicle")
- an object (something that a sign represents)
- interpretant (the effect of the sign).

The main difference of Peircean model from de Saussure’s theory is that Peirce paid special attention to the effect of the sign. He emphasized the interpretive meaning of signs and treated the relationships between the signs and their meanings as dynamic, rather than fixed.

This research primarily follows Saussure’s dyadic model, as it focuses on how cultural meanings are encoded in Facebook advertising. However, since audience perceptions are also considered through questionnaires and interviews, there is an interpretative aspect that aligns with Peirce’s model. The study, however, does not analyze the reception of each individual sign but rather the overall perceived cultural meanings in advertisements.

In order to understand how a sign represents reality, it is necessary to mention the difference between denotative and connotative meanings of a sign. Denotation is described by Moriarty (2005) as “the direct, specific, or literal meaning we get from a sign,” while connotation is a symbolic meaning evoked by an object (p. 231). Connotative meaning often reflects cultural peculiarities, personal experiences, and associations related to the object. The two meanings can be perceived as levels, where denotation is the first level and the starting point, and connotation is the following level, at which more shades of meaning are added.

The semiotic concepts described above are applicable in different spheres, including social media advertising. The messages conveyed by marketers to the public are not necessarily obvious; in many cases, they contain hidden messages or can be interpreted in an opposite way. Since one of the objectives of this research is to explore how specific cultural values and signs are reflected in social media advertisements, the aspect of meaning construction will be crucial for the analysis. Moreover, not only the language, but also the visual signs will be studied in

order to approach Facebook advertising holistically. The next chapter will focus on the verbal and visual semiotic signs in more detail.

### **2.4.2. Verbal and visual semiotics**

When exploring the semiotics of advertising, it is important to remember the role of both verbal and visual signs in the analysis. In modern advertising, with the development of technologies and possibilities for visual communication, the role of an image in communication has significantly increased. This tendency was described by Mitchell (1994), who referred to this change as “the pictorial turn”: the social turn towards spectatorship and visuality. Li & Xie (2020) explain this tendency through the popularization of smartphones and the development of mobile internet services, which allow one to instantly share high-resolution pictures and videos online. It explains the increasing popularity of Instagram and Pinterest as image-based social media (Li & Xie, 2020). Online advertising, in particular, has become more visually driven (Shi & Wan, 2022). Various visual instruments, such as close-up shots or graphic details of the product, contribute to underlying the benefits of the product and lead to higher customers’ engagement (Shi & Wan, 2022).

In this dissertation, I am dealing with the verbal and visual elements of Facebook advertisements. The verbal elements include the caption of the post or any verbal signs used in an advertisement (for example, hashtags or words within the image). As for the visual elements, I explore different aspects of an image or video used in the post.

There are different classifications of visual elements in advertising. For example, the taxonomy of Berman & Blakeman (2009) includes layout style, visual images, typeface, character or spokesperson representing a product, decorative borders of an image, color, logos, and slogans. Moriarty et al. (2015) identify the following visual elements: illustration and photo, color, typography, design, layout, and style. All these elements have their own role in conveying the company’s message. For example, color sets the mood of the advertisement, while layout and typeface – the visual or verbal tone to be used (Berman & Blakeman, 2009).

Advertising on social media provides multiple opportunities for marketers to use both textual and visual advertising elements and create a more complete image of the advertised product. At the same time, certain verbal and visual elements of online advertising deserve special attention. The next chapter overviews the role of emojis and hashtags in advertising.

### **2.4.3. Special signs of social media advertising: emojis and hashtags**

It is important to mention the role of signs associated with social media advertisements: emojis and hashtags. Emojis are graphic symbols referring to objects, feelings and abstract ideas (Rodrigues et al., 2017). Used individually or in a string, emojis add an emotional meaning to the message and make it more appealing to the receiver (Bai et al., 2019; Shi & Wan, 2022). Nowadays, emojis are not only used by individuals, but they are also elements of social media advertising (Das et al., 2019). Different brands, from electronics producers (Shi & Wan, 2022) to car manufacturers (e.g., Chevrolet) (Das et al., 2019) use emojis more and more often.

Different studies prove the positive effect of emojis on consumers' engagement. For example, Das et al. (2019) found that the presence of emojis leads to an increased interest in the product and higher purchase intentions. They underline that this effect is more significant in the case of products that meet the emotional rather than functional needs of customers. Das et al. (2019) explain the effect of emojis by the term "emotional contagion": people tend to "catch" the emotion reflected by an emoji. Another example is a recent research by Phan & Wiesinger (2022), who explored the use of emojis in tourism-related Instagram posts. According to their results, positive face emojis tend to contribute to the persuasive power of the posts, while non-face emojis have a less significant effect.

Another important element of social media advertising is a hashtag, which can be described as "a form of social tagging featuring the # symbol followed by a word or phrase" (Zappavigna, 2018: 1). While the initial role of a hashtag was the classification of information, it is now used to create and maintain social bonds, since a hashtag has multiple functions: besides coordinating and referencing ideas, it may be used for starting and sorting discussions, and for entertaining or humorous purposes (Zappavigna, 2018).

The use and effectiveness of hashtags have attracted the attention of researchers exploring social media advertising. Shin et al. (2018) focused on the effect of hashtag use in the social network advertising of SPA (Specialty Store Retailers of Private Label Apparel) brands. Results showed that the use of hashtags led to positive reactions from consumers toward the informativeness, enjoyment, and interactivity of the advertisements (Shin et al., 2018). Another research explored cross-cultural advertising of Lenovo Group on Twitter and Sina Weibo (Shi & Wan, 2022). The authors found that an active use of hashtags increased the visibility of particular brand-related topics to intended customers (Shi & Wan, 2022).

Another example demonstrates that hashtags can be used to encourage certain behaviors of the audience. A study by Ilhamsyah & Herlina (2019) explores the use of the hashtag #adaaqua

by the Indonesian mineral water brand AQUA. According to the official explanation on the website of the company, the hashtag was used as a part of a promotional campaign, the goal of which was to raise the awareness of teenagers about the importance of drinking water (Ilhamsyah & Herlina, 2019).

In this research, semiotic signs will be scrutinized alongside Hofstede's model: I identify and analyze verbal and visual signs in Facebook posts of Volkswagen reflecting any of the cultural values identified by Hofstede.

Hashtags first appeared on Twitter in 2007; over time, their use spread to other social media platforms, such as Facebook, Instagram, and YouTube (Mahfouz, 2020; Potnis & Tahamtan, 2021). The initial function of hashtags was the categorization of the topics online. In addition, hashtags became the means of expressing emotions, supporting various social movements, and are actively used in promotion and advertising (Mahfouz, 2020; Zappavigna, 2018).

Besides the original organizational function, hashtags are used to create bonds within online communities. Reflecting specific topics and ideas, hashtags can bring together people sharing common interests and serve as a part of the language of online communities (Zappavigna, 2018; Mahfouz, 2020).

Hashtags can play a significant role in raising awareness and mobilizing support for social causes and movements (Ta'amneh & Al-Ghazo, 2021; Zulli, 2020). In the last years, hashtags reflect the political and social changes around the world and are used by internet communities for emergency and drawing attention to crisis (Ta'amneh & Al-Ghazo, 2021). Some of the examples of hashtags activism are the campaigns #BlackLivesMatter and #MeeToo drawing attention to the issues of racial and sexual harassment. By incorporating such hashtags into their posts, users highlight injustice in society, criticize or support social movements, and retell news and stories from other media sources (Zulli, 2020).

It is possible to summarize the main functions of a hashtag:

- Organizational function: categorizing the topics and ideas, enabling online search
- Creating bonds within online communities. Reflecting specific topics and ideas, hashtags can bring together people sharing common interests (Zappavigna, 2018; Mahfouz, 2020).
- Raising awareness and mobilizing support for social causes and movements (Ta'amneh & Al-Ghazo, 2021; Zulli, 2020). In the last years, hashtags reflect the political and social changes around the world and are used by internet communities for emergency and drawing attention to crisis (Ta'amneh & Al-Ghazo, 2021). Some of the examples of hashtags activism

are the campaigns #BlackLivesMatter and #MeeToo drawing attention to the issues of racial and sexual harassment.

- Advertising and promotion. Hashtags can be used to promote particular products or services and increase brand awareness (Shi & Wan, 2022; Shin et al., 2018). For example, by using brand-related hashtags in their advertising campaigns, companies can encourage the audience's engagement and influence their motivations and purchase intentions.

Maity et al. (2015) refers to hashtags as “one of the most important linguistic units of ... social media” (p. 1681). The researcher emphasizes the importance of hashtags from the linguistic point of view. Therefore, I pay special attention to hashtags in this dissertation due to their multifunctionality and significance for promotion and advertising, as well as their role in shaping the language of social media.

#### **2.4.4. Semiotic approach in advertising**

Some of the earlier works on semiotics as an approach to advertising were published in the 1970s and 1980s (Noth, 1990). Since then, semiotics, both verbal and visual, have been commonly used to analyze different aspects of advertising, both traditional and modern. The advantage of semiotic analysis in advertising is that it goes beyond the surface level and reveals how advertisers adapt their messages, the types of appeals they use, and the desired audience responses.

An example of the semiotic approach in advertising is a study by Zakia & Nadin (1987). The authors explored visual and verbal signs in an advertisement of Fidji perfume for women. Their work demonstrated that seemingly unsophisticated advertisements contained a complicated message showing the underlying qualities of the product (Zakia & Nadin, 1987). A more recent study by Vincent & Kolade (2019) focused on Coca Cola's advertising campaign “Share a coke”. They found that the ambiguous meaning of the slogan (“share a drink with others”, “share your Coca-Cola story online”) serves as an effective call-for-action (Vincent & Kolade, 2019). These studies demonstrate that semiotic approach allows to explore underlying messages of advertisers and focus on the deeper meanings conveyed by the company.

By analyzing signs and symbols used in advertising posts, semiotics helps us understand how cultural values are reflected and reinforced. An example of a study applying semiotic approach and Hofstede's cultural dimensions model is the previously mentioned research by Iri (2020) (see Chapter 2.3.9), who explored cultural differences between Turkey and Australia through the example of tea advertisements. The author studied television commercials and

identified the signs related to different dimensions of Hofstede (for example, people represented alone or in a group and actively interacting with each other may refer to Individualism / Collectivism dimension). Iri (2020) concluded that the company referred to different symbols and values of the target audiences, thus using the strategy of advertising adaptation.

Another work demonstrates the use of semiotic approach in the context of social media advertising. Suphaborwornrat & Punksirikul (2022) explored the verbal and visual signs used in online soft drink advertisements and the way they reflect cultural dimensions of Hofstede. The authors discussed the use of alliteration and assonance, the role of the brand signature color, and other signs combined to attract the attention of the audience and create the meaning. Suphaborwornrat & Punksirikul (2022) concluded that verbal and visual resources complement each other in order to convey various cultural aspects in advertising.

As demonstrated by these examples, an advantage of the semiotic approach is that it allows exploring the underlying message conveyed by the company to the audience and contributes to a deeper, complex analysis of social media advertisements.

## **2.5. Social aspects of cross-cultural advertising: Netnography**

When studying cross-cultural advertising, it is important to take into consideration the effect of advertisements on the audience and the way potential customers react to different advertising and linguistic solutions. This effect can be measured by different ways, from conducting questionnaires among the users to analyzing the online interactions of people. The different methods of studying online communities can be united by the term “netnography”. In this part of the research, I will elaborate on the netnographic approach and some of the methods used in the research.

Originating from the words “net” (“Internet”) and “ethnography”, the term “netnography”, was introduced by Robert Kozinets in 1990-s. Netnography allows a unique perspective for studying online communities and their cultural practices. Kozinets (1999) believed that the interaction of people in online communities allows understanding the values and beliefs they share.

One of the important aspects of netnography is that it cannot be tied to any particular data collection or analysis methods. On the contrary, it involves a wide variety of methods for studying the cultural and ethnographic characteristics of online communities (Kozinets, 2007). Some of the widely used methods include systematic observation and analysis of online data,

including text, images, videos, and social interactions, to understand the shared meanings, values, and behaviors within a particular online group.

In applied linguistics, netnography proves useful for analyzing online discourse, language variation, and the evolution of new forms of communication. Researchers can examine how online communities use language to construct identities, negotiate social norms, and express themselves (Kessler et al., 2023). For instance, analyzing online forums, chat groups, or social media platforms can reveal how language use differs across various online communities, providing insights into how digital spaces shape language development and usage (Kozinets, 2007).

This approach is particularly valuable in fields like linguistics and advertising, where researchers aim to understand how language and communication shape online cultures and consumer behavior. By analyzing online consumer conversations, social media campaigns, and brand-related online content, researchers can gain valuable insights into consumer preferences, brand perceptions, and the effectiveness of different advertising strategies. This approach allows for a deeper understanding of how online audiences engage with advertising messages, how brands build relationships with their customers in the digital space, and how online trends and consumer behavior influence marketing campaigns.

Netnographic approach is actively used in the research on the language of social media advertising. For example, Septianasari et al. (2021) explored the language of persuasion from the perspective of netnography and pragmatics. The researchers studied Facebook posts of cosmetic companies and the ways the sellers persuade the audience to buy their products. Septianasari et al. (2021) took into consideration various persuasion techniques (such as hyperbole, symbols, humor, etc.) and identified which were the most frequently used. They concluded that by using persuasive language, sellers are able to create emotional engagement of the customers and increase trust towards their product.

Another example of netnographic research is a study by Lima & Casais (2021), who explored users' reactions to the idea of female empowerment. The researchers conducted a content analysis of more than 900 online comments in order to identify the attitudes of people towards pro-female messages. The researchers found that while this strategy contributes to the emotional connection between women and brands, people prefer companies to display real feminist values and may react negatively to sexist stereotypes (Lima & Casais, 2021).

Finally, Tavares & Nogueira (2021) explored the key drivers of customer engagement. The researchers studied Facebook and Instagram posts from the point of post type, interactivity, appeals and posting time, and explore how these features affect the numbers of likes, comments

and shares. The results demonstrated an important role of emotional appeals in increasing the reactions online, as well as the role of images and videos in promoting the number of comments and shares respectively (Tavares & Nogueira, 2021).

In this dissertation, I use netnographic approach in order to explore how the representation of culture in Facebook advertising influences the reactions of the audience. The methods used in this research are designed to explore the preferences of the audience towards an automobile as a product.

In order to receive more varied and reliable results, the following netnographic research methods are used:

1. Conducting questionnaires among German, Italian and Hungarian participants. The questionnaires adapted to each target audience include questions related to their expectations from the two brands and a car as a product, as well as culture-related questions and evaluation of several sample posts.

2. Conducting semi-structured in-depth interviews to explore the reactions of potential customers to different posts in more detail. While questionnaires provided quantitative data, interviews allow exploring the effect of advertising on the audience in more detail. The respondents are asked about their attitudes towards particular cultural and marketing tools used by the company (for example, hashtags, emojis, celebrity endorsement, environmental concern, etc.).

While netnography allows exploring the evolving discourse in digital spaces, these insights become particularly relevant when considering broader societal processes, such as globalization, economic shifts, changing gender roles, and growing environmental concerns. By analyzing how these macro-level transformations are reflected in Facebook posts, we can better understand the linguistic strategies employed in social media advertising to navigate and reflect these changes.

## **2.6. The influence of context on advertising**

### **2.6.1. Introduction**

The language of advertising can serve as a dynamic reflection of the social, political, economic, and other contexts of the target culture. On one hand, advertising reflects the prevailing ideals, values, and aspirations of its audience, adapting to contemporary social processes and transformations (McDonald et al., 2020). For example, advertising becomes more inclusive and tends to reflect diversity in the society, such as through displaying the variety of races or sexual

orientations (McDonald et al., 2020). On the other hand, researchers underline the influential role advertising plays in shaping cultural norms and encouraging specific behaviors (McDonald et al., 2020; Pavlovskaya et al., 2021). An example of the connection between social change and advertising is the COVID-19 pandemic, which affected the whole world. In response to the worldwide health crisis, multiple companies adjusted their advertising language to promote public health awareness and responsible behavior (Cinelli et al., 2020). This shift was particularly evident among car manufacturers. For instance, in one of Škoda's Instagram posts, the caption "Mind the gap" highlighted the importance of social distancing (Kasianova, 2021). Thus, while societal values and norms can influence advertising, advertising also plays a significant role in shaping those values and norms.

As a result, the reflection of social changes in advertising affects the use of verbal and visual signs by the companies. Advertisers tend to use the language and images, which are comfortable for the audience and which can potentially attract their attention and influence purchase intention (McDonald et al., 2020). Therefore, this dissertation takes into consideration the interplay between social processes within specific cultures and the way in which these changes are reflected through the language of Facebook advertising.

### **2.6.2. Globalization. Convergence and divergence of cultures.**

One of the major processes taking place in the world is the increasing pace of globalization. Globalization can be described as a set of processes increasing interconnectedness among different nations (for example, through the worldwide flow of capital, technological development and media products) (De Mooij, 2021; Ritzer, 2010). While globalization brings cultures closer, it may result into convergence of consumer behavior, which, in its turn, may influence the language of advertising (Chun et al., 2021; De Mooij, 2021).

The concept of cultural convergence, where different cultures increasingly share common values, practices, and consumption patterns, is a central consideration in cross-cultural advertising (De Mooij, 2021). Globalization and technological advancements have undoubtedly fueled this trend, creating a "global village", where information and products flow freely across borders. This convergence allows advertisers to leverage universal appeals and themes, like aspirations for success, happiness, and belonging, which resonate across diverse cultural backgrounds (Schühly, 2022).

Other researchers, however, suggest that the processes related to cultural convergence resulted into increased attention to the maintenance of cultural identity. For instance, Hills &

Atkins (2013) explored how cultural convergence with Western attitudes in the United Arab Emirates heightened the focus on preserving local cultural identities. Therefore, while the cultures, indeed, became closer, the difference in the tastes and behaviors of consumers remain.

The cross-cultural comparison of the language of advertising and its effectiveness would allow making conclusions about the convergence or divergence of consumer behavior in the car advertising sphere.

### **2.6.3. Economic processes**

Economic development is considered an influencing factor in consumer behavior. For example, Shavitt & Cho (2016) connect the wealth of the country with the strong influence of culture on consumption patterns. In wealthier cultures, where the basic needs of people are met, consumers have more freedom and choice. For example, they can pay more attention to their prestige or buy status or luxury products (Shavitt & Cho, 2016).

Supporting this idea, Chun et al. (2021) suggest that the increase in welfare results into a shift in societal priorities and a focus on quality of life, self-expression, and satisfaction of one's desires. Their research found that economic development correlates with increased Individualism and Indulgence, as well as a reduction in Power Distance.

These shifts are evident in German and Italian cultures, where people increasingly value enjoyment, pleasure, and personal fulfillment. In Italy, these findings align with Sotgiu's (2016) study on conceptions of happiness among undergraduate Italians (aged 18–36), which highlights hobbies, personal well-being, and serenity as key components of happiness. Similarly, while Germany is often associated with rules and formalities, Tomalin (2021) describes residents in southern Germany as easygoing and relaxed.

In contrast, Hungary experienced a decline in life satisfaction following the collapse of communism (Sokolova, 2015). Besides, the recent COVID-19 pandemic led to the closures in manufacturing and, consequently, resulted into economic struggles of the country (Béresné & Maklári, 2021). This downturn was linked to unfulfilled expectations for the new social system and deteriorating living conditions. These findings highlight the connection between economic indicators, such as income, employment, and living standards, and overall levels of happiness (Sokolova, 2015).

The 2022 United Nations report (United Nations Development Programme, 2021) reveals considerable variation in quality of life among the countries of focus for this study. Germany, with its 8th-place ranking, demonstrates a very high Human Development Index, placing it

among the world's leaders in societal well-being. Italy and Hungary, however, are positioned lower, at 30th and 47th, respectively. This suggests that the population in these countries might prioritize different aspects of material well-being, such as affordability, availability, and quality of essential goods and services, compared to those in higher-ranked nations like Germany.

These variations in human development and quality of life are likely to influence consumer responses to car advertising, shaping their preferences, priorities, and emotional engagement with marketing messages.

#### **2.6.4. Shift in gender roles and values**

Another social process considered in this dissertation is related to the MAS dimension, and, more precisely, to the perception of gender roles in society. In the middle of the 20<sup>th</sup> century, advertising portrayed traditional gender roles: a man was depicted as a breadwinner, and a woman – taking care after children and managing the housework (McDonald et al., 2020). However, the evolving social norms and values, as well as feminist movements and increasing attention to gender inequality challenged these conservative views.

The traditional view on masculinity as traits reinforcing men's dominance is changing as feminist movements and societal values shift (Iacoviello et al., 2021). Today, German culture is shifting from a conservative to a social democratic gender regime (Henninger & Von Wahl, 2018). For example, in a bigger number of German families women are the primary breadwinners, which challenges traditional notions of femininity (Jurczyk et al., 2019).

Similarly to Germany, gender roles are evolving in Italian society. Farci & Scarcelli (2024) found that female social media users tend to associate femininity and an image of a woman with resilience and ambitions – traditionally masculine values. Additionally, in Italian corporate settings, more attention is being paid to the gender gap (Latura & Weeks, 2023). At the same time, Ostuni et al. (2022) state that certain gender stereotypes remain in Italy. Some women wish to adhere to stereotypical feminine image and focus on traditional feminine roles, such as taking care of the family rather than, for example, building a career. However, this adherence to gender stereotypes is less common among younger generations (Ostuni et al., 2022).

In the case of Hungarian society, researchers underline the transition in both female and male roles. Modern views on gender roles emphasize individual choice and behavior rather than predetermined roles based on gender. While Hungary's data from 1971 to 2001 indicated a strong adherence to traditional roles, recent studies show a shift (Fényes et al., 2020). Both men and women are now expected to contribute to the family's financial well-being, with

responsibilities for childcare and housework shared more equally. This trend is evident in the declining percentage of students holding traditional gender role attitudes, suggesting a growing acceptance of modern roles (Fényes et al., 2020).

It is possible to suggest that the abovementioned changes influence the values emphasized in the language of Facebook advertising, which is expected to be more inclusive, reflecting the modern, multifaceted understanding of gender roles.

### **2.6.5. Environmental concern**

Another major shift in the language of social media advertising is connected to the increasing concern about the environment. Nowadays, advertisers do not only focus on the features and benefits of the product, but also highlight the environmental impact of products and services (Johannessen et al., 2010). As global issues such as climate change, pollution, and resource depletion gain attention, governments and companies have taken on the role of advocating for more ethical and environmentally conscious behaviors (Johannessen et al., 2010).

Eco-consciousness has become one of the major phenomena in contemporary advertising, influencing the language of communication between companies and customers. Johannessen et al. (2010) underline that the language of green advertising became more powerful, since the goal of the advertisers is to encourage potential buyers for more ethical and environmentally responsible behavior. *Hope* and *life* are the examples of powerful words used to appeal to receivers' emotions, such as guilt, fear, hope or conscience (Johannessen et al., 2010). The lexicon surrounding green advertising often includes terms like "world," "planet," and "Earth," as well as words that highlight the environmental qualities of products, such as "recyclable" and "sustainable" (Niceforo, 2023).

In addition to language, visual elements in green advertising are crucial. Green colors, nature imagery (e.g., trees, grass), and symbols of sustainable technology (e.g., wind turbines) are commonly used to reinforce the environmentally friendly message (Johannessen et al., 2010; Stöckl & Molnar, 2017).

Recent reports suggest that European consumers place significant emphasis on environmental factors when making purchase decisions (Niceforo, 2023). This trend is evident in Germany, Italy, and Hungary, where sustainability and green technologies are increasingly prioritized in various aspects of life.

A large part of German policy on sustainability is concerned with its automotive sector. For example, the main directions of Germany's sustainable development is reduction of emissions and negative environmental impact from the car manufacturing (Altenburg et al., 2012).

Italy has also taken significant strides in promoting sustainable automobile production, with key policies encouraging the transition to greener vehicles and technologies. The Italian automotive industry, represented by companies such as Fiat, is working toward reducing carbon footprints and increasing the use of environmentally friendly materials and processes. This shift is supported by both national policies and increasing consumer demand for sustainable products (D'Adamo, 2023).

Hungary, similarly, is making progress in sustainable practices, with a particular focus on its National Circular Economy Strategy (OECD, 2023). As demand for raw materials increases, the country faces mounting environmental pressure, prompting efforts to shift toward more sustainable practices. This trend is also reflected in the Hungarian automotive sector, where eco-friendly initiatives are gaining traction (Szabo et al., 2021).

Given these national efforts, it is likely that the language of social media advertising in Germany, Italy, and Hungary reflects the growing importance of sustainability. The automotive industry, in particular, must balance environmental concerns with the need to promote products effectively. The language used by brands like Volkswagen and Fiat is expected to align with global and national movements toward responsible consumption and sustainable living.

## **2.7. Research questions and hypotheses**

### **2.7.1. Research questions**

This dissertation explores the connection between the language of car advertising on Facebook and cultural values of the target audiences, answering the following research questions:

RQ1: How are Hofstede's cultural dimensions reflected in German, Italian and Hungarian Facebook advertisements of Volkswagen and Fiat through verbal and visual semiotic signs?

RQ2: How does the effect of Facebook advertisements representing different cultural values vary across potential customer groups in Germany, Italy, and Hungary?

RQ3: How does the language of advertising and customers' attitudes to Facebook advertisements reflect current social processes taking place in the cultures in question?

RQ4: Which linguistic and marketing solutions contribute to the effect of Facebook advertising across cultures?

## 2.7.2. Hypotheses

Based on research works in the field of cross-cultural studies (De Mooij, 2021; Retnowati, 2015) and multimodality of social media advertising (Minaeva & Madinyan, 2023; Suphaborwornrat & Punksirikul, 2022), it is possible to formulate the following hypotheses:

H1: Both verbal and visual semiotic signs contribute to the creation of values and ideas associated with Hofstede's cultural dimensions in Facebook posts.

H2: Facebook advertisements representing the values of a particular culture are expected to evoke positive response among the representatives of this culture.

H3: Facebook advertisements reflecting the customers' needs and expectations from a brand are expected to evoke positive response from potential buyers.

Multiple studies on the effectiveness of different linguistic and marketing strategies allow suggesting the following:

H4: Particular linguistic and advertising tools, such as green advertising, interactive language, hashtag campaigns, celebrity endorsement and user-generated content are expected to attract the audience's attention and increase their interest in the product.

Based on the studies on the connection between advertising and social context (McDonald et al., 2020; Pavlovskaya et al., 2021), it is possible to formulate the following hypothesis:

H5: The language of Facebook advertising in Germany, Italy, and Hungary will reflect the specific social processes and transformations occurring in each country, existing societal norms and values.

## CHAPTER 3. METHODS.

### 3.1. Mixed methodology. Sampling and data arrangement

This chapter describes the methodological framework used to address the research questions of this dissertation identified in Chapter 2.7.1. This research adopts a mixed-methods approach, combining quantitative and qualitative techniques. Quantitative methods, specifically a questionnaire, were used to explore the influence of social media advertisements representing different cultural values across the three target countries. Qualitative methods, such as semiotic analysis of posts and the thematic analysis of the interviews, provided a more nuanced understanding of how these values are communicated by the companies and received by potential customers. The integration of both quantitative and qualitative data allows for a more comprehensive and rigorous analysis of the relationship between cultural values, social media advertising content, and consumers' perception.

While various social media platforms offer unique opportunities for cross-cultural advertising research, Facebook stands out as a particularly valuable platform due to its global reach, diverse user demographics, and rich data availability. Compared to other social media, such as Instagram and Twitter, Facebook has broader audience, with 1 billion active users per day; this number is constantly growing (Ziyadin et al., 2019). Unlike other platforms, such as Instagram, which is popular among younger audiences, the user base of Facebook includes a wider age range and cultural diversity (Laor, 2022). In addition, other social networks have certain limitations regarding their content. For example, Instagram is a visually based social network, where the textual part of the post is less visible for the users (Li & Xie, 2020). In this research, we are focusing on both visual and textual elements of the post; therefore, Facebook was selected as a more convenient platform for data collection. Finally, the function "Switch region" on Facebook profiles of international companies allows reaching the official pages of different target regions, which is especially important for the reliability of data collection. These features of Facebook made it the most convenient platform for conducting the present study on the language of social media advertising.

The advertising posts for the semiotic and cultural analysis were collected from the official German, Italian and Hungarian pages of Volkswagen and Fiat on Facebook:

- Volkswagen German page: <https://www.facebook.com/VolkswagenDE>
- Volkswagen Italian page: <https://www.facebook.com/VolkswagenIT>
- Volkswagen Hungarian page: <https://www.facebook.com/VolkswagenMagyarorszag>
- Fiat German page: <https://www.facebook.com/FiatDeutschland>

- Fiat Italian page: <https://www.facebook.com/Fiat.Italia>
- Fiat Hungarian page: <https://www.facebook.com/Fiat.Magyarország>

The data collection was based on the continuous sampling method. Each post submitted within a particular period was included in a digital database.

In the case of Volkswagen, all posts published from January 1<sup>st</sup>, 2022 to June 30<sup>th</sup> 2022 (6 months) were included for the analysis: 96 German, 57 Italian and 117 Hungarian posts.

In the case of Fiat, I collected 50 Italian and 38 German posts published within the period of 6 months, from January 1<sup>st</sup>, 2022 to June 30<sup>th</sup>, 2022. In the case of Hungarian-language posts, the 6-month period was extended to 18 months. The reason for this was irregular posting on Hungarian webpage of Fiat in 2022, totaling 7 posts submitted from January to June, which was not sufficient for a profound semiotic analysis. In order to obtain sufficient data for research, the posts published from January 1<sup>st</sup>, 2023 to June 30<sup>th</sup> were also considered. As a result, I collected 99 Hungarian advertisements submitted on the webpage during 18 months.

The 457 Facebook advertisements were gathered into a digital database and grouped according to the company and target audience. In total, the database included six groups of posts: German, Italian and Hungarian advertisements of Volkswagen and German, Italian and Hungarian posts of Fiat. All collected advertisements for each company and target culture can be found in Appendices 1-6 with the links to the original posts, date of publication, date of access and additional information about advertisements.

The database included the following information:

- Name of advertised car model, if identified in the post
- The originals of the posts captions and their translation into English. While the translations from the Italian and Hungarian language were made by me, a German-speaking research assistant provided translations for the German-language posts.
- Screenshots of the visual images (photos or videos) used in the posts
- Date of publication of the post
- Date of access of the post
- Hashtags (if used)
- Emojis (if used)
- Social media metrics: number of likes and comments per each post

The following parts of the posts were considered for the analysis:

1. Caption (text of the post): post captions were analyzed from the point of verbal semiotic signs related to culture of the target audience and cultural dimensions of Hofstede. The text within images (if any) was also analyzed in a similar way.
2. Visual elements: photos and videos used in the posts were analyzed from the point of visual semiotic signs related to the target culture and Hofstede’s cultural dimensions.
3. Emojis (if applicable) were treated as visual semiotic signs.
4. Hashtags (if applicable) were treated as verbal semiotic signs.

Analyzing Facebook posts holistically, by considering the caption, visual elements, emojis, and hashtags, provides a deeper understanding of the ideas and messages they convey. Social media advertising is characterized by multimodality, which means that Facebook posts are not simply text-based but are rather an interplay of visual and linguistic elements (Al-Subhi, 2022). Considering these elements together, we can gain a comprehensive understanding of how the two brands communicate with potential customers and conveys particular messages and meanings through advertising.

### 3.2. Coding process

For the coding of the collected posts, I identified 12 categories representing each dimensions of Hofstede: High/Low PDI, Individualism/Collectivism, Masculinity/Femininity, High/Low UAI, Long-Term Orientation/Short-Term Orientation, and Indulgence/Restraint. Within each category, I identified the main themes related to each of Hofstede’s dimensions according to their detailed description by Hofstede (1980; 2011) and Hofstede et al. (2010). Besides, I used the ideas of de Mooij (2021) and de Mooij, M. & Hofstede (2010), who particularly focused on the application of Hofstede’s model in the advertising and business communication context.

Table 1 demonstrates dimension-specific themes and ideas, as well as particular verbal and visual elements representing different dimensions of Hofstede.

**Table 1.** Dimension-specific verbal signs and visual images (Hofstede (1980; 2011); Hofstede et al., 2010; De Mooij, 2021; De Mooij, M., & Hofstede, 2010)

Hofstede’s dimensions		Key themes and concepts	Examples of visual and verbal signs
PDI	High	Status, prestige, obedience, respect, standing out	Status objects (clothes, accessories). Depicting well-groomed people (defined by clothes (e.g. business suit), body position, and makeup). Interrelation of people shown (e.g. older vs younger person, boss vs employee). People involved in high-status activities (e.g. golf - status sport)
	Low	Equality, independence	sharing, No distinctive attributes or symbols of luxury People wearing simpler clothes.

			The distance between people of different age or social statuses is less obvious.
<b>IDV</b>	Individualism	Family, independence, breaking free	Addressing the public in a personalized way: personal pronouns “I”, “you” (De Mooij, 2021). People depicted alone / with their immediate families. Multiple generations of a family are rarely shown People enjoying privacy Being alone as a relaxing activity
	Collectivism	Harmony, family, sharing, people, interdependence, trust.	The use of personal pronoun “we” (De Mooij, 2021). Showing people interacting with each other People depicted with family members / in a group of friends / involved in social activities. Showing multiple generations (e.g. grandparents) Being alone as a symbol of loneliness
<b>MAS</b>	Masculinity	challenge, performance, strong, attractive appearance, sportive, status, power, uniqueness, standing out, achievement, success,	Focus on “bigness” (De Mooij, 2021). Concepts of “big and fast are beautiful” (De Mooij, 2021: 133). Women are shown to be tough Use of hyperbole Large gender role differentiation
	Femininity	Family, love, care, softness, quality, comfort. Small gender role differentiation	Focus on the “small”. Family, children, family / friends / couples on trips. If celebrity endorsement is used, famous people tend not to show that they are famous (reflecting modesty) Men are shown to be tender Use of understatement
<b>UAI</b>	High	Need for explanation, testing, scientific proof, expert opinion, safety, plan, preparation, secure, check, readiness, avoiding threat	Focus on technical details, showing how a product works Presenters depicted as experts (e.g. professors, competent professionals)
	Low	Adventure, risk, exploring, openness to change, innovation	Focusing on the result, rather than details A parody on experts or professionals is frequently used
<b>LTO</b>	Long-term orientation	Orientation towards the future, sustainability, practicality, harmony with nature, saving for future, openness to change	Symbols: thick trees referring to future generations A man in harmony with nature and other people Visual objects / activities related to nature
	Short-term orientation	Orientation towards the past and present, sense of urgency	Showing efficiency, quick results Demonstrating application of the product to the present context Symbols of tradition The idea of “instant pleasure” (De Mooij, 2021: 236) Showing people fulfilling social obligations
<b>IVR</b>	Indulgence	Independence, freedom, enjoyment, pleasure, desire, adventure, fun	Images of people involved in free time activities Happy facial expressions, relaxed poses / motion Symbols of freedom: open spaces, natural landscapes, depicting cars in motion Activities related to indulgence, spending, consumption, Self-expression through luxury goods
	Restraint	Restrictions, control, strict social norms, maintaining order	People engaged in work or routine activities rather than leisure activities Working hard, saving money Less frequent explicit display of positive emotions

All collected posts were coded according to the developed framework of categories. If the advertisement contained visual or verbal features of more than one cultural dimension, this post was assigned two (or more) categories.

During the coding procedure, verbal and visual semiotic signs were registered for each post and analyzed from the semiotic perspective. The next chapter overviews the procedure of the semiotic analysis.

### **3.3. Semiotic analysis**

Semiotic analysis of advertisements involves a systematic exploration of the visual and textual elements, including their signifying potential within the cultural context and intended audience (Bignell, 2002). By identifying signifiers and signified, it is possible to deconstruct the semiotic structure of an advertisement to uncover the underlying message, connotations, and cultural codes, examining how it creates meaning and persuades the target audience.

In this research, verbal and visual elements of Facebook advertisements were analyzed separately. First, verbal signs were identified in the caption of the post and within an image or a video (if any). The verbal signs were the words or phrases carrying a particular meaning. The meanings of the signs were interpreted from the point of the main advertising message, cultural context, the context of the post, etc.

The identification of the visual signs was based the taxonomy of visual signs by Berman & Blakeman (2009) and Moriarty et al. (2015), explained in Chapter 2.4.2 of the dissertation. The following visual elements of the post were identified and analyzed:

- Dominant visual elements attracting the viewer's attention
- Composition and layout (the position of the elements in an image against each other)
- Color palette (dominant colors used in the post)
- Human characters: their appearance, clothing, roles in relation to the advertised product, body positions and facial expressions
- Objects and their symbolism
- Symbols and icons (e.g., logos, flags, emojis, etc.)
- Background, setting and the overall atmosphere of the post
- Particular style of the post (for example, a drawing, a vintage photo, etc.)
- Formatting, font and layout of the text (if the image / video includes text)

The semiotic analysis of Facebook advertisements in this study does not differentiate between AI and non-AI generated imagery, since during the main data collection period, AI image generation tools were not readily and widely available. Thus, the semiotic analysis is consistent with previous literature on textual and visual analysis of advertisements (Epure, 2018; Suphaborwornrat & Punksirikul, 2022).

Some of the collected posts were made in a video format. The analysis of video posts involved examining both the visual and verbal signs over time, distinguishing it from the analysis of static images. While images are typically analyzed as individual, still snapshots, video requires a dynamic approach that considers the sequencing, transitions, and timing of visual elements. Each frame of the video was analyzed for its composition, color, and objects, similar to an image analysis. Additionally, movement, editing choices, and the overall narrative structure were taken into consideration.

If the verbal or visual signs identified in an advertisement were related to any of Hofstede's dimensions, the post in the digital database was assigned a code corresponding to this particular dimension (for example, MAS – for Masculinity, LTO – for Long-Term Orientation, etc.). Later in the research process, the coding allowed to calculate the statistics of occurrence of different cultural dimensions in the advertising campaign.

### **3.4. Intercoder reliability**

Since qualitative analysis of the posts lies in the basis of this research, it is important to emphasize possible limitations of this approach. The analysis of posts from the point of Hofstede's dimensions and semiotic signs can be characterized by a certain degree of subjectivity. In qualitative research, it is important to ensure the transparency and reliability of the analysis. Therefore, double-coding procedure was used to identify the signs of Hofstede's cultural dimensions in the collected posts.

The analysis procedure relies on the principle of intercoder reliability, which is described as the extent to which two or more sets of codes created by independent coders match with each other. The double-coding procedure is frequently used in qualitative studies: it allows the coders to independently analyze and compare the coding results and thus increase the trustworthiness of the analysis (O'Connor & Joffe, 2020).

In order to ensure the consistency and transparency of the research, an assistant coder was involved in the coding procedure. The assistant coder, – an MA graduate with the educational background in theoretical and applied linguistics, – was trained to use the coding framework presented in this chapter. The assistant coder was familiar with the concepts of Hofstede's cultural dimensions and the semiotic analysis and performed the coding of the data independently.

Assessing intercoder reliability in this study posed a challenge due to the complexity of the data. Each advertisement could receive multiple labels simultaneously, as coders evaluated

them according to 12 distinct criteria (6 dimensions of Hofstede, each with two opposing values). Traditional reliability measures, such as Cohen's Kappa, imply a single categorical label per case, making them unsuitable for this study's multi-label coding scheme.

Given these constraints, a percentage agreement approach was chosen as a practical and transparent method for assessing coder consistency, since it is one of the widely used indexes of intercoder reliability (Lavrakas, 2008). The percentage agreement demonstrates the proportion of the decisions, which were made by the independent coders and reached an agreement (Allen, 2017). In this research, the number of coinciding coding results was estimated at 81%. The remaining 19% of decisions were discussed between the coders. Consensus was reached after a more detailed discussion and analysis of the questionable aspects.

### **3.5. Questionnaires**

While social media engagement metrics can demonstrate the surface-level reactions online, deeper research is required to explore the cultural aspect of social media advertising and the expectations of the audience of a car as a product. Therefore, questionnaires were created in order to analyze the attitudes of potential car buyers towards the following aspects:

- The expectations of the potential buyers from a car as a product and Volkswagen and Fiat as brands
- Cultural values important to the representatives of each target culture
- The attitude of people towards different cultural dimensions of Hofstede present in the posts.

For this quantitative research, I designed three questionnaires – for the German, Italian and Hungarian target audience (see Appendix 9). The questionnaires included similar culture- and product-related questions; however, they were adapted for each target audience and translated into their respective languages. Besides, the last part of the questionnaire (evaluation of posts) was different for each target culture (example posts were taken from Volkswagen and Fiat pages in the respective target region).

In the first part of the questionnaire, the participants answered the questions about their social and linguistic background. The following independent variables were used:

- Gender
- Age
- The languages spoken by the participants (perceived language proficiency)

- Number of people in the nuclear family of the respondents
- Family income

The second part of the questionnaire focused on how the respondents perceive the brands Volkswagen and Fiat: they were asked to give several associations with these brand names. Brand associations play a crucial role in shaping consumer perceptions and influencing purchasing decisions. According to Kovács (2019a), brand associations help consumers differentiate products in a crowded market by linking a brand with specific attributes, emotions, or experiences. These associations contribute to brand identity and positioning, making it easier for consumers to recall and recognize a brand. Strong brand associations enhance brand equity, as they foster trust and loyalty among customers, ultimately leading to long-term business success.

For example, consumers often associate alcohol brands with social status, lifestyle, or national identity, while automotive brands may be linked to innovation, reliability, or prestige (Kovács, 2019b). These mental connections influence not only brand preference but also perceived quality and value. As a result, companies strategically build and reinforce brand associations through marketing efforts, advertisements, and product positioning to maintain a competitive edge in the marketplace.

In addition, I explored the preferences and practices of the audience regarding the advertising channels. The participants were asked which channels they use to search information about the car sales (for example, magazines, social media, outdoors banners), and which social media platforms they would visit prior to purchasing an automobile.

The third part of the questionnaire included culture-related questions. Since Hofstede's research was conducted in 1970s, it is important to consider modern views and attitudes of people towards their culture. Therefore, the respondents were asked to give associations related to their culture. Besides, the respondents had to evaluate several statements on a five-point Likert type scale and indicate to which extent they agree with these statements in relation to their culture. The statements were formulated based on different aspects of each of the cultural dimension (for example, gender roles in the case of MAS dimension, attitude to risk-taking in the case of UAI, etc.). In total, four statements were used for each dimensions. This method was adapted from several studies that explored the applicability and evolution of Hofstede's cultural dimensions by assessing individuals' perceptions through statement-based evaluations (Janicijevic & Marinkovic, 2015; Zhao et al., 2016).

Parts 4-5-6 of the questionnaire dealt with the values of a car as a product. One of the goals of the present research is to explore which values of an automobile are prioritized in each target

culture. Besides, the participants were asked questions related to a car as a product: its values, benefits and attributes:

- Values: family security, love, care, pleasure, independence, success, achievement / performance, social status, authority power, harmony
- Benefits: responsible, personal enjoyment, protects family and myself, imaginative, daring, sophistication, good taste, beauty
- Attributes: safe, strong body, fast acceleration, strong motor, quality, expensive, modern, design, colors, environmentally friendly, modern motor (De Mooij, 2021; Rokeach, 1973).

The participants were asked to evaluate the abovementioned concepts on a Likert scale to show to which extent these values, benefits and attributes are essential for a car as a product.

Finally, parts 7 and 8 of the questionnaire were designed to measure the reactions of the participants towards Facebook posts of Volkswagen and Fiat respectively. The design of these sections was adapted from advertising effectiveness questionnaire widely used in marketing studies.

Advertising effectiveness questionnaire is a valuable tool used to assess the impact and effectiveness of advertising campaigns. The questionnaire, typically administered to target audiences, employs a range of questions designed to gauge consumer recall, comprehension, attitude change, purchase intent, and overall campaign satisfaction (Ruchi, 2012). By analyzing the responses, marketers can identify strengths and weaknesses in their advertising strategies, measure the campaign's success in achieving its objectives, and gain insights for future campaigns (Ruchi, 2012).

In the present research, parts 7 and 8 of the online questionnaire included five posts from Volkswagen's Facebook page and five posts from Fiat's page, in the language of the target audience. The selection of sample posts was based on the cultural dimensions they represent. Special attention was paid to posts containing culture-specific ideas (for example, the idea of *dolce vita* ("sweet life") in the Italian-language advertising). Each sample was followed by a 5-point Likert scale (1 – "not convincing", 5 – "very convincing") measuring to which extent the post could potentially encourage the respondent to buy the advertised car.

The results of the questionnaire were analyzed through descriptive statistics and keyword analysis. The mean scores and standard deviations were defined in the case of Likert scale questions (culture-related statements, product values and advertising effectiveness). Keyword analysis was used to analyze the responses to brand and culture association tasks.

### 3.6. Semi-structured interviews

While questionnaires provide quantitative data on advertising effect, brand image and product expectations, a more comprehensive qualitative approach was needed for a profound research of the audience's perception of Facebook advertising. In advertising studies, interviews are especially applicable, since they provide an insight into which exact feelings and thoughts are evoked by an advertisement (Belk, 2017; Youn & Kim, 2019). Additionally, interviews are frequently used to explore the effect of particular advertising solutions, which is another goal of this dissertation. For example, Chan & Fan (2020) conducted interviews to study the perception of celebrity endorsement in advertising by potential consumers. In this research, semi-structured interviews were organized with the German, Italian and Hungarian respondents to explore their attitude to the linguistic, cultural and marketing strategies used in Facebook advertising.

The interviews took place during the autumn-winter period of 2024. Fifteen participants were invited for the interviews, which were organized in-person or online, depending on the interviewees' availability. Upon the participants' consent, the total of 423 minutes of the interviews were recorded without disclosing their personal data. The questions asked during the interviews, as well as the posts shown, can be found in Appendix 10.

In order to organize and anonymize the interview data, a coding system was developed. The coding system, demographics and additional information about the participants is presented in more detail in Chapter 4.3, Table 10.

Responses were analyzed using thematic analysis, following Braun & Clarke's (2006) six-phase framework: familiarization with data, generating initial codes, searching for themes, reviewing themes, defining and naming themes, and producing the final report. The analysis was structured according to the main foci of the interviews:

- Interviewees' expectations from a car as a product
- The attitude and emotional response of the participants towards the brands under study
- The attitude of the respondents towards different cultural values (based on Hofstede's model) represented in Facebook advertising
- The effect of particular verbal or visual semiotic signs (hashtags, emojis, culturally-sensitive symbols (e.g. flags))
- The attitude towards different marketing strategies used in Facebook advertising: green advertising, the use of cultural symbols, celebrity endorsement, UGC.

Dividing the target groups by nationality allowed exploring cross-cultural differences between customers' perceptions of different cultural values in social media advertising, as well as specific advertising and linguistic strategies.

The first part of an interview included general questions to the participant about their opinion about car as a product; Volkswagen and Fiat as automobile brands; their expectations from a car as a product and an image of a perfect automobile.

The second part of an interview was adapted according to the culture of the interviewee and included 7-11 advertisements of each company (in German, Italian or Hungarian language). Sample posts were selected purposefully: these were the posts representing the most frequent cultural values reflected in Volkswagen and Fiat advertising. The task of the participants was to describe their emotions and thoughts connected to the posts they see, focusing on the details of the text and caption.

Additional questions were asked in the case if an advertisement included a particular verbal or visual sign (such as emojis, hashtags, green color as a visual representation of sustainability, technical information about the car), as well as marketing tools (green advertising, user-generated content, celebrity endorsement, interactive marketing). The interviewees shared their opinions about the importance and effectiveness of these elements and strategies from their personal perspective.

To conclude, the methodology of this research employs a combination of qualitative and quantitative methods. The use of different research tools allowed for comprehensive analysis of the companies' linguistic and advertising strategies and the audience's responses. The next chapter of the dissertation presents the main findings of the research.

## **CHAPTER 4. RESULTS**

One of the goals of the dissertation is to explore how Volkswagen and Fiat approach their cross-cultural advertising on Facebook: which cultural values they appeal to, and which exact verbal and visual instruments they use. For this, the semiotic analysis of advertisements was conducted. All collected posts were analyzed in terms of visual and verbal semiotic signs they contain and the way these signs reflect cultural dimensions of Hofstede. Chapter 4.1 presents an overview of the values, themes and semiotic signs, which emerged in the two companies' advertising.

Additionally, respondents' reactions to different posts were studied through online questionnaires and in-depth interviews in order to understand the effect of different cultural values and linguistic and marketing solutions. Chapter 4.2 provides the descriptive statistical analysis of customers' responses, while Chapter 4.3 presents the thematic analysis of the interviews.

### **4.1. Semiotic analysis of Facebook advertisements. Identifying Hofstede's cultural dimensions**

#### **4.1.1. Volkswagen: confident and reliable**

In the analysis of Volkswagen and Fiat Facebook advertisements across German, Italian, and Hungarian target cultures, some posts did not explicitly reflect any of the six cultural dimensions identified by Hofstede. A proportion of posts in each category, which were solely informational or minimalist, lacked clear cultural markers, with the total number of such posts being 87.

The semiotic analysis of Volkswagen's posts from the cultural perspective demonstrates that certain cultural values were equally dominant across all three cultures. Figure 3 illustrates the distribution of Hofstede's cultural dimensions in Volkswagen's posts targeting Germany, Italy, and Hungary.

**Figure 3.** The percentage of Volkswagen posts representing different cultural values

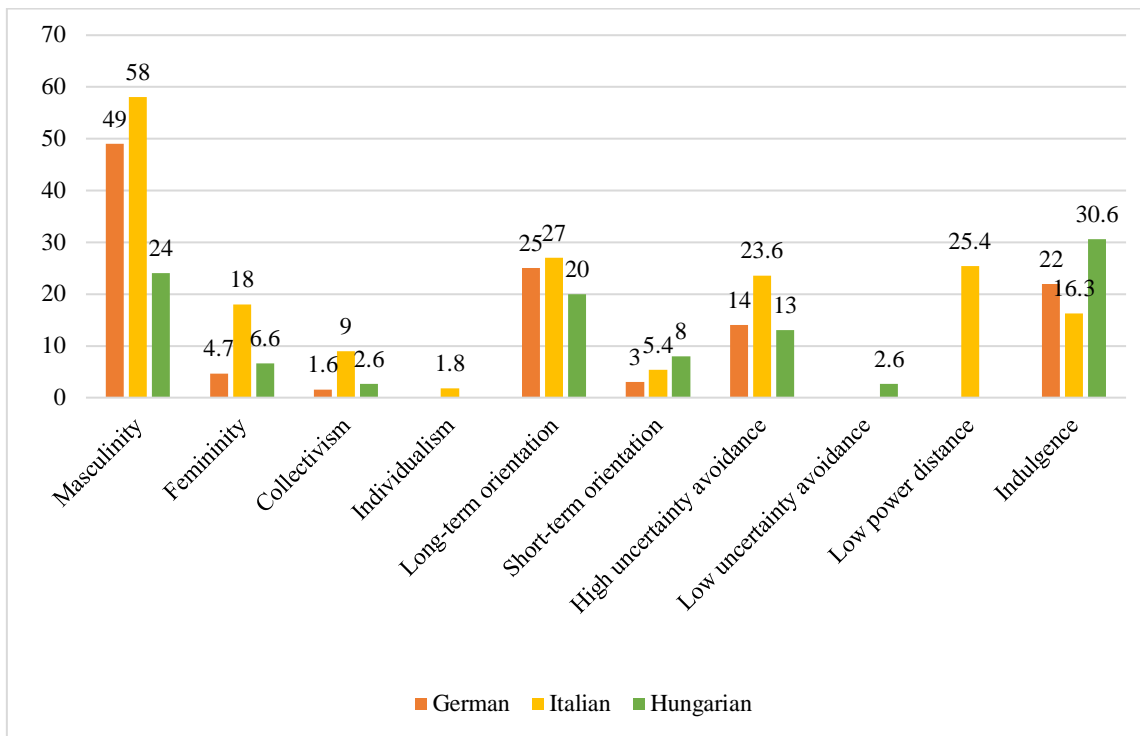


Figure 3 shows that Masculinity, Long-Term Orientation, Indulgence and High Uncertainty Avoidance appear to be the most common values in German, Italian and Hungarian Facebook advertising. Below, I describe the main themes and exact verbal and visual signs representing these dimensions, as well as identify cross-cultural differences in the company’s linguistic and advertising solutions.

Masculinity dominated across all three cultures, emphasizing power, performance, success, and confidence (see Appendix 7 for more detailed distribution of themes and examples of verbal and visual signs). Below, there are the examples in three languages and their interpretations, including how they reflect different dimensions of Hofstede.

(German) Signifier: Performance-Maschine (“performance machine”)

Signified: The verbal sign renders the idea of a car demonstrating power and performance, which are the features of Masculinity.

(Italian) *SUV Coupé Volkswagen è solo per chi ama distinguersi* (“Volkswagen's first SUV Coupé is only for those who like to stand out”)

Signifier: *per chi ama distinguersi* (“for those who like to stand out”)

Signified: Driving Volkswagen allows the driver to be noticeable among others. This feature is strongly connected to the value Masculinity and is opposed to the value Femininity, where modesty is a priority.

(Hungarian) *egy újabb sikertörténet vehesse kezdetét* (“another success story can begin in a short time”)

Signifier: *sikertörténet* (“success story”)

Signified: The post is dedicated to the upcoming model of ID Buzz. Describing it as “success story”, marketers underline the anticipated success and positive legacy of the new model.

In the case of all three cultures, a car was occasionally compared to a human being, displaying human character features: (*Selbstbewusster* (“self-confident”), *Egy nem mindennapi egyéniség* (“An unusual personality”). The personification of an automobile aims to create a stronger consumer connection, associating the car not just with means of transportation but also with personality traits that may resonate with the target audience.

In terms of visual signs, a recurring feature of masculinity was the depiction of an automobile in motion, symbolizing power and speed. This visual representation aligns with de Mooij's characteristic of masculinity as “big and fast are beautiful” (2021: 133). Image 1 shows a car in the middle of an empty road, in motion, accompanied by the caption *Who says you can't?*, reinforcing the idea of power and overcoming obstacles.

**Image 1.** Speed and motion as visual representation of Masculinity

(Source: see Appendix 2, Example 6; 0:08)



Emojis were also used frequently to contribute to the “masculine” image of the brand. For example, the emoji of “flexed biceps” (💪), referring to strength, was frequently used in “masculine” posts:

(Hungarian) *A dolgozó csapat létszáma ma is teljes és mindenki munkára kész!* 💪 (“The busy team is still full and ready to work!”)

Signifier: 💪 – emoji „Flexed Byceps”, referring to the idea of power and encouragement

Signified: The emoji emphasized the power and high performance of the vehicles, as well as ambition and success.

In the case of German and Italian target audience, LTO was the second most frequently used cultural dimension (and the third in the case of Hungarian posts). LTO was primarily reflected through the ideas of environmental care and concern for the well-being of future generations, illustrated by the examples below.

(Italian) Signifier: *più tecnologia* (“more technology”), *meno emissioni* (“less emissions”)

Signified: This phrase implies a direct relationship between technological advancement and environmental benefits. It suggests that increasing the use of modern technologies leads to a reduction in harmful emissions.

(Hungarian) *A jövő az okos megoldásokon és a fenntarthatóságon alapul* (“The future is based on smart solutions and sustainability”)

Signifiers: *A jövő* (“the future”), *okos megoldások* (“smart solutions”), *fenntarthatóság* (“sustainability”)

Signified: this combination of words implies that the company sees modern and sustainable technologies essential for building stable, green future. The company is presenting itself as forward-thinking and environmentally responsible, which are the important features of LTO.

Additionally, LTO was reflected through the idea of innovativeness and being open to new technological solutions:

(German) *Verwandlungskünstler, der die Zeichen der Zeit neu interpretiert* (“quick-change artist that reinterprets the signs of the times”)

Signifier: *Verwandlungskünstler* (“quick-change artist”), *der die Zeichen der Zeit neu interpretiert* (“that reinterprets the signs of the times”)

Signified: This phrase suggests Volkswagen’s adaptability, innovation, and modern reinterpretation of current trends.

(Italian) Signifier: *una nuova idea di mobilità* (“a new idea of mobility”)

Signified: the idea of innovativeness was recurring in Volkswagen’s posts. The company emphasized that electric vehicles are becoming smarter, more sustainable, and better integrated into modern lifestyles.

Hashtags were frequently used in Hungarian-language posts to represent different trends and ideologies of Volkswagen. For example, hashtag *#VolkswagenWayToZero* refers to the way of the company towards zero emissions and sustainable driving practices.

In all three languages, Volkswagen consistently conveyed the message to each target audience that its advanced technologies and modern features provide opportunities for enjoyment, thus referring to Indulgence. The brand promotes the idea of experiencing the pleasure of driving and highlights the importance of fun and positive emotions:

(German) *Freiheit, die fasziniert* (“Freedom that fascinates”)

Signifiers: Freiheit (“freedom”), die fasziniert (“that fascinates”)

Signified: This phrase evokes a sense of exhilaration, adventure, and limitless possibilities associated with driving, thus referring to Indulgence.

(Italian) *Il gusto di viaggiare aumenta ad ogni sosta* (“The pleasure of traveling increases with each stop”)

Signified: The phrase positions the company's product or service as something that enhances the travel experience, making every stop more enjoyable and meaningful.

The visual signs related to Indulgence included bright color schemes and depicting cars on empty roads outside the city, indicating freedom. If the image included people, they were shown enjoying free time activities or relaxing (Image 2).

**Image 2.** Visual representation of Indulgence

(Source: see Appendix 3, Example 48)



Less frequently, the company appealed to the values Femininity, Collectivism and Short-Term Orientation. Femininity, which was more frequent in Italian-language posts, was reflected through the ideas of comfort and focus on relationships and feelings:

(Italian) *Più spazio anche all'amore* (“More space for love too”)

Signifiers: Più spazio (“More space”), anche all'amore (“For love too”)

Signified: The signified meaning is that the vehicle creates room for both physical comfort and emotional connections, making every journey more enjoyable and enriching.

A theme unique to Italian and Hungarian-language posts was representing a car as „mobile home”, creating cozy feeling through its technologies and comfort.

(Italian) *Per sentirti sempre a casa ovunque tu sia* (“To always feel at home wherever you are”)

Signifier: “Per sentirti sempre a casa” (“To always feel at home”), “Ovunque tu sia” (“Wherever you are”)

Signified: This phrase conveys a sense of comfort, familiarity, and security, suggesting that the vehicle provides a home-like experience regardless the location.

(Hungarian) *ID. Buzz, amivel mindenhol otthon érezheted magad* (“ID Buzz, which makes you feel at home everywhere”)

Signifier: *amivel mindenhol otthon érezheted magad* (“which makes you feel at home everywhere”)

Signified: This phrase conveys comfort, familiarity, and a sense of belonging, suggesting that the ID. Buzz offers a cozy and welcoming experience, no matter the location.

Visually, Femininity was reflected through depicting people spending time together and sharing enjoyable moments. Example 2 demonstrates a couple wearing matching T-shirts with an image of a car, referring to the idea of feelings and “uniting” power of the brand.

**Image 3.** Visual representation of romantic feelings

(Source: see Appendix 3, Example 30)



Collectivism in Volkswagen’s posts was mostly rendered through the ideas of a car being a driver’s companion and providing an opportunity for people to feel part of a group and share positive emotions.

(Italian) *Per sentirti sempre a casa ... basta avere la compagnia giusta* (“To always feel at home ... all you need is the right company”)

Signifier: *Per sentirti sempre a casa* (“To always feel at home”), *la compagnia giusta* (“the right company”)

Signified: The sign “right company” refers to the car providing a sense of familiarity, relaxation, and security, suggesting that the experience of being with the car feels like being at home, no matter where you are.

(Hungarian) *tökéletes partner a munkában* (“perfect partner at work!”)

Signifiers: *Tökéletes partner* (“Perfect partner”), *a munkában* (“at work”)

Signified: The phrase indicates that the car is a valuable asset in work settings, offering attributes like reliability, practicality, and functionality. The focus is on efficiency, productivity, and support in professional environments. The use of the word “partner” to describe a car suggests a vehicle with human-like qualities, implying a stronger connection between the product and the user.

High Uncertainty Avoidance was rendered through the emphasis on the safety and well-being of the customers:

(German) *bringt euch ... zuverlässig ans Ziel* (“reliably gets you to your destination”)

Signifiers: *bringt euch* (“gets you”), *zuverlässig* (“reliably”), *ans Ziel* (“to your destination”)

Signified: This phrase conveys the idea that the vehicle is dependable and trustworthy, ensuring that you will reach your destination without worry.

(Hungarian) *Balesetmentes közlekedést kívánunk!* (“We wish you an accident-free ride!”)

Signifier: *Balesetmentes közlekedést* (“accident-free ride”)

Signified: the phrase implies the idea of safe driving and appeals to customers’ need of security.

Low Power Distance and High Uncertainty Avoidance were used simultaneously in Italian-language posts, particularly in the series involving celebrity ambassador Francesco Totti, an Italian football player promoting Volkswagen's electric ID range. According to the plot of this campaign, Totti becomes a part of Volkswagen’s team of engineers to explore and explain the technical advantages of electric mobility. The dimension of Low Power Distance is highlighted by making electric vehicles accessible to everyone, underlined by hashtags *#ElettricoPerTotti* (“Electric for Totti”) and *#ElettricoPerTutti* (“Electric for everyone”). High Uncertainty Avoidance is conveyed through the idea of discovery and expert opinions; each post focuses on specific car features like autonomy, charging systems, and navigation. The settings of the series (engineering laboratory) also contribute to the idea of scientific exploration and trustworthiness (Image 4).

**Image 4.** The use of laboratory settings for rendering reliability of the brand

(Source: see Appendix 2, Example 39, 0:10)

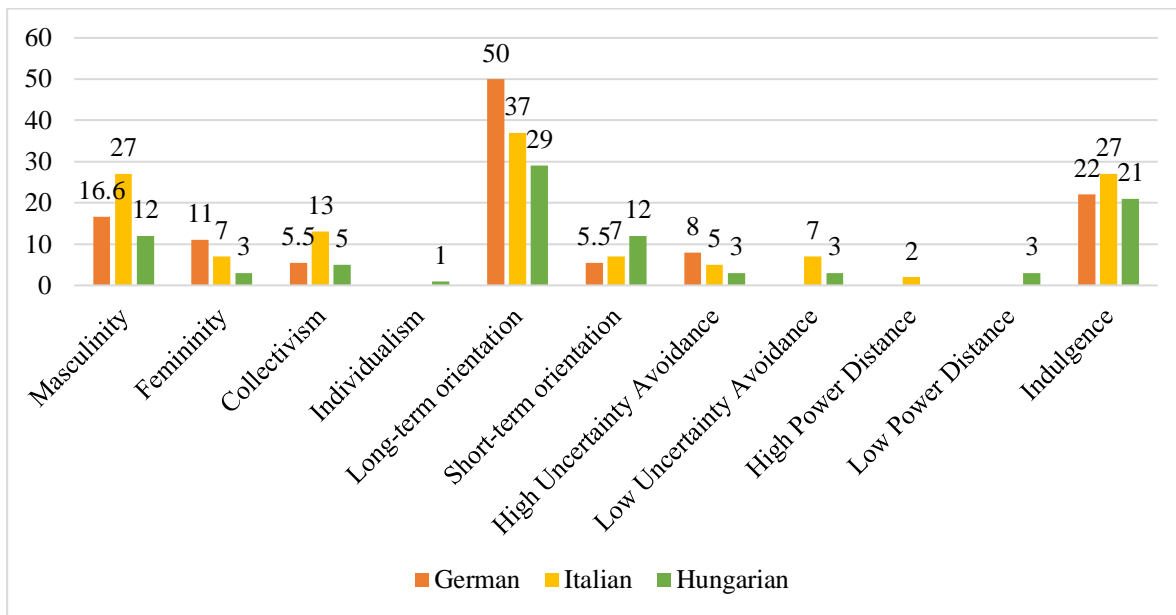


To summarize, Volkswagen’s posts targeting the three cultures under study shared common cultural values but varied in less dominant themes. The company adopted an advertising adaptation strategy, maintaining a consistent brand image of reliability and efficiency while using unique visual and verbal elements for each target culture.

#### **4.1.2. Fiat: Italian lifestyle and a better future**

The focus of Fiat’s Facebook advertising was the idea of sustainability and the creation of a better future, aligned with the themes of Long-Term Orientation (see Appendix 8 for detailed representation of themes). Besides, similarly to Volkswagen, Fiat emphasized the “masculine” qualities of the brand and the brand’s contribution to the relaxed lifestyle and Italian “dolce vita”. Figure 4 illustrates the percentage of Fiat posts referring to different cultural values of Hofstede.

**Figure 4.** The percentage of Fiat posts representing different cultural values



LTO was the most frequent idea in the posts for all three target audiences. Within this cultural value, the unique idea of Fiat was its contribution to the better future:

(Italian) *Il nostro impegno a lungo termine per un futuro migliore* (“long-term commitment to a better future”)

Signifiers: *impegno a lungo termine* (“long-term commitment”), *un futuro migliore* (“a better future”)

Signified: the company underlines the use of innovative, sustainable solutions for manufacturing environmentally friendly cars. It provides long-term effect on the environment and well-being of people, which is also emphasized by Fiat marketers.

(Hungarian) *nézd meg hogyan kezdhetsz egy szebb holnapot még ma* (“see how you can start a better tomorrow today”)

Signifier: *hogyan kezdhetsz* (“how you can start”), *“egy szebb holnapot még ma”* (“a better tomorrow today”)

Signified: By driving a Fiat automobile, which utilizes sustainable technology, the driver contributes to creating a better, more technological and green future.

While the idea of building a better future is generalized, reflecting the mission and perspective of the brand, the company specifically expressed its concern about the environment and underlined the use of sustainable technologies in car manufacturing (similarly to Volkswagen’s green advertising):

(German) *Mit offenem Dach in Richtung Nachhaltigkeit!* (“With an open roof towards sustainability”)

Signifiers: Mit offenem Dach (“With an open roof”), in Richtung Nachhaltigkeit (“towards sustainability”)

Signified: This phrase suggests freedom and openness, symbolized by the “open roof”, and progress towards environmental responsibility, signified by “sustainability”.

(Italian) *Abbassa la capote e alza il livello di sostenibilità* (“Lower the top and raise the level of sustainability”)

Signifiers: Abbassa la capote (“Lower the top”), Alza il livello di sostenibilità (“Raise the level of sustainability”)

Signified: Similarly to the previous example, the phrase refers to the action of lowering the top (convertible roof) to symbolize a sense of openness, freedom, and enjoyment, while raising the level of sustainability links this pleasurable experience with eco-consciousness and environmental responsibility.

In Hungarian advertising, the company frequently used hashtags related to sustainability and green marketing: *#zeroemission*, *#emobility*, *#electriccar*.

As for the visual representation of LTO, red color was an important visual sign used consistently by Fiat. This color was associated with the Fiat RED model, which uses environmentally friendly technological solutions. Reflecting the name of the model, red color was used as the symbol of sustainability and love for the planet.

Green color as a common symbol of sustainability and environmental protection was also used in several posts. Image 5 demonstrates the green advertisement with visual transition from dry and grey land on the left to the green modern city on the right, reflecting the course of the company towards sustainable future.

**Image 5.** Visual representation of green advertising

(Source: see Appendix 6, Example 6)



In Hungarian posts, emojis were frequently used to contribute to the ideas of sustainability and green future. For example, posts representing electric models of Fiat often included the “Lightning” (⚡) emoji. Other emojis, such as “Planet” (🌍), “Recycling symbol” (♻️) or “DNA” (🧬) visually emphasized the ideas related to innovation and sustainability.

Indulgence was the second most common dimension in Fiat’s advertising for all three target cultures (together with Masculinity in the case of Italian culture). Indulgence was represented through the ideas of enjoyable driving experience and a relaxed lifestyle. From the linguistic point of view, marketers frequently used the expression “dolce vita” (“sweet life”), reflecting Italian laid-back attitude to life:

(German) *genieß die Natur und echtes, italienisches Dolce Vita* (“enjoy nature and true Italian dolce vita”)

Signifiers: *echtes, italienisches Dolce Vita* (“true Italian dolce vita”), *Vivi il sogno italiano* (“live the Italian dream”)

Signified: the phrase refers to the original culture of the brand and emphasizes that the company provides an opportunity for customers to enjoy a relaxed Italian lifestyle.

Other examples refer to the idea of pleasure, enjoyment and freedom:

(German) *Genieße dein Leben in vollen* (“Enjoy your life to the fullest”)

Signifiers: *Genieße dein Leben* (“enjoy your life”), *in vollen* (“to the fullest”)

Signified: The phrase indicates that a Fiat enhances the enjoyable, active, and enriching experiences.

(Hungarian) *élvezd a szabadságot!* (“enjoy the freedom!”)

Signifiers: *Élvezd* (“Enjoy”), *a szabadságot* (“the freedom”)

Signified: the phrase describes the car as a tool for personal freedom, enabling the driver to enjoy life without boundaries.

Visually, the company reflected the idea of freedom, enjoyment and adventure through depicting Fiat cars among picturesque landscapes and using bright color schemes (Image 6).

**Image 6.** The representation of indulgence in Fiat advertising

(Source: see Appendix 5, Example 38)



In Hungarian-language posts, the idea of dolce vita was also expressed through emojis referring to Italian culture, such as a famous Italian gesture of pinched fingers, representing disagreement or disbelief (👉), and an Italian flag (🇮🇹).

Less frequently, Fiat referred to Femininity, Collectivism, High Uncertainty Avoidance and Short-Term Orientation. The ideas of Femininity and Collectivism, which were more common in German and Italian advertising, represented feelings and emotional bonds as the priority of the company:

(German) *aber für uns drückt die Farbe (RED) am besten Gefühle aus* (“but for us the color (RED) best expresses feelings”)

Signifiers: die Farbe (RED) (“the color (RED)”), drückt ... Gefühle aus (“expresses ... feelings”)

Signified: The signified meaning suggests that the brand sees red as a symbol of the emotional connection it wants to evoke with its product, particularly emphasizing emotionally charged experiences.

(Italian) *Un lungo viaggio diventa divertente quando è condiviso* (“A long journey is fun when it's shared”)

Signifier: Un lungo viaggio (“A long journey”), diventa divertente (“becomes fun”), quando è condiviso (“when it's shared”)

Signified: This phrase implies that a journey or experience is made more enjoyable through companionship and shared moments, which reflects the ideas of Collectivism.

Short-Term Orientation was more evident in Hungarian posts and referred to the respect towards traditions and history of the company:

(Hungarian) *Hihetetlen, de 30 évvel ezelőtt jelent meg az első generációs Punto. #custom #heritage #heritage #oldtimer #oldbutgold* (“Incredibly, the first generation Punto was released 30 years ago. #custom #heritage #heritage #oldtimer #oldbutgold”)

Signifiers: Hihetetlen (“Incredibly”), “30 évvel ezelőtt” (“30 years ago”), első generációs Punto (“first generation Punto”), #custom, #heritage, #oldtimer, #oldbutgold

Signified: The combination of these signs highlights Punto’s enduring appeal and its place in the brand’s history as a classic model.

Additionally, the company refers to holidays and traditions, such as International Women’s Day:

(Hungarian) *A hölgyek és a FIAT kapcsolata nem tegnap kezdődött. Boldog nőnapot kívánunk! #retro #womensday #women #húsvét #easter* (“The relationship between the ladies and FIAT did not start yesterday. Happy women’s day! #retro #womensday #women #húsvét #easter”)

Signifiers: A hölgyek és a FIAT kapcsolata (“The relationship between the ladies and FIAT”), nem tegnap kezdődött (“did not start yesterday”), Boldog nőnapot kívánunk! (“Happy Women’s Day!”), #retro, #womensday, #women, #húsvét (#Easter), #easter

Signified: These signs emphasize the long-standing connection between women and Fiat, implying that the brand has consistently valued and catered to women over time. The message refers to nostalgia and tradition, suggesting that Fiat sees its relationship with women as something timeless and worthy of celebration across multiple occasions.

In terms of the adaptation/standardization strategy, it is possible to notice the difference between the approaches of Volkswagen and Fiat. Fiat advertisers frequently created standardized posts, using similar visual signs (such as red color) and verbal elements (such as the ideas of “better future” and “dolce vita”). Examples 5-6 demonstrates a standardized post with similar visuals and message, which was translated into Italian and Hungarian language.

**Image 7.** “Follow the Way Towards Sustainability” – standardized posts in Italian and Hungarian language

(Sources: see Appendix 5, Example 34; Appendix 6, Example 3)



At the same time, in some cases, advertisers adapted the advertising message to each target culture. Image 8 demonstrates two advertisements featuring Fiat 500 as the best-selling electric car in April in Italy and Germany. In each case, advertisers used specific symbols of the culture – Italian and German flags and Colosseum and Brandenburg Gate on the background – in order to make the message more expressive and attracting attention.

**Image 8.** Visual cultural adaptation

(Sources: see Appendix 5 Example 46; Appendix 4, Example 31)



It is possible to conclude that, similarly to Volkswagen, Fiat maintains the consistent image of the brand across cultures – as an innovative automobile manufacturer contributing to sustainability and better future. However, the verbal and visual signs used in Fiat’s Facebook advertising are repetitive in the case of each target audience, implying that the company mostly maintains the strategy of standardization.

### **4.1.3. Conclusion**

The present subchapter demonstrates both similarities and differences in the themes and signs, both verbal and visual, used by Volkswagen and Fiat. Cross-cultural differences within one company's content appear more evident in Volkswagen's posts, while Fiat posts were more standardized.

While the semiotic analysis demonstrates the advertising solutions of the companies, it is also important to explore the perception of the posts by potential customers across the three cultures. The next subchapter of the dissertation presents the results of the questionnaire, which was conducted among the representatives of the three cultures.

## **4.2. Customers' perspective: descriptive statistics**

### **4.2.1. Introduction and data collection**

The previous section presents the semiotic analysis of verbal and visual signs used in Volkswagen and Fiat posts. However, in order to explore the effect of the linguistic and marketing strategies of the companies, it is important to consider how potential customers perceive culturally adapted social media advertising. This part of the dissertation compares customers' brand and product expectations and the effect of Facebook advertisements across cultures through descriptive statistics.

The data was collected through an online questionnaire distributed among German, Italian and Hungarian participants.

The questionnaire consisted of eight parts (see Appendix 9). The first part of the questionnaire included five questions related to the demographics and background of the respondents: their age, gender, language knowledge, family size and family income. The second part aimed to explore the driving experiences of the participants, their brand associations, and preferences and experiences related to advertising (e.g., preferred advertising sources).

Part 3 of the questionnaire was related to the respondents' perception of their culture. It included an open-ended question about participants' cultural associations. Besides, the participants had to evaluate 24 statements reflecting Hofstede's dimensions on Likert scale, reporting on how well, according to them, these statements and values describe their culture. This part would serve as an addition to Hofstede's scores and would allow identifying the main values important in each target culture.

Parts 4-6 focused on the respondents' expectations from a car as a product. The respondents had to evaluate the importance of different values, attributes and benefits of a car in Part 4, 5,

and 6, respectively. This data would help determine whether customers' expectations are reflected in the two companies' Facebook advertising.

Finally, parts 6 and 7 were adapted for each target culture and designed to explore the influence of posts appealing to different cultural values and using various marketing and linguistic strategies.

To ensure the validity of the data, incomplete or inconsistent responses were removed. After the processing of the data, 76 German, 71 Italian and 100 Hungarian forms were considered for the analysis.

The results of the quantitative research are presented in the following sections of this chapter.

#### 4.2.2. Demographics of the participants

The first part of the questionnaire included questions related to the demographics of the respondents. Table 2 summarizes the demographic details and family background of the German, Italian and Hungarian participants.

**Table 2.** Demographics of questionnaire participants

	German participants	Italian participants	Hungarian participants
<b>Gender</b>			
<b>Male</b>	32 (42,1%)	32 (45,1%)	31 (31%)
<b>Female</b>	43 (56,6%)	38 (53,5%)	69 (69%)
<b>Other</b>	1 (1,3%)	0	0
<b>Age</b>			
<b>18-29</b>	44 (57,9%)	42 (59,2%)	59 (59%)
<b>30-39</b>	19 (25%)	19 (26,8%)	29 (29%)
<b>40-49</b>	8 (10,5%)	9 (12,7%)	9 (9%)
<b>50-59</b>	3 (3,9%)	0	2 (2%)
<b>Above 60</b>	2 (2,6%)	1 (1,4%)	1 (1%)
<b>Number of family members in an immediate family</b>			
<b>1</b>	13 (17,1%)	2 (2,8%)	7 (7%)
<b>2</b>	25 (32,9%)	13 (18,3%)	33 (33%)
<b>3</b>	17 (22,4%)	18 (25,4%)	31 (31%)
<b>4</b>	15 (19,7%)	22 (31%)	19 (19%)
<b>Above 4</b>	6 (7,9%)	16 (22,5%)	10 (10%)
<b>Level of family income</b>			
<b>Above average</b>	18 (23,7%)	10 (14,1%)	25 (25%)

<b>Average</b>	32 (42,1%)	49 (69%)	62 (62%)
<b>Below average</b>	21 (27,6%)	11 (15,5%)	10 (10%)
<b>Prefer not to say</b>	5 (6,6%)	1 (1,4%)	3 (3%)

In the analysis of participants' responses, age and gender-related peculiarities were considered alongside culture-related nuances. It allowed understanding how the demographics of potential customers can influence their product-related preferences and expectations.

### 4.2.3. Car as a product: customers' expectations

According to the previous research, the effect and convincing power of advertising depends on how the language of advertising reflects the demands and needs of the target audience (Gülmez, 2019; Pagani et al., 2015). The current processes of cultural convergence suggest that customers around the world tend to share similar fundamental needs and expect similar values and benefits from a product (De Mooij, 2021; Schühly, 2022). Therefore, the second section of the questionnaire was designed to explore audience's expectations from a car as a product. This data would allow analyzing whether the posts representing customers' needs are more appealing to the audience.

The respondents were provided 12 values, 8 benefits and 10 attributes of a car as a product, based on Rokeach's values, which were adapted by De Mooij (2021) for the context of automobile advertising. The participants were asked to evaluate them on 1-5 Likert scale (where 1 stands for "not important", and 5 – "very important"). Appendix 9 provides the full list of values, benefits and attributes and the statistics of their importance for each target audience (including Means (M) and Standard Deviations (SD)).

The results demonstrate that Safety, Quality and Price were the most important attributes of a car as a product among all three cultures (Table 3).

**Table 3.** The most important attributes of a car among the three cultures

	<b>German</b>		<b>Italian</b>		<b>Hungarian</b>	
	<b>M</b>	<b>SD</b>	<b>M</b>	<b>SD</b>	<b>M</b>	<b>SD</b>
<b>Safety</b>	4,68	0,66	4,60	0,84	4,78	0,59
<b>Quality</b>	4,68	0,64	4,52	0,77	4,63	0,59
<b>Price</b>	4,28	0,89	4,40	0,79	4,54	0,70

Among the values of a car as a product, Family security was the most important aspect across the three cultures. Additionally, German respondents underlined the importance of Achievement and Performance; Italian and Hungarian participants – Independence and Performance. Table 4 demonstrates the statistics of these values.

**Table 4.** The most important values of a car among the three cultures

	German		Italian		Hungarian	
	M	SD	M	SD	M	SD
<b>Family security</b>	4,5	0,83	4,46	0,84	4,61	0,81
<b>Independence</b>	3,94	0,88	4,15	1,03	4,09	1,06
<b>Achievement</b>	4,31	0,92	3,63	1,21	4,07	1,17
<b>Performance</b>	4,15	1	4,11	0,99	4,2	1
<b>Pleasure</b>	3,97	0,85	3,92	0,91	4,03	1,12

As for the benefits of a car, responsibility and protecting family and the driver were chosen as the most important aspects. Table 5 demonstrates the statistics of these benefits across cultures.

**Table 5.** The most important benefits of a car as a product across cultures

	German		Italian		Hungarian	
	M	SD	M	SD	M	SD
<b>Responsible</b>	4,09	1,10	4,16	1,04	4,22	1,04
<b>Protects family and myself</b>	4,57	0,68	4,49	0,87	4,7	0,65

Other values and attributes, for example, Harmony, Love, and Fast Acceleration, among others, were rated as less important across all three cultures (see Appendix 9 for the full descriptive statistics analysis).

It is possible to conclude that despite minor culture-related differences, customers from Germany, Italy and Hungary share similar fundamental expectations from a car as a product. The next chapter explores customers' expectations more specifically, focusing on the brand images of Volkswagen and Fiat.

#### 4.2.4. Brand image: association task

One of the goals of the questionnaire was to explore what potential car buyers expect from Volkswagen and Fiat as brands. This data allows analyzing whether the companies manage to create the consistent image of their brand and emphasize the qualities and features important for the audience.

Research on brand association allows revealing which words the brand name is connected to in the mind of a customer. Such associations may influence brand perception, differentiation, marketing effectiveness, and ultimately, purchasing decisions (Crawford Camiciottoli et al., 2014; Kovács, 2019b). Below, Tables 6 and 7 demonstrate the frequency of most common Volkswagen and Fiat brand associations respectively.

**Table 6.** Respondents' associations to the brand Volkswagen

German respondents			Italian respondents			Hungarian respondents		
Association	Frequency		Association	Frequency		Association	Frequency	
Auto ("car")	15	7.5%	Germania ("Germany")	14	9%	német ("German")	41	14.3%
Qualität ("quality")	15	7.5%	qualità ("quality")	10	6.4%	minőség ("quality")	12	4.1%
Golf	8	4%	tedesca ("German")	8	5.1%	megbízhatóság ("reliability")	12	4.1%
Deutsche ("German")	7	4.5%	affidabile ("reliable")	7	4.5%	"Das Auto"	10	3.4%
Familienauto ("family car")	6	3%	popolo ("people")	7	4.5%			

**Table 7.** Respondents' associations to the brand Fiat

German respondents			Italian respondents			Hungarian respondents		
Association	Frequency		Association	Frequency		Association	Frequency	
Italien ("Italian")	21	11,6%	Italia ("Italy")	15	9.4%	olasz ("Italian")	39	15.1%
kein ("small")	19	10.5%	Panda	14	8.8%	kicsi ("small")	15	5.8%
silvoll ("stylish")	6	3.3%	piccola ("small")	9	5.6%	autó ("car")	8	3.1%
kompakt ("compact")	5	2.7%	economica ("cheap")	7	4.4%	Punto	4	1.5%
			auto ("car")	6	3.7%			

The analysis of the respondents' associations demonstrates similarities in the way potential customers perceive the brands. In the case of Volkswagen, the representatives of all cultures associated the brand with its original culture (Germany) and described it as a high quality brand. Additionally, Italian and Hungarian respondents connected the brand with reliability. In the case of Fiat, the respondents from all three target cultures associated the brand with its original culture (Italy) and referred to the small size of Fiat automobiles.

The cross-cultural differences in associations reveal that while both companies manage to maintain a consistent brand image, perceptions of the brands slightly differ across cultures. For example, German respondents associate Volkswagen with family cars and the specific model Golf, while Hungarian respondents link it to the company's slogan, "Das Auto." Regarding Fiat, Italian respondents associate the brand with the Panda model, whereas Hungarian respondents identify it with the Punto model. These variations highlight the nuanced ways in which brand perceptions are shaped by cultural context.

The analysis of respondents' brand associations and product expectations reveals both shared perceptions and subtle cultural difference. The following chapter focuses on the cultural dimensions of the target cultures, exploring how participants perceive their own cultural identities.

#### **4.2.5. Cultural image of the target cultures**

Even though Hofstede's cultural dimensions theory is widely used by the researchers, it is still important to consider the globalization processes taking place in the modern world and the possibility of cultural values and their significance changing over time. In order to identify the connection between target culture and advertising effect, we explored how potential customers described their own cultures. Hofstede's theory was used as a foundation for this part of the research.

First, through the open-ended question, the participants were asked to provide associations with their respective cultures. Table 8 below demonstrates the occurrence of the most frequent culture-related associations.

**Table 8.** Culture-related associations provided by the German, Italian and Hungarian respondents

<b>Keyword (German)</b>	<b>Frequency</b>	<b>Keyword (Italian)</b>	<b>Frequency</b>	<b>Keyword (Hungarian)</b>	<b>Frequency</b>
pünktlich ("punctual")	26, 11,9%	aperta ("open")	6, 2%	pesszimista ("pessimistic")	14, 3,9%
streng ("strict")	12, 5,5%	calorosa ("colorful")	4, 1,3%	hagyományos ("traditional")	14, 3,9%
spießig ("stuffy")	7, 3,2%	cibo ("food")	4, 1,3%	gazdag ("rich")	6, 1,6%
genau ("precise")	6, 2,7%	ottimista ("optimistic")	4, 1,3%	sokszínű ("colorful")	4, 1,1%
kalt ("cold")	4, 1,8%	tradizionalista ("traditional")	4, 1,3%	konzervatív ("conservative")	3, 0,8%
		accogliente ("welcoming")	3, 1%		

Table 8 reveals clear differences in how German, Italian, and Hungarian participants perceive their own cultures. German respondents tend to associate their identity with order and precision; Italian respondents focus on openness and warmth; participants from Hungary emphasize a mix of tradition and complexity of their culture. These distinct associations reflect divergence in each culture's unique self-image and values.

Additionally, the participants were asked to evaluate several statements, each representing certain aspects of Hofstede's cultural dimensions. The respondents had to state to which extent, on a 5-degree scale, the statements were applicable to their culture. The statements were formulated based on the core values of each cultural dimension, such as traditional gender roles in the case of Masculinity, or the importance of leisure time in the case of Indulgence. The full list of statements can be found in Appendix 9.

German respondents underlined the following most relevant features of their cultures (with the indication of the Means, SDs and Hofstede's cultural values these statements represent):

1. Achievement, success, competition are important (M=4,3; SD=0,9) – Masculinity. Most common among women, participants aged 18-29 and aged over 50.
2. Security is a priority (M=4,31; SD=0,8) – Uncertainty Avoidance. Most common among men, participants aged 30-39, aged over 50
3. Pragmatism, thinking ahead (M=4,2; SD=0,9) – Long-Term Orientation. Most significant among participants aged 40-49.
4. Innovativeness (M=4; SD=0,9) – Long-Term Orientation.

5. Social norms are important and common (M=3,88; SD=0,9) – Restraint.

Italian participants identified the following cultural values as the most common in Italian culture:

1. Respect for traditions (M=4,2; SD=0,9) – Short-Term orientation. The value is the most common among men and women, ages 18-29, and ages 30-39.
2. Comfortable life is a priority (M=3,83; SD=1,1) – Femininity.
3. Leisure time is important (M= 3,8; SD=1,1) – Indulgence
4. Concern for yourself and for your family only (M=3,7; SD=1,1) – Individualism
5. Traditional gender roles (M=3,6; SD=1) – Masculinity
6. Optimism (M=3,5; SD=1,2) – Indulgence – most common among people aged 40 and above

Finally, Hungarian respondents described Hungarian culture through underlining the following statements:

1. Unequal distribution of power (M=4; SD=1) – High Power Distance. Most common among men and women, all age groups.
2. Uncertainty is a threat (M=3,9; SD=1) – High Uncertainty avoidance.
3. Security is a priority (M=3,9; SD=1) – High Uncertainty avoidance.
4. Control is disliked (M=3,8; SD=0,9) – Low Power Distance.
5. Respect for traditions (M=3,8; SD=1) – Short-Term Orientation.
6. Traditional gender roles (M=3,6; SD=1) – Masculinity.

As demonstrated by association task and the evaluation of statements, German, Italian and Hungarian respondents describe their respective cultures differently. Their descriptions did not always correspond to Hofstede's findings. German participants, for example, prioritize achievement, security, and pragmatism, which reflects high scores of Germany on MAS (66), IDV (79), UAI (65), and an above average score on LTO (57) (The Culture Factor, 2023; Hofstede, 2010). Italian participants emphasize tradition, leisure, and a comfortable life. While it reflects the lower score of Italy on LTO dimension (39), it contradicts the low score on IVR scale (30), according to which Italy is a restraint society (The Culture Factor, 2023; Hofstede, 2010). As for the cultural description of Hungary, the findings correlate with the restraint nature of Hungarian society (IVR 31), high UAI (82), low score on LTO (45). While Hungary scores high on MAS (88), masculine features were not emphasized as very important in Hungarian respondents' replies. At the same, while Hofstede describes Hungary as a low power distance culture (46), the respondents indicate the features of high power distance in society.

The cross-cultural differences suggest that the respondents might react differently to similar cultural values reflected in advertising through language and visuals. Cultural convergence, however, implies the universal preferences of consumers. In order to explore this contradiction, the questionnaire incorporated advertising effectiveness task, measuring respondents' perception of particular Facebook advertisements.

#### 4.2.6. The influence of Facebook advertising: customers' reactions

In the final part of the questionnaire, respondents rated Volkswagen and Fiat posts on a scale from 1 ("not convincing") to 5 ("very convincing"). The posts contained a variety of verbal and visual semiotic signs rendering different cultural values. To ensure the feasibility of the task, 5 advertisements from each company's Facebook page were presented for rating, totaling 10 posts per culture. The posts were selected based on the most frequent cultural values in the case of each company and each language (identified during the semiotic analysis). The full list of posts presented to the respondents can be found in Appendix 9.

The table below demonstrates the verbal and visual signs representing different cultural values in the case of each advertisement.

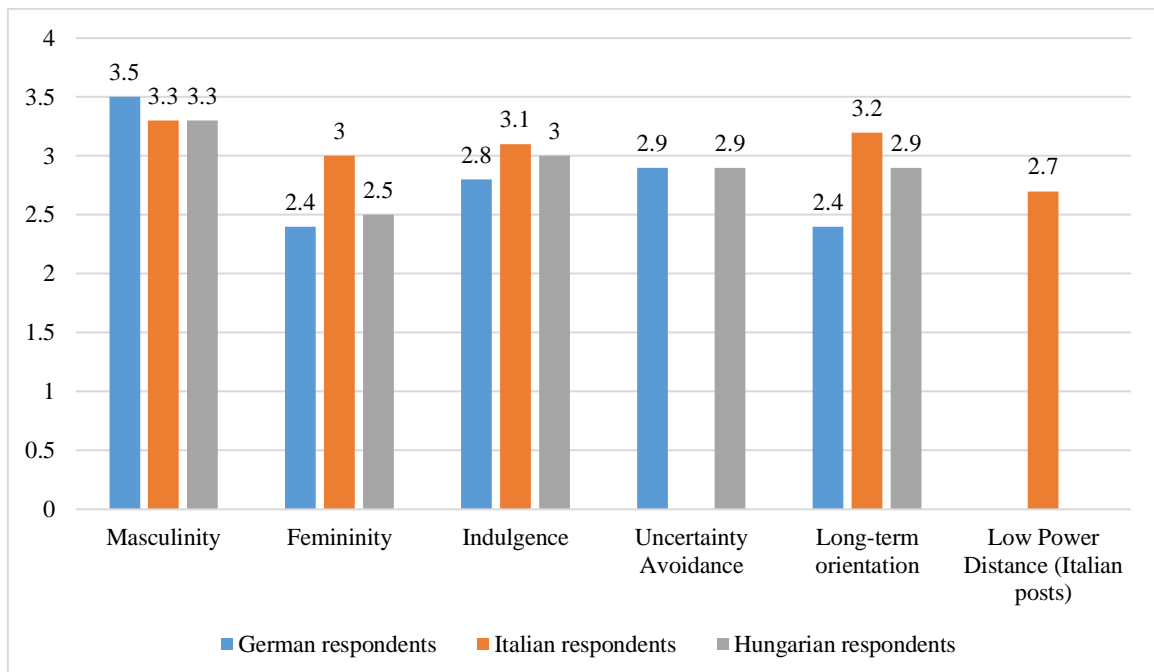
**Table 9.** Visual and verbal signs used in an advertising evaluation task

Cultural value	German posts	Italian posts	Hungarian posts
<b>MAS (High)</b>	<i>Kraftpaket mit Stil</i> "stylish powerhouse" <i>erlebe sportliche Performance</i> ("experience sportive performance")	<i>"Who says you can't?"</i> <i>Supera ogni aspettativa</i> ("Exceeds all expectations") Depiction of the victory pedestal, with Fiat 500 on the 1 <sup>st</sup> place	<i>ő minden erejét beleadja</i> ("it puts all the strength into it") <i>minden idők legerősebb Volkswagenje</i> ("the most powerful Volkswagen of all time?")
depiction of the car in motion, in the middle of an empty road dark dominant colors (black, grey, brown)			
<b>MAS (Low)</b>	#Muttertag22 #MothersDay22	<i>Se mi lasci guidare la 500, ti sposo</i> ("If you let me drive the 500, I'll marry you") <i>C'e chi ti fa sentire a casa ovunque tu sia</i> ("there are those who make you feel at home wherever you are") Depiction of romantic gestures (e.g., giving flowers)	<i>még fontosabb, hogy jól kiegészítsétek egymást</i> ("more important that you complement each other well") Image of a heart Depiction of romantic gestures (e.g., hand holding) Emoji: Smiling face with heart eyes
<b>LTO (High)</b>	<i>Mit offenem Dach in Richtung Nachhaltigkeit!</i> ("With an open roof towards sustainability!") Emoji: Green heart	<i>Volkswagen: way to Zero Mobilità sostenibile per tutti</i> ("Sustainable mobility for everyone")	<i>minden környezetbe beleillik</i> ("fits into any environment") Depiction of sustainable technology used in an automobile Emoji: green heart
Frequent use of green color			
<b>High UAI</b>	<i>bringt euch dank seines Dualmotor Allradantrieb zuverlässig ans Ziel</i>	<i>La tua salute è la nostra priorità</i> ("Your health is our priority")	<i>Ne kockáztass!</i> ("Don't risk it!") <i>Ellenőriztesd rendszeresen, és cserélted a pollenzűrőket is</i>

	("reliably gets you to your destination")		("Check regularly and replace the pollen filters") <i>készítsd fel autód a hosszabb utazásokra</i> ("prepare your car for longer trips") Depiction of a worker during car maintenance
<b>High IVR</b>	<i>Das süße Leben</i> ("the sweet life")	Uno stile tutto italiano ("the all-Italian style")	"utazás közben is úgy érezhesd magad, mint egy kellemes pihenésen" ("you can feel like you are on a pleasant vacation even while traveling") Emojis: Italian flag
	Picturesque sceneries Bright color schemes		
<b>Low PDI</b>		<i>per avvicinare il grande pubblico al mondo della mobilità elettrica</i> ("to bring the general public closer to the world of electric mobility") #elettricoPerTotti, #elettricoPerTutti	

The findings were compared across cultures and companies, with the consideration of gender- and age-related differences. Figure 5 below demonstrates the mean scores counted per each post displaying different cultural values. Since the selected advertisements were adapted for each target culture, Italian respondents were asked to evaluate a post rendering the idea of Low Power Distance, which was emphasized in Italian campaign of Volkswagen. Similarly, German and Hungarian respondents additionally rated the post representing High Uncertainty Avoidance.

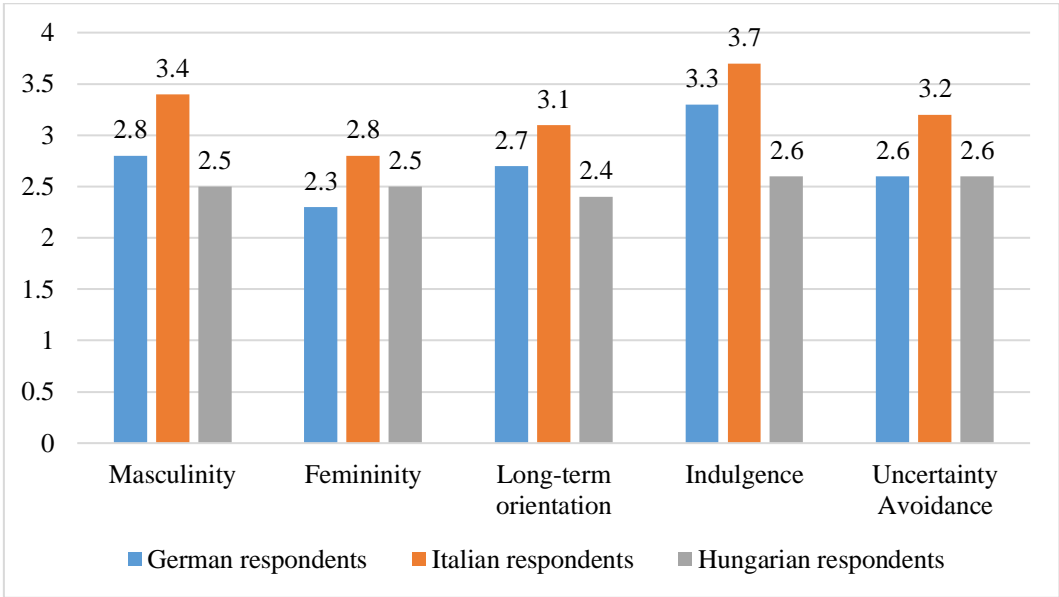
**Figure 5.** Customers' response to different cultural values in Volkswagen's posts



The analysis demonstrates that posts representing masculinity were considered the most convincing by the participants from all three cultures. Additionally, German respondents reacted positively to posts referring to Uncertainty Avoidance, while Italian and Hungarian participants – high LTO and high IVR respectively. The results reflect the preference of German respondents for precision and security, as well as the openness of the Italian culture.

Figure 6 below represents the reaction of German, Italian and Hungarian participants towards Facebook posts of Fiat.

**Figure 6.** Customers’ response to different cultural values in Fiat’s posts



Fiat posts representing Indulgence were considered the most convincing by respondents from all three cultures, with Italian participants providing the most positive reaction. Additionally, German and Italian participants found the advertisements representing Masculinity effective, while Hungarian respondents emphasized the post with the features of High UAI.

To summarize, the questionnaire results demonstrate common patterns in Facebook advertising effect. Regardless of the target culture, posts representing Masculinity (focused on power, performance, and achievement) and Indulgence (particularly, the laid-back Italian lifestyle) received the highest evaluations for Volkswagen and Fiat, respectively.

**4.2.7. Demographic influences on cultural value preferences**

While national averages offer a useful overview, a closer analysis of advertising evaluations across different gender and age groups revealed additional patterns of cultural preference. This

analysis was based on mean score differences across demographic groups for Germany, Italy, and Hungary, and is detailed in Appendix 11, Tables 5, 6, and 7.

In Germany, the general trend showed that advertisements emphasizing Masculinity (Volkswagen) and Indulgence (Fiat) received the highest average scores. However, secondary preferences varied across demographics:

- Male respondents rated posts representing High Uncertainty Avoidance (Volkswagen) and Masculinity (Fiat) second highest.
- Female respondents showed secondary preference for Indulgence (Volkswagen) and Long-Term Orientation (Fiat).
- The 18-29 age group valued Indulgence (Volkswagen) and Long-Term Orientation (Fiat) as their secondary preferences.
- The 30-39 age group showed higher appreciation for High Uncertainty Avoidance (Volkswagen) and Masculinity (Fiat).
- Respondents over 40 indicated Indulgence (Volkswagen) and Masculinity (Fiat) as their second most preferred.

For Italy, the secondary preferences of the respondents revealed the following patterns:

- Male respondents showed high appreciation for Low Power Distance (Volkswagen), likely influenced by celebrity endorsement (with Francesco Totti as the ambassador of the company), followed by Long-Term Orientation (Volkswagen), and both Uncertainty Avoidance and Masculinity (Fiat).
- Female respondents ranked Long-Term Orientation (Volkswagen) and Masculinity (Fiat) as secondary values.
- The 18-29 age group rated Long-Term Orientation and Masculinity as important in the case of both companies.
- The 30-39 age group showed equal top scores for Masculinity and Femininity (Volkswagen), followed by Indulgence. For Fiat, Masculinity was the second most favored.
- Among respondents over 40, Masculinity and Femininity (Volkswagen) were equally valued, while Low Power Distance ranked second. For Fiat, Masculinity was again the second most endorsed.

In the case of Hungary, the following cultural values, besides the most highly evaluated ones, received positive response from the demographic groups:

- Male respondents favored Long-Term Orientation (Volkswagen) and Indulgence (Fiat) secondarily, with a strong preference for High Uncertainty Avoidance (Fiat).

- Female respondents ranked Indulgence (both brands) as their secondary preference.
- The 18-29 group showed secondary appreciation for Indulgence (Volkswagen) and Masculinity (Fiat).
- Among the 30-39 age group, Long-Term Orientation (Volkswagen), and a mix of Long-Term Orientation, Masculinity, and Indulgence (Fiat) followed the highest-rated dimensions.
- Respondents over 40 gave second-highest scores to both Long-Term Orientation and Indulgence (Volkswagen and Fiat).

To conclude, across all three cultures, age and gender differences influenced secondary cultural value preferences in car advertising. Male respondents generally leaned toward values like Masculinity and Uncertainty Avoidance, while female respondents preferred Indulgence and Long-Term Orientation. Younger audiences favored Indulgence and Long-Term Orientation, whereas older groups often showed stronger appreciation for Masculinity, Long-Term Orientation, and Uncertainty Avoidance. On average, the Facebook advertising evaluation task demonstrates the appeal of particular values and concepts across all three cultures: the ideas of achievement, confidence, success, happiness and enjoyment. At the same time, these minor gender- and age-related preferences highlight that advertising influence is determined by not only cultural background, but also the demographics within each target market.

#### **4.2.8. Conclusion**

The questionnaire results demonstrate both similarities and differences in customers' preferences and expectations across cultures. The brands Volkswagen and Fiat are mostly perceived similarly by each target group: Volkswagen is associated with reliability and high quality, while Fiat – with style and affordability. Customers expect similar qualities from a car as product: safety, quality and family security are appreciated the most by the representatives of all three cultures. At the same time, when asked to describe their respective cultures, the respondents underlined different distinctive features and values of each culture. The findings partially corresponded to Hofstede's scores, though also highlighted features different from his description of German, Italian and Hungarian culture.

As for the influence of posts representing different cultural values, the results demonstrate the convincing power of Masculinity (in the case of Volkswagen) and Indulgence (in the case

of Fiat) as advertising appeals. Age- and gender-related differences suggest the complexity of the research and the influence of demographic factors in addition to the cultural background.

### **4.3. Customers' perspective: in-depth interviews**

#### **4.3.1. Introduction and methodology**

One of the goals of the research was to analyze how exactly different cultural values and advertising solutions were received across cultures. For this, in-depth interviews were organized with German, Italian and Hungarian respondents.

The interviews were conducted both online and offline, depending on the participants' availability and preference. In all cases, upon the interviewees' agreement, the interviews were recorded and transcribed. All interviewees except two were conducted in the English language. Two interviews (H2, H3) were conducted in Hungarian due to the participant' low command of English. Their replies are provided in this section in their original form and with an English translation (translations: A.K.)

The interviews aimed to explore several topics:

1. Customers' expectations of a car as a product and their associations with the brands Volkswagen and Fiat. The interview format allowed the participants to be more detailed in their answers, compared to similar question in an online questionnaire.
2. Customers' attitudes, emotions and impressions of Facebook advertising demonstrating the features of different cultural dimensions of Hofstede.

Interviewees were asked to examine 7-11 advertising samples and answer the following questions:

*What are your immediate thoughts when you see this advertisement?*

*What feelings or emotions does this advertisement evoke in you?*

*Are there any images, symbols, or language used that you feel are particularly important to the message being conveyed?*

*Does this advertisement make you feel more or less likely to consider purchasing a car from this brand?*

Due to the semi-structured nature of the interview, it was possible to ask additional questions depending on the interviewees' replies. For example, I could ask the participants to elaborate on some culture-related aspects that they mentioned:

*Considering your own cultural background, do you find this advertisement relatable? Why or why not?*

*According to you, what is the attitude of people to sustainability and green technologies in your country?*

*According to you, does this advertisement target female or male audience?*

Additionally, if possible, the interviewees were encouraged to share their knowledge about the context of their respective cultures, both in terms of values and in terms of automobile market. For example, they could elaborate on the role of a family in their culture, the meaning of a particular symbol (e.g., an image of a dog), or share the attitude of people towards electric vehicles.

3. Finally, the interview was designed to explore participants' reactions and opinion on the use of particular verbal and visual signs and advertising strategies: the use of emojis and hashtags, green advertising, user-generated content, celebrity endorsement, interactive language, the use of culture-specific symbols (e.g., flags). The full list of questions and sample advertisements presented for discussion can be found in Appendix 10.

In order to organize and anonymize the interview data, a coding system was developed. Table 10 below represents the participants' codes together with their demographics and driver status – whether they drive, and if yes, which model.

**Table 10.** The interviewees' coding system, demographics and driving information

Code	Gender	Age	Driver status and experience
<b>German interviewees</b>			
G1	Female	28	Drives Opel Astra
G2	Female	34	Can drive, but does not have a car at the moment
G3	Female	27	Cannot drive
G4	Male	29	Can drive, but does not have a car at the moment
<b>Italian interviewees</b>			
I1	Male	20	Can drive, family own Audi and Opel
I2	Male	20	Can drive, family own Peugeot and Kia
I3	Female	28	Drives Renault Twingo
I4	Female	25	Drives Fiat Panda
<b>Hungarian interviewees</b>			
H1	Male	23	Cannot drive
H2	Male	40	Driver of Mercedes
H3	Female	41	Can drive, but does not have a car at the moment. Used to drive Volkswagen Polo.
H4	Female	57	Driver of Skoda Octavia
H5	Male	34	Can drive, but does not drive regularly. Has Hyundai in the family

The interview data was analyzed through the thematic analysis, with the help of an assistant coder. The complete lists of themes and codes for each cultural value, including supporting quotations, are detailed in Appendices 12 (German interviewees), 13 (Italian interviewees), and 14 (Hungarian interviewees). Dividing the target groups by nationality allowed exploring cross-cultural differences between customers' perceptions of different cultural values in Facebook advertising, as well as specific advertising and linguistic strategies.

### 4.3.2. A car as a product: cross-cultural expectations

During the first part of the interview, the participants were asked to describe their “dream car”, focusing on the features and qualities they consider a priority when choosing an automobile. Including this question provided an opportunity to explore the needs of potential customers and the way those needs could be reflected in the language of advertising.

Table 11 demonstrates the common themes among German, Italian and Hungarian customers, which represent the desired qualities of a car as a product.

**Table 11.** The common themes describing an ideal car across cultures

Theme	Code	Supporting quotes
Exterior	Style	“stylish, first of all” (I1)
	Height	“a bit higher” (G1)
	Size	“big enough for family” (G4)
	Shape	“I like the cars that are round a little bit” (I3)
	Color	“red color” (I2), “And then I went for the looks because my car is purple and I loved it” (I4)
	Appealing appearance is not a priority	“I don't care much about the appearance” (G3)
Reliability	Reliability	“I quite like it to be reliable, have maybe a guarantee of a few years” (G1), “it has to be reliable” (G3), “maybe reliable” (H1) “viszonylag megbízható” (“relatively reliable”) (H2) “kevés hibalehetőség jön elő a kocsin” (“with few potential problems coming up with the car”) (H2)
	Safety	“of course the safety is really matter” (G2) (“safety features”) biztonsági felszerelésekkel (H2) “first of all, the safety. Safety, that's the most important one” (H5)
Speed	Speed is not a priority	“And about the speed, I don't care so much” (G1)
	Speed is a priority	“speed” (G3), “a sport car, fast” (G4), “has a good acceleration, top speed” (G2) “And yes, also speed” (I1)
Technology and equipment	Fuel consumption	“I would actually maybe look at whether the car is, you know, just petrol or hybrid or electric” “how much petrol the motor consumes”, (G1), “good with fuel consumption” (G4)
	Technological advancement	“I would just also look at the equipment like, does it have a camera, for example, reversing camera” (G1), “technological advancements” (G3)

		“I would like a car with a small screen where I could see Google Maps, for example” (I3)
	Traditional engine	“I become like tired of electric cars” (I1) “sometimes I want to feel the the engine”, “I feel that I want to drive a car with a Real engine” (I1)
Price	Affordable price is a priority	“I would be searching for a car that has a good price” (I3) “not too expensive” (H1), “maybe not spend too much on it” (H1)

Across all three cultures, a “dream car” is characterized by practicality and reliability, while the role of personal preferences was also noticeable. Key common themes include the importance of reliability and safety, with participants frequently mentioning these as essential aspects. While not universally dominant, there is a shared interest in fuel efficiency and technological features, such as cameras and navigation systems. The desire for a comfortable and family-friendly vehicle also emerged as a recurring theme, though not as a priority. These findings reflect the results of the questionnaire, where high quality and safety of the automobile were consistently considered important across the three cultures.

German interviewees emphasized technical aspects, often prioritizing fuel consumption and technological advancements, though not at the expense of reliability or safety.

Italian interviewees highlighted style and appearance, expressing preferences for specific colors and shapes, and also considering technological solutions, and even enjoying the feeling of a “real” engine. Additionally, Italian participants explained their preferences by the nuances of their place of residence:

*“I prefer a small car because I want a car that is easy to park” (I3)*

*“So a small car that is easy to park and easy to drive especially when, because the streets are very narrow initially” (I4)*

Hungarian participants, while also valuing reliability, focused more on the price of the car, as well as the safety features. Furthermore, the importance of speed varied across cultures, with some German and Italian participants valuing acceleration and top speed, while others were indifferent. This suggests that while basic needs for a car were universal (such as reliability and safety), other values were shaped by individual and cultural preferences.

To sum up, while all three groups prefer reliable and practical cars, their specific priorities are different. German interviewees tend to value efficiency and technology, while the responses of some of Italian interviewees were influenced by the peculiarities of their place of residence.

### **4.3.3. Brand image of Volkswagen and Fiat across cultures**

In the first part of an interview, the participants were also encouraged to share their associations and expectations about Volkswagen and Fiat. Their responses allowed comparing how participants perceive the brands across cultures.

The results demonstrate that across the three cultures, Volkswagen is associated with reliability and trust:

*“Volkswagen is more reliable” (G1)*

*“...something that works for many years” (I1)*

*“Volkswagen is very safe” (H3)*

These findings correspond to the results of the association test described in the previous chapter, where reliability was also reported as a signature quality of Volkswagen.

There were, however, cross-cultural differences: German and Hungarian respondents highlighted the power (G2), technological advancement (G3, H5) and practicality (H4) associated with Volkswagen, while Italians mentioned the popularity and image of the company (I1, I4).

As for the brand name Fiat, all cultural groups emphasized the popularity of Fiat in Italy and its affordability. German participants highlighted the small size (G1) and appealing exterior (G2) of the car. Both German and Hungarian respondents noted the “feminine” style of Fiat automobiles (G2, H2). Additionally, Italian participants emphasized that Fiat is a family car, as well as the most common car in the country:

*“when I think about Fiat, it's like the perfect Italian family car” (I1)*

*“most of Italians use it” (I2)*

The results reveal that despite minor cultural nuances, both Volkswagen and Fiat effectively maintain consistent brand images across the three groups, with reliability and power serving as core associations for Volkswagen, and family-friendliness and Italian heritage defining Fiat's perception.

### **4.3.4. Customers' reactions to cultural values reflected in car advertising on Facebook**

An essential part of in-depth interviews was to explore customers' reaction to the representation of different cultural values in car advertising on Facebook. For this, the interviewees were shown several posts of Volkswagen and Fiat and asked to share their opinion, thoughts and associations.

The advertising samples were adapted for each target group of interviewees. First, each cultural group was presented posts in their native language: from the German, Italian or Hungarian-language database. Secondly, sample posts were selected purposefully: these were the posts representing the most frequent cultural values reflected in Volkswagen and Fiat advertising.

Further, the responses of the participants were analyzed through thematic analysis. Further, I discuss the common themes emerging across cultures, as well as culture-specific differences.

#### 4.3.5. Masculinity: power, confidence and standing out

Sample advertisements selected for each target group of interviewees included the verbal and visual signs representing masculinity:

Verbal signs: words and phrases related to the ideas of confidence, performance and achievement, for example *Kraftpaket mit Stil* (“a stylish powerhouse”), *Who says you can't?, ő minden erejét beleadja* (“puts all strength into it”).

Visual signs: focus on larger cars, the use of dark colors, the depiction of speed and movement.

Table 12 lists common themes related to masculinity with supporting quotes from each target group.

**Table 12.** Common themes related to Masculinity

Theme	Code	Supporting quotes
Positive reaction to the ideas of success and power	The idea of power is convincing	“it's a convincing one” (G3) “I would really be drawn to understand why is it the best selling and it is a German car” (G4) “the motto is quite strong, “who says you can't?” I mean, it tackles some feelings that everybody has, like, why would I stop like that?” (I4) “For some reason it got me really excited” (H1)
Neutral and negative reaction to masculine features	“Masculine” advertisements do not attract attention	“So confident isn't really an objective that I linked to the car or to driving in general. So I don't really like it” (I3) “it's a normal spot, a normal advertisement” (I2) “it doesn't really ring any bell”, “I don't have really an emotion, it doesn't say nothing in particular to me” (I3)
Attitude to success	Success is traditionally masculine	“there would still be on average more people who would say it's more important for men than for women to get ahead of that and be successful and so on”, “probably on average that one would be more appealing to men potentially” (G1) “Men are more drawn to how efficient is that kind of what can this do” (G4).
	Success is important for all genders	“I think nowadays much more about everybody”, “personally, I can feel addressed with an outward like this” (G1) “things are changing” (G1) “Nowadays women are confident in themselves and sometimes they don't give up like men. Not in business or in driving a car” (H4)

Attitude to power	Power is associated with masculinity	<p>“the men look at everything like the tools to show themselves powerful” (G2), “for men is engine or the power and shows their power more it's more important okay yeah and the color also they prefer to dark color I think” (G2), “I think being number one would be a quality of men surely” (G4)</p> <p>“The objective confident is something that usually, it's not my opinion, but usually is linked to mankind, like men” (I3), “I think the target audience would be men but like not only for like the confidence situation” (I4)</p>
The importance of visual signs in representing masculinity	Dark color represents masculinity	<p>“It targets 95% men. Because of the color and it looks powerful types” (G2)</p> <p>“And they emphasize the look of the color” (H1)</p> <p>“serious advertising, the color of the car, such a manly look of the car, power, it is still more powerful” (H4)</p>

On average, Facebook advertisements representing masculine features were received positively by the interviewees and described as convincing and inspiring. Many interviewees, irrespective of their nationality, believed that such posts primarily targeted men. Several interviewees mentioned the role of dark color of the automobile in conveying the “masculine” character of the car. Others underlined the changing nature of traditionally masculine features, highlighting that confidence, power, and desire for attention can also be important for women.

While the most common themes remain similar, there were some culture-specific nuances. One Italian interviewee expressed indifference to the “masculine” advertisements (I3). In contrast, German interviewees connected masculine elements with ideas of individual achievement and success, as well as performance and efficiency. These findings align with the results of the questionnaire, where German participants emphasized the importance of masculine features in their culture. The Hungarian interviewees seemed to be emotionally responsive to “masculine” posts, with one stating the car marketing “got them excited” (H1), and another emphasizing brand visibility (H2).

In conclusion, posts representing masculinity generally evoked positive responses across all cultures and were perceived as targeting men. At the same time, cultural background influenced the degree of emotional connection and the specific associations made with these representations.

#### **4.3.6. Femininity and Collectivism: focus on relationships, feelings and bonds**

In this subchapter, the reactions of the interviewees to the features of Femininity and Collectivism are analyzed alongside each other due to encompassing similar concepts: focus on

relationships and bonds, human connections, loyalty and friendship. All sample advertisements presented to the interviewees included the following verbal and visual signs:

- Words and phrases related to feelings and relationships, e.g. *Wir wünschen euch einen wunderschönen Valentinstag!* (“We wish you a wonderful Valentine's Day!”),
- Emojis associated with family, bonds and feelings, e.g. “Family” emoji, “Dog” emoji, “Heart” emoji
- Visual images and settings of advertisements representing bonds and connections: showing families and friends spending time together, an image of a dog
- Hashtags: *#familytime*

Table 13 represents the common themes emerging from the interviewees’ reactions to feminine and collectivistic features in Facebook advertising.

**Table 13.** Common themes related to Femininity and Collectivism

Theme	Code	Quote
Depicting family in advertising is emotionally appealing to customers	Importance of a family	“it goes beyond just the car, but it gives you other things that might be even more important in your life” (G1) “it's a good marketing option to push on the family thing because they go straight to the heart of the consumers” (I1), It's very important, the family Italian culture. We spend a lot of time with the family (I2) “You see they’ve cleverly placed the kid in the picture? They’re trying to appeal to families, right? Because this again is a clever advertisement in itself. It focuses on, that this small bus is mostly for families, so again they know who these whole advertisement is intended for. And this will be the winnings.” (H2)
	Role of a family in the interviewees’ cultures	“Italians are very attached to the family that people should get married, nobody's getting married but they should” (I4). “És a családnak eleve nagy szerepe van Magyarországon, mert ugye csökkent a népességünk, és az fontos, hogy a kormány is ezt támogatja” (“And the family has a very big role in Hungary. Because our population is decreasing, and it is important that the government supports it”) (H3) “It has the most important meaning” (H4)
The idea of feelings is appealing to specific target groups	The idea of feelings is more appealing for women	“More women due to the fact that the marriage proposal is something that women dreams” (I3). “I think women are much more drawn to emotional related advertisements compared to men” (G4) “I think it's aimed at female audience. Because women are more sensitive” (H4)
	The idea of feelings targets younger people	“it looks maybe for the couple, but the young couple” (G2), “I believe that this can be eye-catching for the couples” (G3) “it targets a specific audience which is like people in their 20s 30s that are creating a family on their own” (I4) “maybe it's connected to young ones” (H5)
Dog is a symbol of friendship	Parallel between a car and a man’s best friend	“maybe the car is going to be your friend just like your dog” (G1) “It doesn't like bring me any emotional thing when I see like a dog” (G3) “Dog is the best friend of the man” (I1), “always this idea of good emotion, good vibe, friendship” (I3) “This is a family car for me. I would also put a dog in it” (“Ez egy családi autót mutat számomra. Én még tennék rá egyébként egy kutyát is”) (H3)

		“And a car is a friend of a person, just like a dog” (H4)
Importance of comfort	Space	“relaxing” (G3), “It would make me want to go further and maybe look at the product more because they’re talking about its comfort” (G4) “I think a family wants to buy this type of car that has more space” (I2) “It’s like a very comfortable car” (I2)
Importance of settings	Cozy environment evokes positive emotions	“I think it’s one of my favorite videos because they put the car in the forest and I really like this type of video and yes, I think it’s a good spot for the family” (I2) “it’s very, very like a cute, cozy environment where you feel like warm enough to be happy” (I3)
	The idea of Home is appealing	“It’s very cozy, the kind of advertisements. So it makes a sense that the motto is like, it makes you feel at home, because it’s kind of like home in a way that you’re carrying your home with you in the van” (I3)

Across all three cultures, posts emphasizing Femininity and Collectivism resonated with the interviewees through a focus on relationships, emotions, and connection. The theme of family emerged as central, with participants noting its importance in advertising and its ability to evoke strong emotional responses. The interviewees emphasized the association of cars with family life and the opportunities for shared experiences and family bonds. As for the depiction of romantic feelings, interviewees associated this idea with younger audience and female customers due to its emotional appeal.

The majority of interviewees positively perceived the ideas of friendship and loyalty, often symbolized through the presence of a dog in the advertising, although some German interviewees demonstrated neutral reaction (G3, G4).

Italian interviewees linked family explicitly to their cultural values and family-oriented nature of Italian culture. Hungarian interviewees contextualized family within their national context of a declining population.

To sum up, Facebook advertisements representing the features of Femininity and Collectivism created an emotionally resonant connection with the audience. At the same time, cultural values shaped specific interpretations of family, emotions, and symbols in the advertisements.

#### **4.3.7. Long-Term Orientation: innovativeness and forward-thinking**

LTO was one of the most common cultural values reflected in the posts of both Fiat and Volkswagen. The companies emphasized their focus on innovations and modern technology in car manufacturing, and, in the case of Fiat – dedication to a “better future”. Additionally, the campaigns reflected an important trend of modern advertising – green marketing and environmental concern. The companies emphasized care about future generations through promoting green technologies and sustainable driving.

Verbal signs used in sample posts emphasized modern technologies, orientation towards future and the use of environmentally friendly solutions: *Entdecke unsere Langzeitverpflichtung für eine bessere Zukunft* (“Discover our long-term commitment to a better future”), *mobilità sostenibile per tutti* (“sustainable mobility for all), *elektromos, fenntartható és intelligens* (“electric, sustainable and smart”). As for the visual signs, the posts focused on technological equipment of the car and the use of green color and natural settings (in the case of “green” posts).

Table 14 represents the common themes related to LTO across cultures.

**Table 14.** Common themes related to Long-Term Orientation

Theme	Code	Supporting quotes
Positive reaction to the idea of innovativeness and new technologies	Futuristic vibe	“the ad does look very polished. Like, it gives you this futuristic, very elegant vibe” (I4) “It really shows off the future. It looks like a car that's like... like worlds apart from what was going on” (H1) “such a futuristic landscape in the background. Indeed, the future is presented” (H4)
Positive reaction to “green” advertisements	Convincing advertising	“So it will be pretty much convincing to the people who are interested in like reducing the, you know, the environmental issues and stuff” (G3) “It's great that cars are environmentally friendly and technically equipped” (H4) “Ez most fontos, hogy környezetvédelmileg szolgálja a mai kor igényeit, tehát környezettudatos legyen” (“Yes, it is very important to serve the needs of today's age environmentally friendly. So be environmentally conscious”) (H3) “I mean, it's very important to people. I mean, it should be to what you will be left behind for the next generation” (H5)
Role of visuals	Connection between sustainability and green color	“the lady's style and even the color that she chose to dress and also the background, everything's all features and aspects come together with very good combination” (G2), it's connected to emissions, to green, like sustainable technologies (G4) “Tehát ez megint az, amit mondunk: ügyesen kihasználják a reklámfogásokat, a háttérrel, meg a színeket. És ugye ugyanúgy a zöldet, kéket használják általában.” (“So again, like we said: they cleverly take advantage of the advertising tricks, the background and the color. And they generally use green and blue”) (H2)
Price of sustainable vehicles	Potential costs	“maybe it costs a lot, maybe it's expensive” (G3) “If I am forced by budget to stay with the old one, I would do that. but later I would try to get something that's not that harmful” (H1)

Table 14 demonstrates that some of the Italian and Hungarian interviewees described posts representing LTO as “futuristic”, which corresponds to the nature of LTO – orientation towards future. German interviewees specifically noted that the ideas of innovations and sustainability appeal to younger generations who are more environmentally conscious, and to women, who they feel are more likely to prioritize sustainability in their purchase decisions:

*“it should also probably appeal to younger people who tend to care more about the environment and older people on average (G1)*

*“we pay attention more than men to the sustainability”, “Very, very good points, especially for women” (G2)*

In contrast, a Hungarian interviewee pointed out that while sustainability is important, it is not the most important characteristic for them, noting that cars must also meet technical requirements:

*“For me it is important, but for me it is also important that the car meets the technical characteristics” (H4)*

Italian interviewees highlighted a significant shift towards electric mobility in Italy, driven by changing regulations and government incentives. This contextual factor is significant as it indicates a landscape where consumers are actively encouraged to adopt electric vehicles through financial discounts and policies, which can be a driver of long-term orientation (in terms of innovation and sustainability):

*“we are going like straight to the 100% electric cars”, “we are going in that direction I think”, “right now the regulations are changing” (I1)*

*“The caption makes sense because there were politics in Italy that tried to make accessible for everybody the kind of hybrid or electric cars” (I4)*

In conclusion, while the core ideas of LTO, such as innovation and sustainability, were received positively, their specific appeal and relevance were shaped by other factors: target demographics, individual priorities, and cultural contexts (such as government policies promoting electric vehicles).

#### **4.3.8. Short-Term Orientation: respect for tradition**

Volkswagen and Fiat marketers appealed to Short-Term Orientation less often. The posts related to the idea of traditions often depicted classic car models and provided some facts about the company history, such as in the following example:

*“A 60-as évekből mutatunk egy életképet, középpontban a Fiat 1500 L” (“We show a life-size photo from the 1960s, with the Fiat 1500 L in the centre”).*

Table 15 demonstrates common themes emerging from the interviewees’ reactions to posts reflecting the ideas of traditions and company history.

**Table 15.** Common themes related to Short-Term Orientation

Theme	Code	Supporting quotes
Creativity of classic style	Appreciation of the classic style	“Classic cars. Another creative ad” (G2) “it would look differently and give different vibes” (H1) “És ez nem baj, hogy fekete-fehér kép, mert ez is azt mutatja, hogy már régi múltú a cég” (“And it's okay to have a black and white picture, because it also shows that the company has a long history”) (H3)
	Preference for a traditional style	“Bár a színes lenne még jobban. Kiemelne az autót, meg mögött elkontraszt a szép zöld vagy színes” (“I think if it were colored, it would be even better. It would highlight the car, and behind it the contrast of beautiful green or colored trees”) (H2)
Importance of history and traditions	Sense of nostalgia	“It's actually interesting that they are showing a historical picture” (G1) “Maybe the past models are important as well. History is important. We should pay attention to it as well” (G3) “In Italian, they are nostalgic, so they do want to see what was the past and how great it was and then what it turned into and it's still good and it's still great” (I4) “it kind of reminds me of like the advertisement that you would see maybe in the 60s or 70s” (I4) “I like the font of the... because I don't know, it reminds me of eighties or seventies Italy you know or movies in black and white filter” (I1) “It's useful advertising, yes, a reminder” (H5)

Advertisements featuring classic car models and referring to the traditions of the company and the culture evoked a shared sense of nostalgia, history, and tradition. Participants appreciated the use of vintage imagery to connect with brand heritage, often associating black and white visuals or a particular font type with the past. While Hungarians saw such advertisements as highlighting a company’s long-standing history and progress, Italians focused on the feeling of nostalgia, linking the visuals to classic Italian cinema and a specific “vibe”.

In summary, while a shared appreciation for nostalgia and historical awareness is apparent across all cultures, Germans seem to focus on the artistic aspect of this type of advertising messages, Hungarians on the idea of long-lasting tradition and progress, and Italians on the feeling of nostalgia and the “vibe” evoked by those vintage models and images. All three cultures perceived the message as a reminder of the brand’s legacy and its achievements.

#### **4.3.9. Uncertainty Avoidance: safety and reliability**

Sample advertisements referring to High UAI represented the ideas of security and reliability. For example, they emphasized various safety features of the car and the idea of control and confidence: *Tudjuk, hogy fontos számodra a biztonság* (“We know that safety is important to

you”). The visual context included scenes of a car undergoing a professional check and the use of symbols like mechanic’s uniform and gloves, subtly reinforcing the idea of safety and competence.

Table 16 provides the examples of interviewees’ quotes related to High UAI.

**Table 16.** Common themes related to High Uncertainty Avoidance

Theme	Code	Supporting quotes
Attitude towards details	Technical information about a car is important	“but yeah, it's important” (G2), “if I want to buy a car, I have to know exactly what I am using in terms of, as we said, like the safety in terms of electricity power consumption” (G3), “Yeah, I think it would be important to me because like I so much care about the power consumption by the car (G4), “After looking at the beauty that I want and everything, before I make the purchase, I think I would really look at the numbers” (G4) “and there is also a statistics in in it so yeah you can also learn something” (I1)
Importance of product reliability	Importance of safety	“Safety is a priority for me in all different cases” (G3), reminding people that a car is a machine which can have accidents and that this one will keep you safe”, “It's a very strong point to make to people” (G1), “yeah, it's really important” (G2). “it's a good initiative, I believe” (I1), “we have to stay safe, to protect ourselves, so it can be a good idea to invest in this kind of technology” (I3). “Better be safe and check everything”, “when you drive, you want to feel confident, you want to feel safe” (H1) “security is a very important thing. I don't trust my knowledge about cars. Of course, it is better to turn to a competent specialist” (H4)
	Trustworthiness of the brand:	“it should make you trust the car, trust the product” (G3)

The German-language campaign featured specific technical details about the advertised car model. When asked about the impression and importance of this technical language, German interviewees emphasized the need for clarity, even while recognizing the importance of the information:

*“It's important, but I will ask other person what's the meaning” (G2)*

*“I maybe have to look into it to see what they mean” (G3)*

Similarly to German interviewees, Hungarian participants highlighted the professionalism of the company rendered by the posts. They stated that they appreciate “how they describe the specifications in a few words” (H1) and that “they don’t make it over complicated” (H5). In contrast, Italian participants, demonstrating a higher tolerance for ambiguity and less need for specifics, displayed a positive attitude toward advertisements that involve “something hidden or mysterious” (I1) and preferred posts where “you have to think about it” (I4) rather than being explicitly given all the details. While they acknowledged the ad was “about cars”, they did not

see the need to include “this type of details” (I2) or did not have much interest in the “specifics of the car” (I4).

The analysis reveals different attitude of interviewees towards the features of uncertainty avoidance. While the idea of safety was positively received regardless of the culture, there were cultural preferences in advertising communication. German and Hungarian participants emphasized the need for clarity and directness, and Italian participants displayed a greater appreciation for subtle or ambiguous messaging that engages the audience’s imagination.

#### 4.3.10. Indulgence: “dolce vita” and enjoyment

Indulgence was one of the cultural values explicitly reflected in Volkswagen and Fiat Facebook advertising through the idea of opportunities for enjoyment provided by the brands. Among verbal signs related to indulgence, the expression “dolce vita” was frequently used in Fiat posts, referring to the relaxed Italian lifestyle. The visual signs included the use of bright colors, scenic backgrounds, and depicting people engaged in enjoyable free time activities (for example, traveling).

Table 17 represents the common themes related to Indulgence across the three cultures.

**Table 17.** Common themes related to Indulgence

Theme	Code	Supporting quotes
Attitude towards the concept of “dolce vita”	Emotional appeal	“I can feel optimistic” (G3) “I like that the things are called the Dolce Vita because it's key in Italy as a concept” (I4)
	Visuals reinforce the ideas of “dolce vita”	“when I see a water surface for me, it can lead to emotional connection” (G3) “In my opinion, when I watch this landscape, Dolce Vita is the perfect definition of what it represents” (I1) “Megint ügyesen játszanak a színekkel. Szép környezet, gyönyörű háttér. Ez egy tipikus, ügyes reklámfogás, hogy nagyon szép helyen, nagyon szép háttérrel” (“they cleverly play with the colors again. Beautiful scenery, beautiful background. This is a typical clever advertising trick, a very beautiful place, very beautiful background”) (H2)
Traveling	Traveling is associated with family time	“this model, kind of emphasizes traveling, maybe with family. Because I see a car with four seats, it's huge” (H1) “Like a car for rest, family” (H4) “it looks like the family car” (G2)

Across all cultures under study, there is a clear association of “indulgence” in car advertising with the concepts of travel and enjoyment of life. The idea of a car as more than just transportation - as an opportunity for experiences, exploration, and leisurely activities - is consistently present. There is also a recurring emphasis on the car as a family vehicle, which is

related to shared experiences and family bonds. The visuals also played a crucial role, with many interviewees noting how bright colors and scenic landscapes contributed to the overall feeling of enjoyment.

An important cultural aspect was that Italian interviewees provided additional comments about the stereotyped Italian lifestyle. Two of the interviewees emphasized that the term “dolce vita” does not always describe typical Italian lifestyle (I1). Besides, Interviewee I3 underlined that the term is not associated with her place of residence (Northern Italy):

*“It's not like this, actually. We also have thoughts. And sometimes we don't feel happy” (I1)*

*“I live in a very foggy place so I don't have this type of life. Dolce Vita with the sea, the pool, the drive... So, this kind of words don't really ring a bell for me. Maybe it's more like a stereotype but because I see it like this on the internet” (I3)*

In addition, the majority of interviewees considered an advertisement of Fiat representing the “dolce vita” lifestyle the most memorable and appealing. The results correspond to the statistical findings of the questionnaire, where the idea of a relaxed lifestyle was the most appealing across the three cultures, suggesting a potentially universal appeal of this cultural value.

#### **4.3.11. The attitude towards specific advertising solutions. Celebrity endorsement**

In addition to potential customers’ attitudes towards different cultural values reflected in Facebook advertising, I explored the role of various marketing and linguistic strategies. Similarly to the previous sections, common and different themes across cultures are identified in the following subchapters to explore the effect of the companies’ advertising solutions.

Across all three cultures, there is a recognition that celebrity endorsement is a marketing technique that can attract attention and influence consumer perceptions. However, the reasons behind these attitudes and their specific nuances differ.

German interviewees, while acknowledging its effectiveness, tend to be more critical and cautious about celebrity endorsements, focusing on the potential risks and the need for personal connection with the celebrity. For example, one participant states that “it’s also a bit risky because I think celebrities tend to polarize a little bit” (G1), highlighting a potential downside to this strategy.

Italian participants are mostly positive about celebrity endorsements, seeing them as a useful tool to attract attention, especially if they like the celebrity, as expressed in the quote: “I think it’s a good idea to involve celebrities” (I2).

Hungarian interviewees show mixed responses, with a focus on the credibility and trustworthiness that a celebrity can lend to a brand. They also mention that the endorsement must be genuine and the celebrity must reflect the values of the brand: “This is really smart. They use somebody like a celebrity, somebody popular, high function, etc.” (H1).

To summarize, celebrity endorsement was recognized as a powerful tool across cultures. At the same time, subtle differences in how they were received – ranging from German skepticism to Italian enthusiasm and Hungarian focus on trust – highlight the importance of cultural sensitivity in marketing strategy.

#### **4.3.12. Reaction to interactive language in Facebook advertising**

Across all three cultures, participants recognize that interactive language in Facebook advertising is a strategy used to capture attention and engage the audience. Whether through direct questions, challenges, or elements of a game, there is a shared opinion that such language moves beyond passive viewing, inviting the audience for active participation. As one Italian interviewee noted, it is “something that catches the eye” (I4), reflecting this shared understanding that interactivity draws people in. Participants also agree that interactive language encourages the audience to actively think about the company’s message and to feel more connected to the brand.

While the goal of attention and engagement is shared, the nuances of how interactive language is perceived differ across cultures. Hungarian participants, for instance, specifically note the use of questions as a way to draw attention, though one mentions a preference for advertisements that “draw you in” (H2) rather than explicitly ask for attention. Italian interviewees, in contrast, highlight the playfulness and challenging aspect of interactive language, describing it as a “game” (I2, I3, I4) that encourages curiosity and active participation. For example, when shown a post inviting viewers to find differences between the images (see Image 9), all interviewees paused to participate in the game.

**Image 9.** Interactive content in an Italian post of Volkswagen

(Source: see Appendix 2, Example 8)



A German participant connects the use of interactive elements to more informal language, noting that this strategy is targeted towards younger audiences. As they stated, “this is definitely aimed at younger audience. I noticed that they use the...less formal...language” (G1). These perspectives show that interactivity in advertising is generally valued, attracting the attention of the audience and encouraging engagement with the post.

#### **4.3.13. The use of emojis**

The interviews revealed varied attitudes toward the use of emojis in Facebook advertising across German, Italian, and Hungarian participants, highlighting the complex role of these visual symbols in marketing communication. German participants presented a divided perspective, acknowledging emojis as a tool to target younger audiences but generally viewing them as ineffective for conveying the core message. They prioritized text over emojis, with some finding them unnoticeable (G2), though others recognized their potential to draw attention and evoke emotion (G3, G4).

In contrast, Italian interviewees generally embraced emojis, seeing them as valuable for connecting with audiences, enhancing emotional appeal (I1, I3). They emphasized that emojis could create a personal, relatable connection between brands and consumers. However, they also cautioned that emojis should be used thoughtfully and moderately, as overuse could be seen as “cringe” (I4).

Hungarian responses indicated a more cautious acceptance of emojis. While acknowledging their potential for attention-grabbing and emotional connection, the interviewees preferred a sparing use of emojis and found that overuse could be off-putting (H1, H2).

Across the three groups, there was a common awareness that emojis are often used to appeal to younger audiences and that they contribute to the emotional aspect of advertising. Furthermore, a preference for moderation in the use of emojis was also expressed by all interviewees. However, the main difference was that German participants were more skeptical about the effectiveness of emojis, while Italian respondents saw them as a valuable tool for communication. Hungarian respondents, while also understanding their potential for emotional connection, preferred them to be used sparingly. These differences suggest that brands must be culturally sensitive when using emojis as part of their advertising strategy, as the effectiveness of these visual symbols can vary depending on the cultural context.

#### **4.3.14. The use of hashtags**

The interviews revealed varied attitudes toward the use of hashtags in Facebook advertising across German, Italian, and Hungarian participants. While a shared awareness of their function as keywords for online searches was consistent, the degree of engagement with and perceived value of hashtags differed across groups.

Italian interviewees displayed a mixed perspective: while some stated that they do not use hashtags themselves (I1, I3, I4), others recognized their utility in “social algorithms” and search functionalities (I1, I2), acknowledging that “someone who uses hashtags can search for this hashtag” (I2), and that it is “a good idea” (I3). They also noted that creative use of hashtags (such as puns or word games) could attract attention (I3, I4).

Some German participants presented a skeptical viewpoint, with one stating that hashtags “don’t seem particularly useful” (G1). However, other German respondents acknowledged the use of hashtags as keywords for more effective search (G1, G3).

In line with German and Italian participants, Hungarian interviewees were also aware of the functionality of hashtags. They also used words such as “keywords” and described them as “practical” and “flexible” (H3, H4). However, some participants, who did not see any value in hashtags, mentioned that they prefer to “search for the precise thing” (H2), or that they do not use hashtags at all (H5).

Overall, the attitudes toward hashtags were connected to their perceived use for the audience. All three groups acknowledged hashtags as keywords that could help to increase visibility and find specific content; however, the degree to which they personally use hashtags differs. The different perspectives suggest that while hashtags are universally understood as a feature of

online communication, their perceived value and practical application in Facebook advertising may vary across cultural contexts.

#### **4.3.15. The attitude towards visual cultural symbols used in Facebook advertising**

Fiat advertising in Italian and German language included standardized posts emphasizing the idea of Fiat 500 becoming a best-selling electric car of the month in Italy and Germany (see Image 8 in Chapter 4.1.2). For each post, marketers used cultural visual symbols: Italian flag and Colosseum in the background in the case of Italy, and German flag and Brandenburg Gate in the case of Germany. During the interview, the participants were asked how they feel about the use of prominent symbols of their respective cultures: the flags and historically important places.

Italian interviewees show a range of positive responses to the depiction of cultural symbols, highlighting a strong connection between national identity and brand image:

*“and I like the Italian flag, the number one. Maybe because I'm patriotic” (I2)*

*“the Italians are very attached to it. And I understand that you put everything together. So you put the car, you put the flag, you put the Colosseum” (I4)*

At the same time, Interviewee I3 mentioned that the use of both Italian flag and the image of Colosseum is too overt:

*“for me it's too much. I know that Fiat and Cinquecento is a very Italian-imagined Italian picture. I linked Cinquecento to Italia too” (I3)*

Some of the interviewees specifically emphasized that the idea of Italian lifestyle – *dolce vita* – was more appealing for them than the use of visual cultural symbols.

German interviewees provided mixed views on the use of cultural symbols in advertising. For example, participants G2 and G3 appeared neutral about the visual references to German culture:

*“why not? It's good” (G2)*

*“I believe that if you include some cultural references, yeah, it might be interesting” (G3).*

Interviewee G1 suggested that using prominent German symbols would be too obvious. This response reflects a potential sense of inappropriateness, cultural insensitivity, or inauthenticity when cultural symbols are used across national boundaries:

*“it doesn't really make that much sense to me to just put an Italian car in front of a German symbol like that” (G1)*

Overall, the Italian participants were more positive about national cultural symbols and expressed an emotional connection with them. German interviewees were more reserved in their responses, with some underlining preference for more subtle use of cultural symbols. It is possible to suggest that a more subtle use of cultural symbols is more likely to evoke positive emotions of the audience.

#### **4.3.16. The use of English and user-generated content in Italian-language campaigns**

A unique feature of Italian-language advertising was the occasional use of English in Volkswagen slogans and captions (for example, *Volkswagen Way to Zero*, *Who says you can't?*, *Born confident*). All Italian interviewees expressed their preference for the use of Italian language in advertising, underlining that English phrases may not be clear for older generations:

*“we have to use the Italian word for Italian people” (I2)*

*“only like people in their twenties, thirties right now speak fluent English” (I4)*

User-generated content was used only in Italian-language campaign of Fiat. Advertisers shared the photos and captions of Instagram users – Fiat drivers – who shared their emotions and opinions associated with driving Fiat. Italian interviewees reacted positively to this initiative, appreciating the opportunity to see how other customers perceive the brand:

*“I tend to pay attention to other customer’ opinions about the product” (I2)*

At the same time, there is also a recognition of potential drawbacks of the strategy. One participant suggested that using more famous people in UGC could improve its effectiveness (I3), indicating that the perceived success of UGC is dependent on the quality and credibility of the content. Another participant pointed out the necessity of carefully monitoring and moderating comments, highlighting the need for careful management to avoid negative impacts (*“You have to pay attention and you have to filter the comments” (I1)*). In short, while generally positive, the Italian responses suggest that the success of UGC depends on its careful use.

#### **4.3.17. Conclusion**

The thematic analysis of interviews reveals both shared and distinct attitudes across cultures regarding Fiat and Volkswagen Facebook advertising, brand perceptions, and product expectations. Cultural values used in the posts significantly influence pragmatic effects of the messages: for example, Uncertainty Avoidance and Long-Term Orientation evoke feelings of reliability and trust, while Femininity and Collectivism (like family and friendship) lead to

strong positive emotions. As for specific advertising solutions of the two companies, the respondents provided mixed opinions. They underlined the overall positive effect of all mentioned strategies in case if they are used thoughtfully.

Participants frequently referenced their cultural contexts (for example, in relation to sustainability and family significance), highlighting the crucial role of culture in advertising impact. Therefore, while major themes are consistent, advertisers must consider culture-specific nuances and contextual factors to ensure their messages resonate.

## CHAPTER 5. DISCUSSION

### 5.1. Introduction

The aim of this dissertation was to examine the linguistic and marketing aspects of cross-cultural Facebook advertising for Volkswagen and Fiat from the semiotic perspective. Additionally, the impact of advertising on the target audience was analyzed through a combination of quantitative and qualitative methods.

In this chapter, I interpret the research results presented in Chapter 4, drawing connections to the theoretical framework and previous studies discussed in Chapters 1-2. I will address the research questions outlined in Chapter 2.7.1 and link various aspects of the study, including its linguistic, communicative, marketing, and intercultural dimensions.

### 5.2. RQ1.

#### **How are Hofstede's cultural dimensions reflected in German, Italian and Hungarian Facebook advertisements of Volkswagen and Fiat through verbal and visual semiotic signs?**

In order to answer RQ1, a comprehensive semiotic analysis of all collected posts was conducted with the help of an assistant coder. The identified semiotic signs, both verbal and visual, were interpreted with regard of the target audience.

The semiotic analysis demonstrates that both companies appeal to similar most frequent cultural values, such as Masculinity and Femininity, Long-Term Orientation, Indulgence and Uncertainty Avoidance. Less frequently, marketers used the features of Collectivism, Short-Term Orientation and Low Power Distance. Individualism and Low Uncertainty Avoidance were reflected in rare cases, and Restraint was not represented at all.

Below, I discuss the main semiotic patterns related to each of the represented cultural values, as well as unique semiotic signs found in each company's campaigns. The detailed database of semiotic themes, with the examples of verbal and visual signs, can be found in Appendices 7 and 8.

Masculinity was conveyed through the ideas of power, confidence, success, and desire to stand out, which are the dominant aspects of this cultural value (De Mooij, 2021; Hofstede, 1980). Marketers used assertive language, such as motivating slogans, underlining that driving Volkswagen or Fiat gives confidence and power to the driver. Visually, this value was rendered through contrast colors, the depiction of larger automobiles, and showing cars in motion. These

findings align with de Mooij's description of Masculinity as "big and fast are beautiful" (2021: 133).

Femininity and Collectivism can be analyzed together as they highlight similar ideas, particularly in the context of this research. While Femininity emphasizes modesty and nurturing, it was mainly reflected through the emphasis on emotions in the posts. Volkswagen and Fiat highlighted how driving brings people closer, providing opportunities for shared experiences and quality time. Similarly, Collectivism focuses on the feeling of loyalty and being part of a group. As De Mooij & Hofstede (2010) suggest, "showing people in relation to others" (p. 103) can reflect both collectivism and the affiliation needs of feminine cultures, underlining the importance of relationships and emotional connections in these contexts.

Long-Term Orientation is reflected through pragmatism, thriftiness, innovation, and forward-thinking (De Mooij, 2021; Hofstede, 1980). In Volkswagen's and Fiat's posts, LTO was primarily highlighted through the focus on modern technologies and innovative thinking, as seen in Fiat's "better future" and "love for the planet" messaging or Volkswagen's "Way to Zero". Additionally, sustainability-oriented messaging was common in the case of both companies, as long-term-oriented cultures tend to pay more attention to environmental issues and well-being of future generations. For example, Novotny et al. (2022) discuss how LTO cultures prioritize sustainability and future-oriented technologies, which aligns with the green focus in advertising. Besides, corresponding to the previous findings (Johannessen et al., 2010; Stöckl & Molnar, 2017), green color and natural settings of the image were also used to render the idea of environmental protection.

Short-Term Orientation was portrayed through the emphasis on tradition and respect for companies' history. This value was reflected in certain Fiat and Volkswagen posts where a connection to legacy and continuity was emphasized. The common feature of this cultural value included depicting older models of automobiles, using the words like *classic* and *heritage* and adapting the visual style of the image (for example, using black and white or retro style). Additionally, to refer to the idea of tradition, marketers used culture-specific symbols (for example, rabbit as a symbol of Easter).

Uncertainty Avoidance was particularly evident in the German-language posts, which provided detailed descriptions of technical features such as fuel consumption, CO<sub>2</sub> emissions, and efficiency ratings. This emphasis on precision aligns with Germany's high UAI, reflecting a cultural preference for reducing ambiguity and relying on clear, structured information. An important aspect of UAI is the reliance on expert opinions and the desire to understand how things work (De Mooij, 2021). For instance, Volkswagen's advertisements highlighting

technical specifications often featured images of experts, such as engineers or mechanics, reinforcing the brand's credibility and commitment to quality.

In Italian Facebook advertising of Volkswagen, high UAI was combined with low PDI particularly through the campaign with Francesco Totti – the ambassador of the company, – where equal opportunity was highlighted. The hashtag *#ElettricoPerTutti* reflected the company's mission to make electric mobility accessible to the general public. This aligns with Hofstede's concept of Power Distance, which relates to the general equality within a society (De Mooij & Hofstede, 2010).

Finally, Indulgence was emphasized through the idea of enjoyment, freedom and satisfaction from driving. In Volkswagen posts, marketers frequently underlined the idea of traveling, adventure, free time and breaking out of ordinary life, which aligns with the core values of Indulgence (Hofstede et al., 2010). Additionally, In Fiat advertising, this was exemplified through the concept “dolce vita”, representing stereotypical Italian lifestyle of enjoyment and positive attitude to life. The phrase, therefore, reflects the original culture of the brand, the name of one of its models (Fiat Dolcevita) and the idea that driving Fiat provides opportunities for enjoyment.

Additionally, there are particular verbal and visual signs, which are worth mentioning in more detail. For example, an important similarity between the language of Volkswagen and Fiat was the use of personification of an automobile. A car was given human attributes (for example, described as confident). This figure of speech was frequently used in relation to Masculinity (e.g., “confident” look of the car), or Collectivism (the idea of a car as a partner, a companion, or a family member). Personification of an inanimate was proved an effective strategy in previous research (Delbaere et al., 2011). Besides attracting attention of the customers, it also contributes to the positive brand attitude and evokes positive emotions (Delbaere, 2011; Lazović, 2023). During interviews, several respondents noticed and recognized personification, expressing their interest (for example, when a car was compared to a friend or a family member).

In terms of visual signs, it is possible to underline the use of red color as a symbol of sustainability by Fiat. While green color and natural settings were also used by the company, the idea of sustainability and innovations was mostly rendered through the use of red color of the advertised model or background, reflecting the sustainable technology of the model Fiat RED.

The semiotic analysis demonstrates that in both companies' Facebook advertising, verbal and visual signs were used simultaneously and contributed to the overall message. For example,

larger size and dark colors of an automobile were frequently present in “masculine” posts, containing words and phrases referring to power and confidence. Similarly, green color (and red, in the case of Fiat), was used in “green” advertisements, highlighting sustainable automotive solutions. These findings, therefore, confirm Hypothesis 1 – both verbal and visual semiotic signs contribute to the creation of values and ideas associated with Hofstede’s cultural dimensions in Facebook posts.

These results align with earlier findings on multimodality of advertising. For example, Cook (2001) highlights that advertising “operates in all media and exploits the interaction between word, sound, and image, providing a key location for studies of multimodal communication” (p. 5). Indeed, previous findings confirm that advertising audiences are increasingly visually-oriented, and the text of an advertisement cannot be studied in isolation from its visual components (Kress & van Leeuwen, 2021).

Furthermore, the results reflect the increasing importance of the visual elements of advertising on social media platforms. Recent studies have underlined this trend, noting that the visual appeal of advertisements plays a central role in audience engagement and response, especially in digital spaces (Li & Xie, 2020; Shi & Wan, 2022). In-depth interviews confirmed this shift, as the participants paid significant attention to the visual elements of social media posts (such as colors, details, and the model featured) and only referred to the caption after discussing the image.

To summarize, Hofstede’s cultural dimensions are reflected in German, Italian and Hungarian advertisements through the combination of verbal and visual semiotic signs – words and phrases, as well as different elements of the image (color, characters, proximity of objects, style, etc.) The companies mostly used similar semiotic signs and ideas to convey different cultural dimensions. While these findings represent the companies’ approach, the next subchapter discusses how different cultural values in advertising were perceived by the audience.

### **5.3. RQ2.**

#### **How does the effect of Facebook advertisements representing different cultural values vary across potential customer groups in Germany, Italy and Hungary?**

As discussed in Chapter 2.1.4, advertising adaptation, which includes appealing to the values of the target audience, tends to generate positive reactions (De Mooij, 2021; Hornikx &

O’Keefe, 2009; Pagani et al., 2015). Hypothesis 2 states that Facebook advertisements representing the values of a particular culture are expected to evoke positive response among the representatives of this culture. To answer the research question and test the hypothesis, potential customers’ attitudes towards posts reflecting different cultural values were studied through questionnaires and interviews and analyzed through descriptive statistics and thematic analysis.

Beyond cultural values, consumers’ reactions to Facebook advertising are also influenced by what they value in a car as a product. The meaning of a car varies across cultures – some may view it as a necessity, while others see it as a luxury or a status symbol. Just as language reflects cultural attitudes and shapes how people perceive the world (Bonvillain, 2019), the way consumers conceptualize and describe a car may also be shaped by underlying cultural models. Therefore, as a part of the questionnaire, the respondents were asked to share their expectations from a car as a product, as well as their associations with the brands Volkswagen and Fiat. Hypothesis 3 suggests that advertisements reflecting customers’ expectations and needs regarding a car will be more effective.

The results demonstrate that across all three cultures, respondents consistently identified safety, quality, affordability, high performance and pleasure as the most important aspects of a car. These features correspond to the cultural dimensions UAI, MAS, LTO and IVR. The expectations were also similar across different demographic groups within each culture (based on gender and age).

The ratings of the posts further reflect these tendencies. In all target cultures, the most highly rated Facebook advertisements were:

- Volkswagen’s “masculine” posts, which emphasized power, confidence, and success.
- Fiat’s posts promoting a relaxed Italian lifestyle (Indulgence), particularly those featuring verbal signs like “sweet life” and “dolce vita”, as well as bright colors and picturesque backgrounds.

The widespread appeal of these themes suggests that consumers across different cultures share universal expectations for a car to be powerful and confidence-boosting. Additionally, even in more reserved cultures like Germany and Hungary, the theme of indulgence resonated, highlighting a shared human desire for enjoyment and driving pleasure.

While Hofstede’s cultural dimensions provided a useful framework for analyzing cultural differences, certain discrepancies emerged between his model and the respondents’ self-perceptions. To address potential limitations of Hofstede’s theory, the questionnaire included a cultural association task. Additionally, respondents were asked to rate the relatability of various

cultural values to their respective cultures. This revealed both alignments and deviations from Hofstede's original characterizations.

Alignment with Hofstede's Theory:

- The emphasis on achievement and competition (Masculinity) and security (UAI) corresponds to Hofstede's dimensions for all three cultures (Hofstede, 1980, *The Culture Factor* 2023).
- Hungarian respondents' strong preference for stability and uncertainty avoidance confirmed previous findings on Hungary's cultural profile.

Deviations from Hofstede's Theory:

- Italian respondents associated their culture with optimism and openness, contradicting Hofstede's classification of Italy as a relatively restrained society (*The Culture Factor* 2023).
- Hungarian respondents exhibited both high and low Power Distance values, suggesting an acceptance of hierarchy while also valuing autonomy and resistance to control.

These results indicate that cultural values are not static but rather fluid and context-dependent, shaped by generational shifts and societal changes.

While the appreciation of the masculine features by the audience can be connected to the three cultures' high MAS scores, their appreciation of Indulgence can be explained by other factors. Happiness and well-being are considered universal values appreciated across different cultures (Schwartz, 2012). It is possible to suggest that the ideas of enjoyment and driving pleasure resonated emotionally with the respondents, leading to their positive reactions.

At the same time, certain culture-related preferences were also evident in less frequently used advertisements. For example, German and Hungarian participants reacted positively to posts representing the features of high LTO and UAI – the ideas of sustainability, technology, and high quality of the car. The interview results demonstrate that Italian respondents paid more attention to the exterior of the car (such as color and shape) compared to German and Hungarian interviewees. This idea corresponds de Mooij's findings, who mentioned that "German advertisements also tend to focus on the technological aspect, whereas the Italians focus more on the outer appearance" (2021: 234).

The findings confirm Hypothesis 3, demonstrating that Masculinity and Indulgence are universally appealing cultural values in car advertising across all three cultures. Consumers generally expect cars to be powerful, confidence-boosting, and pleasurable to drive, which aligns with their purchasing motivations.

Hypothesis 2 is partially confirmed: while German and Hungarian cultures are not typically categorized as indulgent (Hofstede et al., 2010), posts emphasizing freedom and enjoyment still resonated with them. This suggests that cultural preferences in advertising are not solely dictated by Hofstede's dimensions but are also influenced by contextual and emotional factors.

While Hofstede's cultural framework offers valuable insights, it does not account for the internal diversity that exists within each national culture. To gain a more comprehensive understanding of advertising effectiveness, it is essential to consider how demographic variables – particularly age and gender – interact with cultural values and shape consumer preferences. The demographic differences in advertising perception, presented in Chapter 4.2.7., confirm the idea that national culture is not monolithic, and internal cultural contradictions may reflect the coexistence of different social subgroups within a single national context. As the analysis shows, demographic variables, such as age and gender, play a significant role in shaping cultural value preferences in advertising.

These demographic patterns can be partially explained by prior research on gender and age-based differences in advertising reception. For instance, Bui (2021) suggests that men are more responsive to assertive and achievement-oriented language, which aligns with the consistent male preference for Masculinity across cultures in the results of this research. In contrast, female respondents preferred Indulgence and Long-Term Orientation – values often conveyed through emotional or positive appeals, – which supports the view that women are more receptive to gentle and affective advertising language. A study by Bakewell and Mitchell (2006) found that women tend to score higher on hedonism, novelty consciousness, and price-value consciousness, suggesting a greater responsiveness to emotionally appealing and value-oriented advertising.

Despite cultural differences, age appears to influence advertising preferences in systematic ways. Younger consumers (18-29) consistently favored Indulgence and Long-Term Orientation, reflecting an interest in pleasure, experiences, and aspirational content. Participants aged 30-39 showed a balanced appreciation for ambition, emotional reward, and structure, while older participants (40+) leaned into emotionally meaningful, stable, and reward-based values. These patterns reflect broader psychological and generational theories, including Socioemotional Selectivity Theory (Carstensen, 1995) and Generational Cohort Theory (Eastman & Liu, 2012), suggesting that demographic segmentation in advertising must consider not only culture but also age-related value shifts.

At the same time, some studies suggest that older adults may prefer rational over emotional appeals, which contradicts the results of the research. For instance, a UK-based study found

that older adults demonstrated clear preferences for rational appeals, challenging the applicability of socioemotional selectivity theory in all advertising contexts (Sudbury-Riley & Edgar, 2016). A more profound research might be necessary to explore age-related patterns in consumer behavior and suggest the ideas for more effective advertising for different age groups.

These results highlight the evolving nature of cultural dimensions and their impact on advertising effectiveness. Besides, the research proves the importance of segmenting target audiences not only by nationality but also by demographic characteristics, especially in cross-cultural marketing campaigns. Cultural dimensions do not operate in isolation; they overlap with age-specific worldviews and gender-related expectations, making tailored message strategies more effective.

## **5.4. RQ3.**

**How does the language of advertising and customers' attitudes to Facebook advertisements reflect current social processes taking place in the cultures in question?**

### **5.4.1. Globalization and related processes**

In this dissertation, the concept of “context” was narrowed down to several aspects important in the cultures under study and in the modern world in general. These aspects included the processes of globalization and cultural convergence and divergence; economic processes, evolving gender roles, growing environmental concern.

Globalization has significantly transformed advertising by fostering a more interconnected marketplace, where brands must balance global appeal with local relevance. Today, companies leverage digital platforms to reach diverse audiences, necessitating strategies that accommodate cultural differences, while maintaining a consistent brand identity (Kotabe & Helsen, 2020). Additionally, technological advancements and social media have accelerated the spread of advertisements, making cross-cultural marketing more crucial than ever (Kotabe & Helsen, 2020). However, this expansion also raises ethical concerns, such as cultural homogenization and the dominance of Western marketing ideals (De Mooij, 2021).

The findings of this study illustrate how globalization encourages multinational companies to adopt a hybrid approach to advertising, balancing convergence in core brand messaging with divergence in communication strategies. The presence of similar cultural values across German, Italian, and Hungarian Facebook advertisements suggests that automobile companies leverage

universal themes to maintain brand consistency and appeal to shared consumer aspirations. This aligns with the idea that globalization leads to standardization in advertising, allowing companies to achieve efficiency and reinforce a strong global identity (Schühly, 2022). This idea can also be confirmed by the fact that respondents from all three cultures shared similar brand associations for Volkswagen and Fiat.

At the same time, the observed linguistic and stylistic adaptations, such as the precise, technical language in German posts, or the use of an Italian celebrity in Italian advertising campaign, highlight the importance of localization, ensuring that marketing messages align with culturally specific expectations.

The signs of cultural convergence can be illustrated by consumers' expectations from a brand and their evaluation of sample advertisements. For example, Chapter 4.5 demonstrates that German, Italian and Hungarian respondents have shared brand image of both Volkswagen and Fiat: Volkswagen as a reliable, high-quality brand, and Fiat – as an affordable family-friendly brand. Besides, the expectations of customers from a car as a product appear to be similar across the cultures: they appreciate safety, high quality and performance of the vehicle.

These findings illustrate the clash between cultural divergence and convergence, reflecting the impact of globalization. While economic development, global brands, and shared media products bring cultures closer, major needs and demands are becoming more similar (Chun et al., 2021; De Mooij, 2021). However, cultural differences remain, subtly influencing perceptions, behaviors, and consumption patterns. Advertisers must therefore consider these cultural nuances in their campaigns, tailoring advertising language to meet consumers' specific expectations and demands.

#### **5.4.2. Economic situation in Germany, Italy and Hungary**

While globalization influences advertising patterns broadly, other processes taking place in the countries under study can be related to some of Hofstede's cultural dimensions. Country-specific economic factors shape how brands communicate their messages (Shavitt & Cho, 2016). This can be analyzed through Hofstede's cultural dimensions, particularly Indulgence (happiness, life satisfaction), LTO (focus on durability), and UAI (concern for reliability and financial security). Economic development affects consumer priorities, which in turn influence advertising language and messaging (Chun et al., 2021).

The semiotic analysis of Volkswagen and Fiat posts reveals that both companies appeal to indulgent lifestyles. Volkswagen frequently highlights travel and relaxation, aligning with the

broader trend of indulgence in well-developed economies (Chun et al., 2021). Meanwhile, Fiat appeals to an aspirational, luxury-oriented lifestyle, which resonates with Italian consumers' emphasis on personal well-being and fulfillment (Sotgiu's, 2016).

German and Hungarian Facebook advertisements of Volkswagen emphasize practicality, maintenance, and cost-efficiency, reflecting consumers' concerns about long-term affordability. In Hungary, this focus may be linked to economic challenges, as previous research suggests that financial instability following the collapse of communism led to a decline in life satisfaction (Sokolova, 2015). Additionally, the economic struggles exacerbated by the COVID-19 pandemic, particularly in the manufacturing sector, further influenced consumer priorities toward affordability and essential needs (Béresné & Maklári, 2021).

From the consumer perspective, responses from German, Italian, and Hungarian participants reflected a balance between desire for pleasure and financial concerns. While all respondents acknowledged the appeal of indulgent advertising, they also emphasized affordability and reliability. This suggests that while economic concerns do not always appear explicitly in advertising language, they shape consumer expectations and responses.

These findings suggest that economic conditions indirectly influence advertising language and strategy by shaping consumer priorities. Rather than overtly referencing economic stability or income, brands adapt their language to reflect cultural expectations—whether emphasizing luxury, practicality, or a balance of both. While indulgent themes were broadly appealing, advertising reflecting affordability and reliability resonated most across all three cultures, confirming that economic considerations remain a key factor in shaping consumer engagement with automotive advertising.

### **5.4.3. Evolving gender roles**

The results of this study highlight the evolving representation of masculinity and femininity in advertising, reflecting broader social shifts in gender roles across the target cultures. Advertisements embodying masculine traits, such as power, confidence, and achievement, were largely perceived as appealing to men, particularly with dark colors and language emphasizing performance (e.g., *Kraftpaket mit Stil* “stylish powerhouse”). These features were seen as representations of traditional masculine ideals; however, some interviewees, particularly from the younger generations, recognized that traits like confidence and power are increasingly valued by women as well. This shift in expectations aligns with global trends where traditional views on masculinity and femininity are being redefined, particularly in societies like Germany,

where women are increasingly becoming primary breadwinners (Jurczyk et al., 2019). German interviewees, for example, connected masculine representations in advertising to individual success and achievement, indicating a more progressive view of gender roles that values personal empowerment across genders.

On the other hand, posts reflecting femininity were universally well-received across the three cultures, as they evoked strong emotional connections, especially through the depiction of feelings and relationships, as well as the idea of home (e.g. a car giving “home” feeling). These reactions highlighted the important role of emotional bonds. This trend reflects a broader shift in societal values, where relationships and emotional connections are emphasized, moving away from traditional gender norms and allowing both men and women to express vulnerability and care. The Italian and Hungarian interviewees, both male and female, placed particular emphasis on family, seeing it as an integral part of their cultural identity, while the German respondents linked familial values to comfort and space, suggesting that family-oriented advertising may have cross-cultural appeal. While cultural nuances still shaped specific reactions, such as the emotional appeal to women in family-oriented advertising, the findings confirm the growing influence of inclusive representations of gender, where both traditionally masculine and feminine values are being embraced by broader, more diverse audiences.

#### **5.4.4. Green advertising and environmental concern**

As environmental concerns, such as global warming, pollution, and resource depletion, become more prominent, the language and visuals used in car advertising are increasingly reflective of a broader societal shift toward sustainability (Johannessen et al., 2010). Facebook advertising of both Volkswagen and Fiat, in all three languages, confirm the importance of sustainable technologies in car industry. The companies extensively appealed to the idea of care about the environment and encouraged the audience to opt for environmentally-friendly models.

From the customers’ perspective, the idea of green advertising was received positively across all three target cultures. While German interviewees confirmed the importance of green technology in car manufacturing, Hungarian interviewees mentioned the affordability aspect and the primary importance of other technical characteristics of the car. Additionally, Italian respondents mentioned the regional differences in Italy: while sustainability is promoted in the country in general, some regions, such as the island areas, lack the infrastructure necessary for electric vehicle usage. These differences imply the importance of regional localization of advertising within one culture.

Besides, Italian participants highlighted the role of the government in promoting the adoption of electric cars. For example, the studies by Lanzini (2024) and The Consumer Monitor 2023 Country Report (European Commission, 2023) suggest that government interventions, such as subsidies and incentives, are crucial in encouraging consumers to purchase electric vehicles.

Thus, while growing environmental awareness influences both advertising strategies and consumer responses to green advertisements, cross-cultural and regional differences must be carefully considered to ensure effective messaging and market adaptation.

To summarize, the findings confirm Hypothesis 5, demonstrating that advertising language in Germany, Italy, and Hungary reflects ongoing social transformations. Advertisements incorporate elements of globalization, economic concerns, environmental awareness, and evolving gender roles, aligning with broader societal shifts while also reinforcing emerging cultural trends:

- Globalization and cultural convergence/divergence: The study confirms that while global branding promotes convergence in consumer expectations, cultural nuances persist in language and stylistic choices, necessitating localized advertising strategies.
- Economic influence on advertising language: The balance between indulgence and financial security in advertising reflects economic priorities across cultures, with German and Hungarian posts emphasizing affordability and reliability, while Italian posts lean toward aesthetics and lifestyle aspirations.
- Green advertising and sustainability: Environmental consciousness is a growing concern across all three cultures, though financial considerations affect attitudes toward green car technologies, highlighting the need for region-specific marketing strategies.
- Shifting gender roles: Advertising reflects changing perceptions of masculinity and femininity, showing confidence and power as gender-neutral values. Family-oriented and emotional appeals remain universally well-received.

The next chapter discusses which particular linguistic and marketing decisions of the two companies contribute to the overall effectiveness of advertising messages.

## 5.5. RQ4.

### **Which linguistic and marketing solutions contribute to the effect of Facebook advertising across cultures?**

In this research, I considered the role of specific linguistic and marketing strategies in shaping the social media advertising message and influencing its perception by the audience. Previous research works underline the effectiveness of celebrity endorsement (Ramli et al., 2023; Sufian et al., 2021), green advertising (Alamsyah et al., 2020; Kao et al., 2020), user-generated content (UGC) (Djafarova & Bowes, 2021) and interactive marketing strategies, such as questions to the audience, games and challenges (Thorpe & Roper, 2019). The researchers underline that while these strategies attract the attention of the users, they also serve their unique functions. For example, celebrity endorsement and UGC increase the trustworthiness of the brand (Shouman, 2020), and interactive marketing (such as inquiring customers' opinion about the advertised product) makes customers engage with advertising and the brand (Ayeni et al., 2024).

Additionally, researchers underline the frequent use of emojis and hashtags in advertising and their role in increasing consumer engagement and brand recall. Emojis and hashtags create a sense of familiarity and community, making the content more relatable, which increases the number of shares, and therefore, the reach of the advertisement (Das et al., 2019; Shin et al., 2018; Zappavigna, 2018).

Based on these findings, I hypothesized that these marketing and linguistic tools are expected to attract the audience's attention and increase their interest in the product. The effect of these advertising solutions on the audience was explored through in-depth interviews, in which the participants were asked to share their opinion on posts including celebrity endorsement, green marketing features, UGC, interactive marketing, hashtags, emojis, and, additionally, the visual and verbal symbols of their respective cultures.

Celebrity endorsement proved to be a generally effective marketing strategy across cultures but with varying degrees of acceptance. Italian participants responded most positively, viewing it as an attention-grabbing tool, while Hungarians emphasized credibility and the authenticity of the celebrity's connection to the brand. Germans, however, were more skeptical, highlighting the contrast in opinions or reactions that celebrities can evoke. Similarly, interactive language in advertising was well-received across cultures for engaging audiences, but perceptions varied: Italians appreciated its playfulness, Hungarians valued a more immersive rather than explicitly interactive approach, and Germans associated it with targeting younger audiences. These

findings suggest that while both strategies can be effective, they require careful cultural adaptation.

Other advertising elements received mixed results. Emojis were generally understood as appealing to younger audiences and useful for emotional engagement, but Germans were the most critical, prioritizing text, whereas Italians saw them as valuable when used in moderation. Hashtags were recognized for their functionality in increasing visibility, but their perceived usefulness varied, with Germans being the most skeptical. User-generated content, used in Italian-language advertising, was appreciated by Italian participants, if it was carefully moderated and featured credible contributors. These findings indicate that while some advertising strategies are broadly effective, their success depends on thoughtful and culturally sensitive implementation.

While all respondents reacted positively to the features of green advertising, they expressed different opinions about the use of electronic vehicles or other green technologies. German respondents highlighted the preference for sustainable technology. Italian respondents, while confirming the importance of sustainability in Italian context, opted for traditional engine due to personal preferences or the constraints of their geographic region (such as the lack of charging stations). This suggests that while green advertising successfully raises awareness and generates positive attitudes toward sustainable technologies, actual adoption depends on factors such as infrastructure availability, cultural inclinations, and individual priorities.

Besides the abovementioned advertising solutions, I also explored the effect of cultural symbols in advertising (such as the use of national flags in an image, or mentioning culture-specific concepts (“dolce vita”, Epiphany). While some interviewees reacted positively, others underlined that the use of the “too obvious” signs related to their respective cultures did not lead to their interest. In the case of Italian advertising, all interviewees preferred the post referring to a more subtle idea of “dolce vita” to the post containing the Italian flag and Colosseum on the background. German respondents were more reserved, preferring subtle references to their culture.

Additionally, another aspect – the use of foreign language in advertising, – was identified in Italian campaign of Volkswagen and explored through interviews. Advertising adaptation encompasses not only the use of culturally relevant themes and symbols but also linguistic localization, ensuring that messages resonate with the target audience. For example, Pagani et al. (2015) found that consumers responded more favorably to advertisements in their native language compared to standardized English-language versions.

The findings of the study further support this notion. In Volkswagen's Italian-language advertising, English was occasionally used in slogans and hashtags. However, interviews with Italian participants revealed skepticism about this practice, even among bilingual respondents. They noted that while younger audiences might understand English, older generations and non-English speakers could find such usage confusing. This reinforces the idea that linguistically adapted advertising remains a crucial factor in engagement and comprehension, aligning with previous research on consumer preferences for localized content.

The findings confirm the Hypothesis 4 that certain advertising tools, such as green advertising, interactive language, hashtag campaigns, celebrity endorsement, and user-generated content, – attract attention and increase interest in the product. However, their success is highly dependent on cultural adaptation, with varying levels of acceptance across German, Italian, and Hungarian consumers. Additionally, the use of foreign language in advertising was perceived negatively, while the presence of culture-related symbols received mixed responses, implying that they should be used moderately.

## **5.6. Conclusion**

In conclusion, this chapter examined the role of linguistic and marketing strategies in cross-cultural advertising for Volkswagen and Fiat, offering insights into Hofstede's cultural dimensions and the influence of contemporary social processes. While the research confirms the importance of semiotic signs in conveying cultural values, it also challenges some aspects of Hofstede's framework, revealing the impact of context, emotion, and globalization. The findings emphasize the need for adaptive, culturally sensitive marketing approaches to address evolving consumer attitudes and societal changes.

## CHAPTER 6. CONCLUSION

This research explored cross-cultural Facebook advertising from the semiotic perspective, focusing on Volkswagen and Fiat, targeting Germany, Italy and Hungary. The study examined how linguistic and visual elements, alongside broader cultural, contextual, and demographic factors, shape consumer perceptions and engagement. By integrating semiotic analysis with Hofstede's cultural dimensions, this study provided insights into the nuanced ways brands communicate across different cultural contexts.

The semiotic analysis revealed both similarities and differences in Volkswagen's and Fiat's approaches to cross-cultural advertising on Facebook. Both companies appealed to common dimensions of Hofstede across the three target audiences: Masculinity (more evident in Volkswagen's advertising), Long-Term Orientation, and Indulgence (more evident in Fiat's advertising). Less frequently, I observed features of Femininity, Collectivism, High Uncertainty Avoidance, and Low Power Distance.

The findings highlighted that both brands used similar verbal and visual semiotic signs to convey Hofstede's dimensions. For instance, words such as "power" and "confidence" signified Masculinity, while an emphasis on emotions and human bonds reflected Femininity. Certain cultural dimensions demonstrated both uniformity and variation in how they were rendered. For example, Fiat's reference to "a better future" reinforced its brand mission and Long-Term Orientation, while both brands commonly emphasized sustainable manufacturing and new technologies to reflect this dimension. The differences in the semiotics of Facebook advertising were more apparent between the two companies rather than within a single company's advertising across different regions.

Volkswagen's Facebook advertising displayed stronger cross-cultural differences in its linguistic strategies. For example, in German-language posts, the company used detail-oriented communication style, reflecting the preference of German audience for precision and accuracy, as confirmed by questionnaire and interview responses. In Hungarian- and Italian-language posts, the company emphasized the ideas of traditions and legacy more frequently compared to German-language posts, reflecting the short-term orientation of Hungary and Italy. Fiat, however, frequently used standardized posts with translated captions and consistent visuals (for example, red color and the idea of "better future" consistently used across the three cultures). The semiotic analysis also demonstrated that verbal and visual elements of Facebook advertising posts are interconnected and both contribute to brand messaging, reinforcing previous findings on multimodality of social media advertising.

Customer responses collected through questionnaires and in-depth interviews indicated that Facebook posts aligning with their product expectations – such as safety, quality, and driving pleasure – were the most effective. Masculinity and Indulgence resonated universally across cultures, while other values showed cross-cultural variation. German and Hungarian respondents prioritized quality and security, while Italian consumers valued aesthetics, enjoyment, and human connections. Additionally, gender, age, and personal experiences influenced consumer attitudes, highlighting the multifaceted nature of advertising effect. These findings suggest that while cultural adaptation is crucial, it is also necessary to consider customer expectations specific to their product category and the brand itself, as these factors influenced participants' advertising preferences.

Furthermore, the research demonstrates the evolving nature of Hofstede's cultural dimensions and the need to address his theory with the consideration of the modern context. Participants' reflection on their respective cultures indicated certain deviations from Hofstede's theory, such as higher Indulgence and Collectivism in Italian culture compared to Hofstede's scores. Additionally, theoretical and empirical findings indicated that broader societal shifts, such as changing gender roles, economic developments, rising environmental awareness, and globalization, are reshaping cultural dimensions. For instance, the association of traditionally masculine concepts with both male and female audiences reflects shifts in gender norms.

Methodologically, this research highlights the role of a mixed-methods approach in providing a more nuanced and contemporary understanding of cross-cultural advertising. By integrating semiotic analysis with quantitative and qualitative consumer insights, this study offers a comprehensive examination of how brands navigate cultural diversity in social media advertising.

In conclusion, this study demonstrates that cross-cultural social media advertising is a complex notion and a dynamic challenge for international companies. An understanding of communication styles, cultural values, and consumer expectations across target audiences is essential for success. By illustrating the interplay between language, marketing strategies, and cultural perception, this study contributes to both academic literature and industry practice, offering insights for effective cross-cultural advertising.

## 7.1. Limitations and further research

The research has several limitations.

First, it primarily relies on Hofstede's cultural dimensions, supplemented by contextual factors and consumer self-evaluations of their cultures. Future studies could expand the analysis by incorporating alternative cultural models, such as GLOBE or Trompenaars' framework, to provide a broader perspective on cross-cultural advertising. Exploring emerging cultural theories and their application to digital marketing could further enrich the analysis.

Second, the sample size for both the questionnaires and interviews was limited, with certain demographic groups underrepresented. The limited number of interviewees is explained by geographic constraints (the research was conducted in Hungary), as well as time limitations and feasibility. Future research could address this by expanding participant diversity across multiple regions and conducting a more extensive qualitative study. Additionally, analyzing more recent social media advertisements could offer insights into evolving cross-cultural marketing strategies in response to shifting consumer preferences.

Moreover, while age- and gender-related differences emerged in the findings, they were not explored in depth. A larger-scale study with a more diverse participant pool could offer deeper insights into these variations.

Beyond cross-cultural comparisons, further research could investigate regional differences within a single country. For example, responses from Italian participants suggested regional variations, especially between the northern and southern regions of the country. Similarly, literature highlights distinctions between northern and southern Germany. Examining how regional identities shape consumer perceptions and advertising effectiveness would provide valuable insights for brands aiming to refine their localized strategies.

Another suggestion for future research is the study of Volkswagen and Fiat advertising in different cultural contexts beyond Germany, Italy, and Hungary. Expanding the analysis to other markets, such as Netherlands or France, could reveal additional patterns in how these brands adapt their strategies. Similarly, examining premium car brands such as Mercedes-Benz, BMW, and Alfa Romeo could highlight differences in advertising approaches between luxury and mass-market segments.

Additionally, future research could explore how car brands from different cultural backgrounds, such as Japanese and American manufacturers, structure their advertising. Examining companies like Toyota, Honda, Ford, and Tesla could provide further insights into cultural influences on branding. Political changes also play a role – recent shifts in U.S. foreign

policy, for instance, have influenced consumer preferences and the perception of American brands. Investigating the impact of geopolitical factors on advertising strategies could offer timely insights into the intersection of marketing, policy, and consumer behavior.

To sum up, addressing these limitations and expanding research into these suggested areas would contribute to a more comprehensive understanding of cross-cultural advertising. These insights could help international brands refine their marketing strategies and enhance their effectiveness in diverse global markets.

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# APPENDICES

## Appendix 1. German Facebook advertisements of Volkswagen

	Link	Date of publication	Date of access	Advertised model
1	<a href="https://www.facebook.com/VolkswagenDE/photos/5329128887113819">https://www.facebook.com/VolkswagenDE/photos/5329128887113819</a>	January 1, 2022	September 19, 2023	GTE
2	<a href="https://www.facebook.com/VolkswagenDE/videos/877535022930512">https://www.facebook.com/VolkswagenDE/videos/877535022930512</a>	January 2, 2022	January 5, 2022	Taigo
3	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid033v2mxqShZqNQtCJ38FUJMGWRy8ANkeQ8LjxuLrgEWb8KuxudVtB9ruxieaMHVNal">https://www.facebook.com/VolkswagenDE/posts/pfbid033v2mxqShZqNQtCJ38FUJMGWRy8ANkeQ8LjxuLrgEWb8KuxudVtB9ruxieaMHVNal</a>	January 11, 2022	September 19, 2023	Polo
4	<a href="https://www.facebook.com/VolkswagenDE/photos/5329168957109812">https://www.facebook.com/VolkswagenDE/photos/5329168957109812</a>	January 4, 2022	September 19, 2023	Touareg
5	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02jiWsA3vsmVCzmre9s2bLj2nirummV3fk5pfHk kw6SjQesypy1wLhj8h6nWnWopcl">https://www.facebook.com/VolkswagenDE/posts/pfbid02jiWsA3vsmVCzmre9s2bLj2nirummV3fk5pfHk kw6SjQesypy1wLhj8h6nWnWopcl</a>	January 5, 2022	September 19, 2023	Touareg
6	<a href="https://www.facebook.com/VolkswagenDE/photos/5329197730440268">https://www.facebook.com/VolkswagenDE/photos/5329197730440268</a>	January 6, 2022	September 19, 2023	Tiguan
7	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0AP4WtUeCHpZEdBpKUbmlGCQK6x2Hy3Es23URGXtVXMJwfj3djZWejur3weLtSQ4ol">https://www.facebook.com/VolkswagenDE/posts/pfbid0AP4WtUeCHpZEdBpKUbmlGCQK6x2Hy3Es23URGXtVXMJwfj3djZWejur3weLtSQ4ol</a>	January 7, 2022	September 19, 2023	ID.4 GTX
8	<a href="https://www.facebook.com/VolkswagenDE/photos/5329431393750235">https://www.facebook.com/VolkswagenDE/photos/5329431393750235</a>	January 8, 2022	September 30, 2023	Arteon Shooting Brake
9	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid07MfqYEBFArovcbkQPaADPLK4in3DDD8BxFT AuLfss8DnvhHW3FFH6MQE1cawrojrl">https://www.facebook.com/VolkswagenDE/posts/pfbid07MfqYEBFArovcbkQPaADPLK4in3DDD8BxFT AuLfss8DnvhHW3FFH6MQE1cawrojrl</a>	January 9, 2022	September 30, 2023	ID.5 GTX
10	<a href="https://www.facebook.com/VolkswagenDE/videos/609771896966707">https://www.facebook.com/VolkswagenDE/videos/609771896966707</a>	January 10, 2022	September 30, 2023	T-Cross
11	<a href="https://www.facebook.com/VolkswagenDE/photos/5329493247077383">https://www.facebook.com/VolkswagenDE/photos/5329493247077383</a>	January 11, 2022	September 30, 2023	Tiguan Allspace
12	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02oA9nMmeE3mqYdMr8aPCJFz1FcVk318tfUpYnVtFzYQaEviwgKKRQcsLjgMzg7L43ul">https://www.facebook.com/VolkswagenDE/posts/pfbid02oA9nMmeE3mqYdMr8aPCJFz1FcVk318tfUpYnVtFzYQaEviwgKKRQcsLjgMzg7L43ul</a>	January 12, 2022	September 30, 2023	Passat GTE Variant
13	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0q5SNuWCZDRLU2ZSnPBKkqZvBP8d6GiRk4dkjeGRVTzLJxD3z7ZUG2oNh86LeVPjl">https://www.facebook.com/VolkswagenDE/posts/pfbid0q5SNuWCZDRLU2ZSnPBKkqZvBP8d6GiRk4dkjeGRVTzLJxD3z7ZUG2oNh86LeVPjl</a>	January 13, 2022	September 30, 2023	Taigo
14	<a href="https://www.facebook.com/VolkswagenDE/photos/5329541870405854">https://www.facebook.com/VolkswagenDE/photos/5329541870405854</a>	January 16, 2022	September 30, 2023	T-Cross
15	<a href="https://www.facebook.com/VolkswagenDE/photos/5402162339810473">https://www.facebook.com/VolkswagenDE/photos/5402162339810473</a>	January 14, 2022	September 30, 2023	Tiguan Allspace
16	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0Dnqj9WU3ZqMS31TgPtquvupUTyhAxMq9QH2s3kGhtkKrK4U24TgrtaVpZ5DJ4LNHI">https://www.facebook.com/VolkswagenDE/posts/pfbid0Dnqj9WU3ZqMS31TgPtquvupUTyhAxMq9QH2s3kGhtkKrK4U24TgrtaVpZ5DJ4LNHI</a>	January 15, 2022	September 30, 2023	GTI
17	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0ck7UyGKrEWafXnZJPojqz9mNSSVonjSiphwR8t3iv34qSaU96J41pfgU6NGTEKl">https://www.facebook.com/VolkswagenDE/posts/pfbid0ck7UyGKrEWafXnZJPojqz9mNSSVonjSiphwR8t3iv34qSaU96J41pfgU6NGTEKl</a>	January 17, 2022	September 30, 2023	Polo GTI
18	<a href="https://www.facebook.com/VolkswagenDE/photos/5406469296046444">https://www.facebook.com/VolkswagenDE/photos/5406469296046444</a>	January 19, 2022	September 30, 2023	Golf R
19	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02xpHrCUuDDo4CcSyeP5vXh3bcaHeoXQiHpnNy i8gx33K1TmhcvgkBy5QhmKVKKCQhl">https://www.facebook.com/VolkswagenDE/posts/pfbid02xpHrCUuDDo4CcSyeP5vXh3bcaHeoXQiHpnNy i8gx33K1TmhcvgkBy5QhmKVKKCQhl</a>	January 20, 2022	September 30, 2023	Golf R Variant
20	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02nh4vrjh3NvoKGTRE8ui2owXcHtBse26nYBDhe FDFUFL6KJqxicSQ4utt9tJcCdhl">https://www.facebook.com/VolkswagenDE/posts/pfbid02nh4vrjh3NvoKGTRE8ui2owXcHtBse26nYBDhe FDFUFL6KJqxicSQ4utt9tJcCdhl</a>	January 21, 2022	September 30, 2023	T-Cross
21	<a href="https://www.facebook.com/VolkswagenDE/photos/5437347149625325">https://www.facebook.com/VolkswagenDE/photos/5437347149625325</a>	January 22, 2022	September 30, 2023	Golf R Variant
22	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0XznyV6zuyQgJwHmZo8EBcf4MUdX9ix5KwS654kXm7G2JpJnZ4Kfh23ZAPnYWwywprl">https://www.facebook.com/VolkswagenDE/posts/pfbid0XznyV6zuyQgJwHmZo8EBcf4MUdX9ix5KwS654kXm7G2JpJnZ4Kfh23ZAPnYWwywprl</a>	January 23, 2022	September 30, 2023	T-Roc

23	<a href="https://www.facebook.com/VolkswagenDE/photos/5437389872954386">https://www.facebook.com/VolkswagenDE/photos/5437389872954386</a>	January 24, 2022	September 30, 2023	Tiguan R
24	<a href="https://www.facebook.com/VolkswagenDE/photos/5455673871125986">https://www.facebook.com/VolkswagenDE/photos/5455673871125986</a>	January 25, 2022	September 30, 2023	ID Buzz
25	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02SXD6pXL8qksiPiddMxTkGbY7x7Mk1wfEAQfiGLQxJocL433gULmUYeBVqHrnaDKol">https://www.facebook.com/VolkswagenDE/posts/pfbid02SXD6pXL8qksiPiddMxTkGbY7x7Mk1wfEAQfiGLQxJocL433gULmUYeBVqHrnaDKol</a>	January 26, 2022	September 30, 2023	T-Roc Cabriolet
26	<a href="https://www.facebook.com/VolkswagenDE/videos/133332303842904">https://www.facebook.com/VolkswagenDE/videos/133332303842904</a>	January 27, 2022	September 30, 2023	Golf GTI
27	<a href="https://www.facebook.com/VolkswagenDE/videos/658192792045772">https://www.facebook.com/VolkswagenDE/videos/658192792045772</a>	January 28, 2022	September 30, 2023	ID.5 GTX
28	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0NCnr5nyygi4eZneTcUE6F3m6iCejWPmfBaQxgAZfjDo4JvNxPhurySi8kdwRnipul">https://www.facebook.com/VolkswagenDE/posts/pfbid0NCnr5nyygi4eZneTcUE6F3m6iCejWPmfBaQxgAZfjDo4JvNxPhurySi8kdwRnipul</a>	January 29, 2022	October 9, 2023	ID. 4 GTX
29	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid033baM94AzMHwW3ZcwZwU9Tz3W9pCLE4esoPbECEPVGdDh9krJ6tkxndepz7eXNp5ol">https://www.facebook.com/VolkswagenDE/posts/pfbid033baM94AzMHwW3ZcwZwU9Tz3W9pCLE4esoPbECEPVGdDh9krJ6tkxndepz7eXNp5ol</a>	January 30, 2022	October 9, 2023	N/A
30	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid06dqpVNUtmCe5rqJuSg3gas6MCFMhdaTYr9Pk237P67QkV9CP1cCjTud1ldAvx1Lrl">https://www.facebook.com/VolkswagenDE/posts/pfbid06dqpVNUtmCe5rqJuSg3gas6MCFMhdaTYr9Pk237P67QkV9CP1cCjTud1ldAvx1Lrl</a>	January 31, 2022	October 9, 2023	Polo
31	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02TvF4ruLuh7irjGDDNiQtYUHzWsYjcCZes6hbNcoymyPcuJozYMXJKkZiZZFf8tfQl">https://www.facebook.com/VolkswagenDE/posts/pfbid02TvF4ruLuh7irjGDDNiQtYUHzWsYjcCZes6hbNcoymyPcuJozYMXJKkZiZZFf8tfQl</a>	February 1, 2022	October 9, 2023	ID.4 GTX
32	<a href="https://www.facebook.com/VolkswagenDE/photos/5484751761551530">https://www.facebook.com/VolkswagenDE/photos/5484751761551530</a>	February 2, 2022	October 9, 2023	Golf
33	<a href="https://www.facebook.com/VolkswagenDE/photos/5484759071550799">https://www.facebook.com/VolkswagenDE/photos/5484759071550799</a>	February 3, 2022	October 10, 2023	ID Life
34	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0332GPx1LdMojKMb8nTFUDPrxxwpsP1pshnhhAASCTPoWNka4BnpuX3buXujoL32U6l">https://www.facebook.com/VolkswagenDE/posts/pfbid0332GPx1LdMojKMb8nTFUDPrxxwpsP1pshnhhAASCTPoWNka4BnpuX3buXujoL32U6l</a>	February 4, 2022	October 10, 2023	ID.5 Pro
35	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0m1sYCMegikd9E6PcHsDaZBFivRsjJibCihsxJcPMsN3tAu1QTqyEJhcZUKCGkTppl">https://www.facebook.com/VolkswagenDE/posts/pfbid0m1sYCMegikd9E6PcHsDaZBFivRsjJibCihsxJcPMsN3tAu1QTqyEJhcZUKCGkTppl</a>	February 5, 2022	October 10, 2023	T-Roc Cabriolet
36	<a href="https://www.facebook.com/photo/?fbid=5491726247520748">https://www.facebook.com/photo/?fbid=5491726247520748</a>	February 6, 2022	October 10, 2023	Touareg
37	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0349FEibQXjpxz6EofgAsjDJULpyuFeQNgjjYwopV8pBuwp7CN7wusHKFz1PhHqcQGgl">https://www.facebook.com/VolkswagenDE/posts/pfbid0349FEibQXjpxz6EofgAsjDJULpyuFeQNgjjYwopV8pBuwp7CN7wusHKFz1PhHqcQGgl</a>	February 7, 2022	October 10, 2023	Taigo
38	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0KybXfGmhGDNkrqMyRVbeorSEJZUjRoeykGFoA4kxu3m3ZgTJ67fKPuKR4HzEQvl">https://www.facebook.com/VolkswagenDE/posts/pfbid0KybXfGmhGDNkrqMyRVbeorSEJZUjRoeykGFoA4kxu3m3ZgTJ67fKPuKR4HzEQvl</a>	February 11, 2022	October 10, 2023	Golf R Variant
39	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0zTJei2RjLPrMj2kfN83kVi7BGyq4TmDqswm1DTsZwpXxe9pZhCFHTN6bNh6wzjFTl">https://www.facebook.com/VolkswagenDE/posts/pfbid0zTJei2RjLPrMj2kfN83kVi7BGyq4TmDqswm1DTsZwpXxe9pZhCFHTN6bNh6wzjFTl</a>	February 13, 2022	October 10, 2023	ID.5 GTX
40	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02XeNRRyxtwEGGbsvsiS4mRT1mfSEPiwA9JDegRVnnQ4dij1i1fDsZF3QQF1AWYD9Ral">https://www.facebook.com/VolkswagenDE/posts/pfbid02XeNRRyxtwEGGbsvsiS4mRT1mfSEPiwA9JDegRVnnQ4dij1i1fDsZF3QQF1AWYD9Ral</a>	February 14, 2022	October 10, 2023	ID Life
41	<a href="https://www.facebook.com/VolkswagenDE/photos/5512809058745800">https://www.facebook.com/VolkswagenDE/photos/5512809058745800</a>	February 15, 2022	October 10, 2023	Arteon eHybrid
42	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02pC7FX2aKSvKvZfecbCv5ehkNzLu6FoNkTGHZjMxapDqJup25upNZKqgzAD9BiGw3l">https://www.facebook.com/VolkswagenDE/posts/pfbid02pC7FX2aKSvKvZfecbCv5ehkNzLu6FoNkTGHZjMxapDqJup25upNZKqgzAD9BiGw3l</a>	February 16, 2022	October 10, 2023	Golf GTE
43	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0LAQcZLVPAocaedjnz8q3YbqpT6Cmx58Dkjvg1KEmh7Lp5whisuG7Ady3XHDcD4NAI">https://www.facebook.com/VolkswagenDE/posts/pfbid0LAQcZLVPAocaedjnz8q3YbqpT6Cmx58Dkjvg1KEmh7Lp5whisuG7Ady3XHDcD4NAI</a>	February 17, 2022	October 24, 2023	ID. 4 GTX
44	<a href="https://www.facebook.com/VolkswagenDE/photos/5512899458736760">https://www.facebook.com/VolkswagenDE/photos/5512899458736760</a>	February 18, 2022	October 24, 2023	Polo GTI
45	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0koCmnqq2h5Kw6699kKozzNKRwBsEZEuKGjzmvLdUaRDufGFtSePrv3AoT6xbXgnl">https://www.facebook.com/VolkswagenDE/posts/pfbid0koCmnqq2h5Kw6699kKozzNKRwBsEZEuKGjzmvLdUaRDufGFtSePrv3AoT6xbXgnl</a>	February 19, 2022	October 24, 2023	T-Cross
46	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0eqmjyoTgbgxGhqNFpRYRDPds5GRzqW1k3tELW4j251NvXoLa4ct7QFM2an7ydMfYl">https://www.facebook.com/VolkswagenDE/posts/pfbid0eqmjyoTgbgxGhqNFpRYRDPds5GRzqW1k3tELW4j251NvXoLa4ct7QFM2an7ydMfYl</a>	February 20, 2022	October 24, 2023	Tiguan R-Line
47	<a href="https://www.facebook.com/VolkswagenDE/photos/5513010778725628">https://www.facebook.com/VolkswagenDE/photos/5513010778725628</a>	February 21, 2022	October 24, 2023	Golf GTE

48	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0zYYfeX1P4EzzWu1jfwQPsGnAqHMZTvyMo5v9EXV3fuapPNoC5wXmqaz64XEnvLUtl">https://www.facebook.com/VolkswagenDE/posts/pfbid0zYYfeX1P4EzzWu1jfwQPsGnAqHMZTvyMo5v9EXV3fuapPNoC5wXmqaz64XEnvLUtl</a>	February 22, 2022	October 24, 2023	Polo GTI
49	<a href="https://www.facebook.com/VolkswagenDE/videos/243688651303492">https://www.facebook.com/VolkswagenDE/videos/243688651303492</a>	February 23, 2022	October 24, 2023	Taigo
50	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5636284949731543/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5636284949731543/</a>	March 24, 2022	October 24, 2023	Taigo
51	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0Dvhp9LSvFNShW26huhqUsRjINQjv1ILDHFvfBGAC56AaGfVNFzdxgP8bvcCKvauwl">https://www.facebook.com/VolkswagenDE/posts/pfbid0Dvhp9LSvFNShW26huhqUsRjINQjv1ILDHFvfBGAC56AaGfVNFzdxgP8bvcCKvauwl</a>	March 24, 2022	October 24, 2023	Tiguan Allspace
52	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5637169639643074/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5637169639643074/</a>	March 25, 2022	October 24, 2023	Golf GTI Clubsport
53	<a href="https://www.facebook.com/watch/?v=711542483331280&amp;ref=sharing">https://www.facebook.com/watch/?v=711542483331280&amp;ref=sharing</a>	March 26, 2022	October 24, 2023	ID.4 GTX
54	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5637178279642210/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5637178279642210/</a>	March 27, 2022	October 24, 2023	Tiguan
55	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid033JRt3EgNbWjLW1sqjNNUWcypC9dxeJvwJcAGjAuGr7S7sbKDXkTbUqmukySEdHel">https://www.facebook.com/VolkswagenDE/posts/pfbid033JRt3EgNbWjLW1sqjNNUWcypC9dxeJvwJcAGjAuGr7S7sbKDXkTbUqmukySEdHel</a>	March 27, 2022	October 24, 2023	ID. 4 GTX
56	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5637192186307486/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5637192186307486/</a>	March 29, 2022	October 24, 2023	Tiguan R
57	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid036bDjEXqkLH66FEgksHuUzLCAug26oMQ6WzLCTHBzXuCmNgZzXQZAJw63qThweu9l">https://www.facebook.com/VolkswagenDE/posts/pfbid036bDjEXqkLH66FEgksHuUzLCAug26oMQ6WzLCTHBzXuCmNgZzXQZAJw63qThweu9l</a>	March 30, 2022	October 24, 2023	T-Roc R-Line
58	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0TBS9hv2X3SAmDsHv347RHbTWM9D6CY59H6SZKc2DEEia8YKX8iVPMfBCYEK2MQqvl">https://www.facebook.com/VolkswagenDE/posts/pfbid0TBS9hv2X3SAmDsHv347RHbTWM9D6CY59H6SZKc2DEEia8YKX8iVPMfBCYEK2MQqvl</a>	March 31, 2022	October 24, 2023	Polo R-Line
59	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02XxAvGFdG6k53WPMQ132WR46ZPqaqS4mZftPjhx1XUJrREJcGpkozDRmcpCa3UuqQl">https://www.facebook.com/VolkswagenDE/posts/pfbid02XxAvGFdG6k53WPMQ132WR46ZPqaqS4mZftPjhx1XUJrREJcGpkozDRmcpCa3UuqQl</a>	April 7, 2022	October 24, 2023	ID.4 Pro Performance
60	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0ws2oy9uQu52XdpNRTp6gzc3Qk8AGn3gUK8AM5LCL4S8MKWxUVpvsKGiDsKWf4xsl">https://www.facebook.com/VolkswagenDE/posts/pfbid0ws2oy9uQu52XdpNRTp6gzc3Qk8AGn3gUK8AM5LCL4S8MKWxUVpvsKGiDsKWf4xsl</a>	April 7, 2022	October 24, 2023	T-Roc
61	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0SnpzuCSGi8cJ8RtHF9izhFfbaXa4eAEBnhtTCbQw85jfyY7158H9JezqqKF8wZul">https://www.facebook.com/VolkswagenDE/posts/pfbid0SnpzuCSGi8cJ8RtHF9izhFfbaXa4eAEBnhtTCbQw85jfyY7158H9JezqqKF8wZul</a>	April 8, 2022	October 24, 2023	Golf R Variant
62	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0ZTYMQqxE4w6FtX7cB8U9hufShU4D3CsanfETvJMXcxgJG2q9bY36SbVShJwADRCCI">https://www.facebook.com/VolkswagenDE/posts/pfbid0ZTYMQqxE4w6FtX7cB8U9hufShU4D3CsanfETvJMXcxgJG2q9bY36SbVShJwADRCCI</a>	April 19, 2022	October 24, 2023	Tiguan Allspace
63	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5708438762516161/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5708438762516161/</a>	April 21, 2022	November 5, 2023	Golf GTI
64	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0Ax3TvVDEvqnTgMEvWP7cRhkYTaPpYkxYzsCYc17m1jEPHNcquSgGT83Vmgcr6vbl">https://www.facebook.com/VolkswagenDE/posts/pfbid0Ax3TvVDEvqnTgMEvWP7cRhkYTaPpYkxYzsCYc17m1jEPHNcquSgGT83Vmgcr6vbl</a>	April 25, 2022	November 5, 2023	T-Roc
65	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5730076130352424">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5730076130352424</a>	April 28, 2022	November 5, 2023	N/A
66	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5747718998588137/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5747718998588137/</a>	May 3, 2022	November 5, 2023	ID.5 GTX
67	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5747750531918317">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5747750531918317</a>	May 4, 2022	November 5, 2023	Taigo
68	<a href="https://www.facebook.com/VolkswagenDE/videos/1240343300067224/">https://www.facebook.com/VolkswagenDE/videos/1240343300067224/</a>	May 5, 2022	November 5, 2023	Arteon Shooting Brake
69	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid022RRuB3ktKUnHMfnp2qtHC2KUnBo4oKzj2kbAefvNDQ1Ww7yWjuMDD2KoDQLp1hWk1">https://www.facebook.com/VolkswagenDE/posts/pfbid022RRuB3ktKUnHMfnp2qtHC2KUnBo4oKzj2kbAefvNDQ1Ww7yWjuMDD2KoDQLp1hWk1</a>	May 9, 2022	November 5, 2023	ID.5 Pro
70	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02ucdjRwrLzT4DkFL9S4pSBvKLSaiDJsF1w6jGLhH9iHmBLunx6Xnz2yUGLF6XWNqkl">https://www.facebook.com/VolkswagenDE/posts/pfbid02ucdjRwrLzT4DkFL9S4pSBvKLSaiDJsF1w6jGLhH9iHmBLunx6Xnz2yUGLF6XWNqkl</a>	May 9, 2022	November 5, 2023	ID.5 GTX
71	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5764476480245722/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5764476480245722/</a>	May 10, 2022	November 5, 2023	T-Cross
72	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02dVMnXXwYGxjVD93SEka5xg23yYQSGEBZQdZmKMAkZw6NyVGGPqWUB7Wsravb2NPfl">https://www.facebook.com/VolkswagenDE/posts/pfbid02dVMnXXwYGxjVD93SEka5xg23yYQSGEBZQdZmKMAkZw6NyVGGPqWUB7Wsravb2NPfl</a>	May 11, 2022	November 17, 2023	ID.4 GTX

73	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5785624328130937/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5785624328130937/</a>	May 12, 2022	November 17, 2023	T-Roc Cabriolet R-Line
74	<a href="https://www.facebook.com/reel/563397978702281">https://www.facebook.com/reel/563397978702281</a>	May 16, 2022	November 17, 2023	ID.5
75	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02mxUbZhLwKEHGQm8pANt4X7SvWuuH8umHkz4rM65Y51XYh3deaAQxHAEmvcYcZg6Al">https://www.facebook.com/VolkswagenDE/posts/pfbid02mxUbZhLwKEHGQm8pANt4X7SvWuuH8umHkz4rM65Y51XYh3deaAQxHAEmvcYcZg6Al</a>	May 17, 2022	November 17, 2023	N/A
76	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0PTxoS3wBNRFs1qxBcpnzrdzGU3U4J4kh6wJF7xbAhVdXo3RBkoLNHSunXYbq9tMI">https://www.facebook.com/VolkswagenDE/posts/pfbid0PTxoS3wBNRFs1qxBcpnzrdzGU3U4J4kh6wJF7xbAhVdXo3RBkoLNHSunXYbq9tMI</a>	May 18, 2022	November 17, 2023	ID.4
77	<a href="https://www.facebook.com/VolkswagenDE/videos/2035092023494314/">https://www.facebook.com/VolkswagenDE/videos/2035092023494314/</a>	May 24, 2022	November 17, 2023	Tiguan Allspace
78	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02kcVzEzTrTW79EV9v7vsJwbzu93jGtKNMN2DLfY8VZYHgsBzxs7cphkHZebWJVKXTI">https://www.facebook.com/VolkswagenDE/posts/pfbid02kcVzEzTrTW79EV9v7vsJwbzu93jGtKNMN2DLfY8VZYHgsBzxs7cphkHZebWJVKXTI</a>	May 25, 2022	November 17, 2023	ID.5 Pro
79	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5811271768899526/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5811271768899526/</a>	May 27, 2022	November 17, 2023	Touareg R-Line
80	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid03aGUvJZ7v2Q5VrfUBDyRnxcDQgCpVoucQrioRKKauNmZS9NrReN5Q24hch6b8KXsl">https://www.facebook.com/VolkswagenDE/posts/pfbid03aGUvJZ7v2Q5VrfUBDyRnxcDQgCpVoucQrioRKKauNmZS9NrReN5Q24hch6b8KXsl</a>	May 30, 2022	November 17, 2023	GTI
81	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02zxFB7kAWm48ahw4uL9cBaQyZ1EkCgHyJtjeqCB3U9w5pFJW7xKpJ2RNgiLPkRVAol">https://www.facebook.com/VolkswagenDE/posts/pfbid02zxFB7kAWm48ahw4uL9cBaQyZ1EkCgHyJtjeqCB3U9w5pFJW7xKpJ2RNgiLPkRVAol</a>	May 31, 2022	November 17, 2023	T-Roc R
82	<a href="https://www.facebook.com/VolkswagenDE/videos/1154590448714315/">https://www.facebook.com/VolkswagenDE/videos/1154590448714315/</a>	June 2, 2022	November 17, 2023	Tiguan Allspace Ganz
83	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0ZgEL8YzFhDjw49Hd2JnTLhpcY2fpoQLbf9bMHfw93YUZsSZpvrDqrFpbYcj7EvBl">https://www.facebook.com/VolkswagenDE/posts/pfbid0ZgEL8YzFhDjw49Hd2JnTLhpcY2fpoQLbf9bMHfw93YUZsSZpvrDqrFpbYcj7EvBl</a>	June 6, 2022	November 20, 2023	T-Cross
84	<a href="https://www.facebook.com/VolkswagenDE/videos/693022965321453/">https://www.facebook.com/VolkswagenDE/videos/693022965321453/</a>	June 8, 2022	November 20, 2023	Golf
85	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02Sf6RZnSHJSYNP94aiHV31XPWZ8qm2kW7j9prQbeG5vtim7Q2C6bxRzxXyMftb5Pol">https://www.facebook.com/VolkswagenDE/posts/pfbid02Sf6RZnSHJSYNP94aiHV31XPWZ8qm2kW7j9prQbeG5vtim7Q2C6bxRzxXyMftb5Pol</a>	June 9, 2022	November 20, 2023	Tiguan R
86	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5856404277719608/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5856404277719608/</a>	June 13, 2022	November 20, 2023	ID.5 Pro
87	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0Hj171YscYjBGg2dcfKaVatzrzpDN1Sv6RnRLmRknErn7uxaaGceALipoPU9HNmPY1">https://www.facebook.com/VolkswagenDE/posts/pfbid0Hj171YscYjBGg2dcfKaVatzrzpDN1Sv6RnRLmRknErn7uxaaGceALipoPU9HNmPY1</a>	June 14, 2022	November 20, 2023	T-Roc
88	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0M45yF6tFkDCHvqiLL1MBrUCdN89VB7BHEPP7cdpbo1CsuVKNJQdwPvsc8pbjxWEul">https://www.facebook.com/VolkswagenDE/posts/pfbid0M45yF6tFkDCHvqiLL1MBrUCdN89VB7BHEPP7cdpbo1CsuVKNJQdwPvsc8pbjxWEul</a>	June 15, 2022	November 20, 2023	Touareg
89	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0MaZD3eTNm2rwG1r2QxKNi6d4wV6a271RdnPYfdCWrCgpFFrdm6M17vh7hrr48oVl">https://www.facebook.com/VolkswagenDE/posts/pfbid0MaZD3eTNm2rwG1r2QxKNi6d4wV6a271RdnPYfdCWrCgpFFrdm6M17vh7hrr48oVl</a>	June 16, 2022	November 20, 2023	ID.3
90	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0PwivQxmCxDwKGXQMhFdhNRHKZVsgBSgb11865YhofMXCqRNUc22AJwietLTPev18l">https://www.facebook.com/VolkswagenDE/posts/pfbid0PwivQxmCxDwKGXQMhFdhNRHKZVsgBSgb11865YhofMXCqRNUc22AJwietLTPev18l</a>	June 20, 2022	November 20, 2023	ID.5 Pro
91	<a href="https://www.facebook.com/VolkswagenDE/videos/726880968732650/">https://www.facebook.com/VolkswagenDE/videos/726880968732650/</a>	June 21, 2022	November 20, 2023	Tiguan
92	<a href="https://www.facebook.com/VolkswagenDE/videos/428242722132836/">https://www.facebook.com/VolkswagenDE/videos/428242722132836/</a>	June 22, 2022	November 20, 2023	ID.5 GTX
93	<a href="https://www.facebook.com/watch/?v=741705990288526">https://www.facebook.com/watch/?v=741705990288526</a>	June 25, 2022	November 24, 2023	ID.5 GTX
94	<a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02ABr3ERpQEu5QtP43Cv6NjpHa3BJkJAqM7JhwchSxvaWFACQCDZiuNEpxMJQUzV75l">https://www.facebook.com/VolkswagenDE/posts/pfbid02ABr3ERpQEu5QtP43Cv6NjpHa3BJkJAqM7JhwchSxvaWFACQCDZiuNEpxMJQUzV75l</a>	June 27, 2022	November 24, 2023	Polo GTI
95	<a href="https://www.facebook.com/watch/?v=696569154946697&amp;ref=sharing">https://www.facebook.com/watch/?v=696569154946697&amp;ref=sharing</a>	June 28, 2022	November 24, 2023	ID. Buzz Pro
96	<a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5835231253170244/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5835231253170244/</a>	June 29, 2022	November 24, 2023	ID.4 GTX

## Appendix 2. Italian Facebook advertisements of Volkswagen

	Link	Date of publication	Date of access	Advertised model
1	<a href="https://www.facebook.com/VolkswagenIT/videos/432881564982164/">https://www.facebook.com/VolkswagenIT/videos/432881564982164/</a>	January 1, 2022	December 3, 2023	N/A
2	<a href="https://www.facebook.com/VolkswagenIT/videos/597127864676926/">https://www.facebook.com/VolkswagenIT/videos/597127864676926/</a>	January 2, 2022	December 3, 2023	Caddy
3	<a href="https://www.facebook.com/VolkswagenIT/videos/323790152722883/">https://www.facebook.com/VolkswagenIT/videos/323790152722883/</a>	January 3, 2022	December 3, 2023	N/A
4	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/4837070332981886/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/4837070332981886/</a>	January 6, 2022	December 3, 2023	N/A
5	<a href="https://www.facebook.com/VolkswagenIT/videos/1039668193269774/">https://www.facebook.com/VolkswagenIT/videos/1039668193269774/</a>	January 8, 2022	December 3, 2023	Nuova Polo TGI
6	<a href="https://www.facebook.com/VolkswagenIT/videos/326007999526461/">https://www.facebook.com/VolkswagenIT/videos/326007999526461/</a>	January 10, 2022	December 3, 2023	Nuova Polo
7	<a href="https://www.facebook.com/VolkswagenIT/videos/418218720003227/">https://www.facebook.com/VolkswagenIT/videos/418218720003227/</a>	January 11, 2022	December 4, 2023	N/A
8	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/4839909799364606/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/4839909799364606/</a>	January 12	December 4, 2023	T-Cross
9	<a href="https://www.facebook.com/VolkswagenIT/videos/657558988598386/">https://www.facebook.com/VolkswagenIT/videos/657558988598386/</a>	January 16, 2022	December 4, 2023	ID.4 GTX
10	<a href="https://www.facebook.com/VolkswagenIT/videos/1142400066504372/">https://www.facebook.com/VolkswagenIT/videos/1142400066504372/</a>	January 17, 2022	December 4, 2023	N/A
11	<a href="https://www.facebook.com/VolkswagenIT/videos/624350505379867/">https://www.facebook.com/VolkswagenIT/videos/624350505379867/</a>	January 20, 2022	December 4, 2023	New Multivan
12	<a href="https://www.facebook.com/VolkswagenIT/videos/597169714907201/">https://www.facebook.com/VolkswagenIT/videos/597169714907201/</a>	January 21, 2022	December 4, 2023	ID range
13	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/4840320929323493/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/4840320929323493/</a>	January 28, 2022	December 4, 2023	N/A
14	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5012728378749413/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5012728378749413/</a>	February 2, 2022	December 4, 2023	ID.3, ID.4 GTX
15	<a href="https://www.facebook.com/VolkswagenIT/videos/980351935934936">https://www.facebook.com/VolkswagenIT/videos/980351935934936</a>	February 3, 2022	December 4, 2023	ID range
16	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5003029023052682/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5003029023052682/</a>	February 4, 2022	December 4, 2023	Taigo
17	<a href="https://fb.watch/id5W-wojCu/">https://fb.watch/id5W-wojCu/</a>	February 5, 2022	December 10, 2023	California 6.1
18	<a href="https://www.facebook.com/VolkswagenIT/videos/663654518122585">https://www.facebook.com/VolkswagenIT/videos/663654518122585</a>	February 11, 2022	December 10, 2023	N/A
19	<a href="https://www.facebook.com/VolkswagenIT/videos/467164288326511">https://www.facebook.com/VolkswagenIT/videos/467164288326511</a>	February 14, 2022	December 10, 2023	Taigo
20	<a href="https://www.facebook.com/VolkswagenIT/videos/901247773907903">https://www.facebook.com/VolkswagenIT/videos/901247773907903</a>	February 15, 2022	December 10, 2023	N/A
21	<a href="https://www.facebook.com/VolkswagenIT/videos/490392082545313">https://www.facebook.com/VolkswagenIT/videos/490392082545313</a>	February 18, 2022	December 10, 2023	Multivan
22	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5003120416376876/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5003120416376876/</a>	February 20, 2022	December 10, 2023	ID range
23	<a href="https://www.facebook.com/VolkswagenIT/videos/997856581137695/">https://www.facebook.com/VolkswagenIT/videos/997856581137695/</a>	February 21, 2022	December 10, 2023	ID Buzz
24	<a href="https://www.facebook.com/VolkswagenIT/videos/1367899397069895/">https://www.facebook.com/VolkswagenIT/videos/1367899397069895/</a>	February 22, 2022	December 10, 2023	N/A
25	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5110176122337971/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5110176122337971/</a>	March 4, 2022	December 10, 2023	New T-Roc
26	<a href="https://www.facebook.com/VolkswagenIT/videos/1880657652139568">https://www.facebook.com/VolkswagenIT/videos/1880657652139568</a>	March 9, 2022	December 10, 2023	ID. Buzz & ID. Buzz Cargo
27	<a href="https://www.facebook.com/VolkswagenIT/videos/1880657652139568">https://www.facebook.com/VolkswagenIT/videos/1880657652139568</a>	March 10, 2022	December 10, 2023	ID. Buzz & ID. Buzz Cargo
28	<a href="https://fb.watch/id9zV0FU9I/">https://fb.watch/id9zV0FU9I/</a>	March 11, 2022	December 10, 2023	T-Roc
29	<a href="https://www.facebook.com/watch/?v=721106459273145&amp;ref=sharing">https://www.facebook.com/watch/?v=721106459273145&amp;ref=sharing</a>	March 11, 2022	December 14, 2023	ID. Buzz

30	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5108296305859286/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5108296305859286/</a>	March 13, 2022	December 14, 2023	New T-Roc
31	<a href="https://fb.watch/ida9gdbLNY/">https://fb.watch/ida9gdbLNY/</a>	March 22, 2022	December 14, 2023	ID. Buzz & ID. Buzz Cargo
32	<a href="https://www.facebook.com/VolkswagenIT/videos/719549299219375">https://www.facebook.com/VolkswagenIT/videos/719549299219375</a>	March 23, 2022	December 14, 2023	ID range
33	<a href="https://www.facebook.com/VolkswagenIT/videos/361565545886640">https://www.facebook.com/VolkswagenIT/videos/361565545886640</a>	March 30, 2022	December 14, 2023	ID range
34	<a href="https://www.facebook.com/VolkswagenIT/videos/1200433040705111/">https://www.facebook.com/VolkswagenIT/videos/1200433040705111/</a>	March 31, 2022	December 14, 2023	ID. Buzz & ID. Buzz Cargo
35	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178040542218195/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178040542218195/</a>	April 5, 2022	December 14, 2023	T-Roc
36	<a href="https://www.facebook.com/VolkswagenIT/videos/2614080408787980">https://www.facebook.com/VolkswagenIT/videos/2614080408787980</a>	April 6, 2022	December 14, 2023	ID range
37	<a href="https://www.facebook.com/VolkswagenIT/videos/690075342031164">https://www.facebook.com/VolkswagenIT/videos/690075342031164</a>	April 11, 2022	December 16, 2023	Caddy
38	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178087018880214/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178087018880214/</a>	April 12, 2022	December 16, 2023	Golf 8 eTSI
39	<a href="https://www.facebook.com/VolkswagenIT/videos/287133470266716">https://www.facebook.com/VolkswagenIT/videos/287133470266716</a>	April 13, 2022	December 16, 2023	ID range
40	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178022012220048/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178022012220048/</a>	April 15, 2022	December 16, 2023	ID.4
41	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178094832212766/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178094832212766/</a>	April 18, 2022	December 16, 2023	Taigo
42	<a href="https://www.facebook.com/VolkswagenIT/videos/509927794112490/">https://www.facebook.com/VolkswagenIT/videos/509927794112490/</a>	April 20, 2022	December 16, 2023	ID range
43	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178248622197387/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178248622197387/</a>	April 29, 2022	December 16, 2023	ID range
44	<a href="https://www.facebook.com/VolkswagenIT/videos/1218675622276247/">https://www.facebook.com/VolkswagenIT/videos/1218675622276247/</a>	May 1, 2022	December 16, 2023	Multivan
45	<a href="https://www.facebook.com/VolkswagenIT/videos/679476829776289/">https://www.facebook.com/VolkswagenIT/videos/679476829776289/</a>	May 3, 2022	December 16, 2023	ID range
46	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5238755322813383/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5238755322813383/</a>	May 6, 2022	December 16, 2023	T-Roc
47	<a href="https://www.facebook.com/VolkswagenIT/posts/pfbid02jvLiPxiVwyCcc7vC3S4YKHRW3ChJFBRUzJEr mG7Zu2z7qMbaMFEY2zzMkid8Jsdzl">https://www.facebook.com/VolkswagenIT/posts/pfbid02jvLiPxiVwyCcc7vC3S4YKHRW3ChJFBRUzJEr mG7Zu2z7qMbaMFEY2zzMkid8Jsdzl</a>	May 8, 2022	December 16, 2023	N/A
48	<a href="https://www.facebook.com/VolkswagenIT/videos/515772330015839/">https://www.facebook.com/VolkswagenIT/videos/515772330015839/</a>	May 9, 2022	December 16, 2023	California 6.1
49	<a href="https://www.facebook.com/VolkswagenIT/videos/1369298133574451/">https://www.facebook.com/VolkswagenIT/videos/1369298133574451/</a>	May 11, 2022	December 16, 2023	ID range
50	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5259551237400458/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5259551237400458/</a>	May 13, 2022	December 16, 2023	ID.4
51	<a href="https://www.facebook.com/VolkswagenIT/videos/671348983966638/">https://www.facebook.com/VolkswagenIT/videos/671348983966638/</a>	May 18, 2022	December 16, 2023	ID range
52	<a href="https://www.facebook.com/VolkswagenIT/videos/852830952774951/">https://www.facebook.com/VolkswagenIT/videos/852830952774951/</a>	May 25, 2022	December 17, 2023	ID range
53	<a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5298894753466106/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5298894753466106/</a>	May 27, 2022	December 17, 2023	ID range
54	<a href="https://www.facebook.com/VolkswagenIT/videos/320050846814837/">https://www.facebook.com/VolkswagenIT/videos/320050846814837/</a>	May 31, 2022	December 17, 2023	ID. Buzz
55	<a href="https://www.facebook.com/VolkswagenIT/videos/3146639242273581/">https://www.facebook.com/VolkswagenIT/videos/3146639242273581/</a>	June 3, 2022	December 17, 2023	Caravelle 6.1.
56	<a href="https://www.facebook.com/VolkswagenIT/videos/4995649053823632/">https://www.facebook.com/VolkswagenIT/videos/4995649053823632/</a>	June 15, 2022	December 17, 2023	New Multivan
57	<a href="https://www.facebook.com/VolkswagenIT/videos/576982830424876">https://www.facebook.com/VolkswagenIT/videos/576982830424876</a>	June 30, 2022	December 17, 2023	Grand California

### Appendix 3. Hungarian Facebook advertisements of Volkswagen

	Link	Date of publication	Date of access	Advertised model
1	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.2695985163753502/4961460247205971/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.2695985163753502/4961460247205971/</a>	January 1, 2022	January 28, 2024	ID.4
2	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.2695985163753502/4968388843179778">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.2695985163753502/4968388843179778</a>	January 3, 2022	January 28, 2024	N/A
3	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4974132929272036/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4974132929272036/</a>	January 5, 2022	January 28, 2024	Caddy
4	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4977249202293742">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4977249202293742</a>	January 6, 2022	January 28, 2024	Polo
5	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4983149561703706">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4983149561703706</a>	January 8, 2022	January 28, 2024	Touareg R eHybrid
6	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4987568811261781/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4987568811261781/</a>	January 10, 2022	January 28, 2024	Tiguan eHybrid
7	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4991772854174710">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4991772854174710</a>	January 11, 2022	January 28, 2024	ID Buzz
8	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4994711180547544">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4994711180547544</a>	January 12, 2022	January 28, 2024	N/A
9	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.2695985163753502/5003224953029500/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.2695985163753502/5003224953029500/</a>	January 14, 2022	January 28, 2024	Golf
10	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/pcb.5010989832253012/5010966752255320/">https://www.facebook.com/VolkswagenMagyarorszag/photos/pcb.5010989832253012/5010966752255320/</a>	January 16, 2022	January 28, 2024	ID.5
11	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5016548398363822/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5016548398363822/</a>	January 17, 2022	January 28, 2024	ID.3
12	<a href="https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid02wMYM6ZkPvqnrkZ3C6Pw8rCzPzTXkPQz6rfeLmdVKeS3VBWRMEdXxphabdtwA8H1WQI">https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid02wMYM6ZkPvqnrkZ3C6Pw8rCzPzTXkPQz6rfeLmdVKeS3VBWRMEdXxphabdtwA8H1WQI</a>	January 19, 2022	January 28, 2024	Taigo
13	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5030744836944178/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5030744836944178/</a>	January 20, 2022	January 28, 2024	IDBuzz
14	<a href="https://www.facebook.com/watch/?v=649470242921357&amp;ref=sharing">https://www.facebook.com/watch/?v=649470242921357&amp;ref=sharing</a>	January 21, 2022	January 28, 2024	IDBuzz
15	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5042105625808099/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5042105625808099/</a>	January 23, 2022	January 28, 2024	Golf GTE
16	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5053433138008681/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5053433138008681/</a>	January 25, 2022	January 28, 2024	Arteon Shooting Brake eHybrid
17	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5062114847140510/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5062114847140510/</a>	January 27, 2022	January 28, 2024	T7 Multivan eHybrid
18	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5067225326629462/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5067225326629462/</a>	January 28, 2022	January 28, 2024	Taigo
19	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5073189369366391/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5073189369366391/</a>	January 30, 2022	January 28, 2024	T-Cross
20	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5077205228964805/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5077205228964805/</a>	January 31, 2022	January 28, 2024	GTI
21	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5083646251654036/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5083646251654036/</a>	February 2, 2022	January 28, 2024	Crafter
22	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5086289408056387">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5086289408056387</a>	February 3, 2022	February 2, 2024	ID.4
23	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5093066857378642">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5093066857378642</a>	February 5, 2022	February 2, 2024	Volkswagen Touareg
24	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5097144270304234">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5097144270304234</a>	February 6, 2022	February 2, 2024	Taigo
25	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.2695985163753502/5099992463352748/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.2695985163753502/5099992463352748/</a>	February 7, 2022	February 2, 2024	ID.5
26	<a href="https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid0nuqwwG4EPfQVWiP9EvKsvKLLXkPJRvUiF5SVLen97DCzQ7m767j4Se6rcfi3ufn3l">https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid0nuqwwG4EPfQVWiP9EvKsvKLLXkPJRvUiF5SVLen97DCzQ7m767j4Se6rcfi3ufn3l</a>	February 9, 2022	February 2, 2024	Tiguan Allspace

27	<a href="https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid0UrX6Qg9ZKx4cMLZ8fg4Povd2vsDb9ny13WnVF2W3kokJR3bXtUrwn7efEHL05ARNI">https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid0UrX6Qg9ZKx4cMLZ8fg4Povd2vsDb9ny13WnVF2W3kokJR3bXtUrwn7efEHL05ARNI</a>	February 10, 2022	February 2, 2024	Taigo
28	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5115658021786192/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5115658021786192/</a>	February 12, 2022	February 2, 2024	Caddy
29	<a href="https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid021PabMLgghJwbjGCZ8keg4wDUPTE5XgXz9PC95vRzywGBooKMvm22uojfQE9V7zt11">https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid021PabMLgghJwbjGCZ8keg4wDUPTE5XgXz9PC95vRzywGBooKMvm22uojfQE9V7zt11</a>	February 13, 2022	February 2, 2024	Arteon
30	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5121532531198741">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5121532531198741</a>	February 14, 2022	February 2, 2024	N/A
31	<a href="https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid0CmRoj5h9LXD2GaLrzi539nC1CUx8dVDnCNLtoRe8t8R5GMeJQ2TaMiiXNERPGUSQI">https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid0CmRoj5h9LXD2GaLrzi539nC1CUx8dVDnCNLtoRe8t8R5GMeJQ2TaMiiXNERPGUSQI</a>	February 15, 2022	February 2, 2024	ID Buzz
32	<a href="https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid0mzLBvxEfVKpcJ2Lr8WzUr55AQhqFBQGi9SKEKTBxroxiyQp7bYEoBipWQ4RtZqssl">https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid0mzLBvxEfVKpcJ2Lr8WzUr55AQhqFBQGi9SKEKTBxroxiyQp7bYEoBipWQ4RtZqssl</a>	February 17, 2022	February 2, 2024	T-model
33	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5137748362910491">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5137748362910491</a>	February 19, 2022	February 2, 2024	Multivan
34	<a href="https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid02QC7b7eXRFdK6HGtjRLXHQ5ZW784BKd7n1A8eZ5tghrcxTqGiAf45NwynyxSiBgl">https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid02QC7b7eXRFdK6HGtjRLXHQ5ZW784BKd7n1A8eZ5tghrcxTqGiAf45NwynyxSiBgl</a>	February 21, 2022	February 2, 2024	ID Buzz
35	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.653108771374495/5195138817171445/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.653108771374495/5195138817171445/</a>	March 11, 2022	February 2, 2024	ID Buzz
36	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5215693208449339/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5215693208449339/</a>	March 20, 2022	February 2, 2024	Taigo
37	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5229195940432399/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5229195940432399/</a>	March 24, 2022	February 2, 2024	ID Buzz
38	<a href="https://www.facebook.com/VolkswagenMagyarorszag/videos/341468241273107/">https://www.facebook.com/VolkswagenMagyarorszag/videos/341468241273107/</a>	March 25, 2022	February 2, 2024	T-Roc Cabriolet
39	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5231563533528973">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5231563533528973</a>	March 27, 2022	February 2, 2024	Taigo
40	<a href="https://www.facebook.com/VolkswagenMagyarorszag/videos/1564285617298674/">https://www.facebook.com/VolkswagenMagyarorszag/videos/1564285617298674/</a>	March 31, 2022	February 2, 2024	ID Buzz
41	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5250076065011053/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5250076065011053/</a>	April 1, 2022	February 2, 2024	T-Roc and T-Roc Cabriolet
42	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5255616654456994">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5255616654456994</a>	April 3, 2022	February 3, 2024	Taigo
43	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5258455450839781">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5258455450839781</a>	April 4, 2022	February 3, 2024	Commercial vehicles
44	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5260912123927447">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5260912123927447</a>	April 5, 2022	February 3, 2024	Taigo
45	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5263742843644375">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5263742843644375</a>	April 6, 2022	February 3, 2024	N/A
46	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5266299906722002">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5266299906722002</a>	April 7, 2022	February 3, 2024	ID. Buzz
47	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5268993199786006">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5268993199786006</a>	April 8, 2022	February 3, 2024	T-Roc
48	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5271691492849510">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5271691492849510</a>	April 9, 2022	February 3, 2024	Golf
49	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5274245539260772">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5274245539260772</a>	April 10, 2022	February 3, 2024	ID. Buzz
50	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5276895215662471">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5276895215662471</a>	April 11, 2022	February 3, 2024	Commercial vehicles
51	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5279432018742124">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5279432018742124</a>	April 12, 2022	February 3, 2024	ID. Buzz
52	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5282117781806881">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5282117781806881</a>	April 13, 2022	February 3, 2024	Classic model
53	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5284647104887282">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5284647104887282</a>	April 14, 2022	February 3, 2024	N/A
54	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5288178484534144">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5288178484534144</a>	April 15, 2022	February 3, 2024	T-Roc
55	<a href="https://www.facebook.com/VolkswagenMagyarorszag/videos/362731115786425/">https://www.facebook.com/VolkswagenMagyarorszag/videos/362731115786425/</a>	April 16, 2022	February 3, 2024	N/A
56	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5292744377410888">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5292744377410888</a>	April 17, 2022	February 3, 2024	Taigo

57	<a href="https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid02r5yPkSZPiC4LJmaTrCyt3FEXuAyBuiifEeNZovjgCDxReQraGuotXbJZrq4C7c8Sbl">https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid02r5yPkSZPiC4LJmaTrCyt3FEXuAyBuiifEeNZovjgCDxReQraGuotXbJZrq4C7c8Sbl</a>	April 18, 2022	February 3, 2024	ID.5
58	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5297877303564262">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5297877303564262</a>	April 19, 2022	February 3, 2024	Crafter
59	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5300682556617070">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5300682556617070</a>	April 20, 2022	February 3, 2024	Tiguan
60	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5303361569682502">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5303361569682502</a>	April 21, 2022	February 3, 2024	Taigo
61	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5308445435840782">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5308445435840782</a>	April 23, 2022	February 7, 2024	ID.3
62	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5311505422201450">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5311505422201450</a>	April 24, 2022	February 7, 2024	T-Roc
63	<a href="https://www.facebook.com/VolkswagenMagyarorszag/videos/323334366610512/">https://www.facebook.com/VolkswagenMagyarorszag/videos/323334366610512/</a>	April 26, 2022	February 7, 2024	T-Roc R
64	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5322611977757461">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5322611977757461</a>	April 28, 2022	February 7, 2024	N/A
65	<a href="https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid0dKe1Bn7MiwstkkFszvGB4vCVvddsG2LXw4YmHatZFTdFNCbH8mnLyQdvwVn63kLTI">https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid0dKe1Bn7MiwstkkFszvGB4vCVvddsG2LXw4YmHatZFTdFNCbH8mnLyQdvwVn63kLTI</a>	April 29, 2022	February 7, 2024	Volkswagen Amarok
66	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5327688710583121/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5327688710583121/</a>	May 1, 2022	February 7, 2024	T-Roc Cabriolet
67	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5333424196676239">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5333424196676239</a>	May 2, 2022	February 7, 2024	T-Cross
68	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5336874699664522">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5336874699664522</a>	May 3, 2022	February 8, 2024	N/A
69	<a href="https://www.facebook.com/VolkswagenMagyarorszag/videos/1390353978045378">https://www.facebook.com/VolkswagenMagyarorszag/videos/1390353978045378</a>	May 4, 2022	February 8, 2024	N/A
70	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5342313025787356">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5342313025787356</a>	May 5, 2022	February 8, 2024	N/A
71	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5344580122227313/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5344580122227313/</a>	May 6, 2022	February 8, 2024	Multivan
72	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5344571432228182/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5344571432228182/</a>	May 7, 2022	February 8, 2024	Classic model
73	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5344562555562403">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5344562555562403</a>	May 8, 2022	February 8, 2024	N/A
74	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5353852114633447/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5353852114633447/</a>	May 9, 2022	February 8, 2024	Classic model
75	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5356678244350834/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5356678244350834/</a>	May 10, 2022	February 8, 2024	T-Roc Cabriolet
76	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5362281887123803">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5362281887123803</a>	May 12, 2022	February 8, 2024	Multivan eHybrid
77	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5365170620168263/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5365170620168263/</a>	May 13, 2022	February 8, 2024	Touareg
78	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5367991343219524">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5367991343219524</a>	May 14, 2022	February 8, 2024	Tiguan Allspace
79	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5370908416261150">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5370908416261150</a>	May 15, 2022	February 8, 2024	ID.3
80	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5374062199279105">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5374062199279105</a>	May 16, 2022	February 8, 2024	ID. Buzz, Arteon
81	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5376940255657966">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5376940255657966</a>	May 17, 2022	February 8, 2024	Caddy
82	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5379606835391308">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5379606835391308</a>	May 18, 2022	February 8, 2024	T-Roc
83	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5382656365086355">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5382656365086355</a>	May 19, 2022	February 8, 2024	N/A
84	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5386483464703645">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5386483464703645</a>	May 21, 2022	February 8, 2024	ID.R
85	<a href="https://www.facebook.com/VolkswagenMagyarorszag/videos/333736602241860">https://www.facebook.com/VolkswagenMagyarorszag/videos/333736602241860</a>	May 22, 2022	February 15, 2024	Multivan
86	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/5398660786819246">https://www.facebook.com/VolkswagenMagyarorszag/photos/5398660786819246</a>	May 24, 2022	February 15, 2024	Volkswagen Transporter
87	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/5401423376542987">https://www.facebook.com/VolkswagenMagyarorszag/photos/5401423376542987</a>	May 25, 2022	February 15, 2024	N/A

88	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/5404193122932679">https://www.facebook.com/VolkswagenMagyarorszag/photos/5404193122932679</a>	May 26, 2022	February 15, 2024	ID range
89	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/5406614019357256">https://www.facebook.com/VolkswagenMagyarorszag/photos/5406614019357256</a>	May 27, 2022	February 15, 2024	ID.4
90	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/5413266398692018">https://www.facebook.com/VolkswagenMagyarorszag/photos/5413266398692018</a>	May 29, 2022	February 15, 2024	T-Roc
91	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/5419617351390256">https://www.facebook.com/VolkswagenMagyarorszag/photos/5419617351390256</a>	May 31, 2022	February 15, 2024	ID.5 and ID.5 GTX
92	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/5388634807821844">https://www.facebook.com/VolkswagenMagyarorszag/photos/5388634807821844</a>	May 31, 2022	February 15, 2024	Tiguan
93	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5425905720761419/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5425905720761419/</a>	June 2, 2022	February 15, 2024	N/A
94	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5428653053820019/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5428653053820019/</a>	June 3, 2022	February 20, 2024	Crafter
95	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5431262443559080/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5431262443559080/</a>	June 4, 2022	February 20, 2024	T-Roc
96	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5434072316611426/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5434072316611426/</a>	June 5, 2022	February 20, 2024	N/A
97	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5437655399586451/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5437655399586451/</a>	June 6, 2022	February 20, 2024	N/A
98	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5440022019349789/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5440022019349789/</a>	June 7, 2022	February 20, 2024	Crafter
99	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5446161072069217/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5446161072069217/</a>	June 9, 2022	February 20, 2024	N/A
100	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5449063368445654/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5449063368445654/</a>	June 10, 2022	February 20, 2024	N/A
101	<a href="https://www.facebook.com/VolkswagenMagyarorszag/videos/417551736911546/">https://www.facebook.com/VolkswagenMagyarorszag/videos/417551736911546/</a>	June 11, 2022	February 20, 2024	T-Cross
102	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5454403334578324/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5454403334578324/</a>	June 12, 2022	February 20, 2024	T-Roc
103	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5457374767614514/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5457374767614514/</a>	June 13, 2022	February 20, 2024	Commercial vehicle
104	<a href="https://www.facebook.com/VolkswagenMagyarorszag/videos/716829126316298/">https://www.facebook.com/VolkswagenMagyarorszag/videos/716829126316298/</a>	June 14, 2022	February 20, 2024	T-Cross
105	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5465542940131030/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5465542940131030/</a>	June 16, 2022	February 20, 2024	N/A
106	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5468372409848083/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5468372409848083/</a>	June 17, 2022	February 20, 2024	Golf
107	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5471374576214533/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5471374576214533/</a>	June 18, 2022	February 20, 2024	Multivan
108	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5474167462601911/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5474167462601911/</a>	June 19, 2022	February 20, 2024	Classic model
109	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5477246485627342/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5477246485627342/</a>	June 20, 2022	February 20, 2024	Golf GTE
110	<a href="https://fb.watch/fgIZ6MxCVc/">https://fb.watch/fgIZ6MxCVc/</a>	June 21, 2022	February 26, 2024	N/A
111	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5482656881752969/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5482656881752969/</a>	June 22, 2022	February 26, 2024	Commercial vehicles
112	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5485311314820859/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5485311314820859/</a>	June 23, 2022	February 26, 2024	Commercial vehicles
113	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5494277497257574/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5494277497257574/</a>	June 26, 2022	February 26, 2024	Caddy
114	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5497449516940372/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5497449516940372/</a>	June 27, 2022	February 26, 2024	ID.3
115	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5499862523365738/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5499862523365738/</a>	June 28, 2022	February 26, 2024	N/A
116	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5503063499712307/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5503063499712307/</a>	June 28, 2022	February 26, 2024	Polo
117	<a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5506618216023502/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5506618216023502/</a>	June 30, 2022	February 26, 2024	N/A

## Appendix 4. German Facebook advertisements of Fiat

	Link	Date of publication	Date of access	Advertised model
1	<a href="https://www.facebook.com/watch/?v=920137488875502">https://www.facebook.com/watch/?v=920137488875502</a>	January 5, 2022	September 19, 2023	N/A
2	<a href="https://www.facebook.com/watch/?v=501720007891555">https://www.facebook.com/watch/?v=501720007891555</a>	January 5, 2022	September 19, 2023	N/A
3	<a href="https://www.facebook.com/FiatDeutschland/posts/pfbid02ih2Ph1B2ZsV9NGsPrjzotQ9aQYJ2kxJdL668rgkRZMSgKdrr6xNy6efoo9iBFVEV1">https://www.facebook.com/FiatDeutschland/posts/pfbid02ih2Ph1B2ZsV9NGsPrjzotQ9aQYJ2kxJdL668rgkRZMSgKdrr6xNy6efoo9iBFVEV1</a>	January 11, 2022	September 19, 2023	N/A
4	<a href="https://www.facebook.com/FiatDeutschland/photos/pb.100081305846969.-2207520000/10159783776924592/?type=3">https://www.facebook.com/FiatDeutschland/photos/pb.100081305846969.-2207520000/10159783776924592/?type=3</a>	January 11, 2022	September 19, 2023	500 RED
5	<a href="https://www.facebook.com/FiatDeutschland/posts/pfbid02Y6PbGPXRhrxgZV6VaRQBEd6fJKVJ6nP3wi999rnwXfehnbSty19P3nnMdp5oCtnBl">https://www.facebook.com/FiatDeutschland/posts/pfbid02Y6PbGPXRhrxgZV6VaRQBEd6fJKVJ6nP3wi999rnwXfehnbSty19P3nnMdp5oCtnBl</a>	January 15, 2022	September 19, 2023	500 RED
6	<a href="https://www.facebook.com/watch/?v=359984712160138">https://www.facebook.com/watch/?v=359984712160138</a>	January 19, 2022	September 19, 2023	500
7	<a href="https://www.facebook.com/photo/?fbid=10159804830769592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159804830769592&amp;set=pb.100081305846969.-2207520000</a>	January 23, 2022	September 19, 2023	500 RED
8	<a href="https://www.facebook.com/FiatDeutschland/photos/pb.100081305846969.-2207520000/10159837259744592/?type=3">https://www.facebook.com/FiatDeutschland/photos/pb.100081305846969.-2207520000/10159837259744592/?type=3</a>	February 11, 2022	September 19, 2023	500 RED
9	<a href="https://www.facebook.com/photo/?fbid=10159838900594592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159838900594592&amp;set=pb.100081305846969.-2207520000</a>	February 12, 2022	September 19, 2023	500 RED
10	<a href="https://www.facebook.com/watch/?v=678356226527737">https://www.facebook.com/watch/?v=678356226527737</a>	February 13, 2022	September 19, 2023	500 RED
11	<a href="https://www.facebook.com/watch/?v=678766226631354">https://www.facebook.com/watch/?v=678766226631354</a>	February 14, 2022	September 19, 2023	500 RED
12	<a href="https://www.facebook.com/photo/?fbid=10159845144364592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159845144364592&amp;set=pb.100081305846969.-2207520000</a>	February 16, 2022	September 19, 2023	500 RED
13	<a href="https://www.facebook.com/photo/?fbid=10159850316084592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159850316084592&amp;set=pb.100081305846969.-2207520000</a>	February 19, 2022	September 19, 2023	500 RED
14	<a href="https://www.facebook.com/photo/?fbid=10159855779489592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159855779489592&amp;set=pb.100081305846969.-2207520000</a>	February 22, 2022	September 19, 2023	500 RED
15	<a href="https://www.facebook.com/photo/?fbid=10159860799209592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159860799209592&amp;set=pb.100081305846969.-2207520000</a>	February 25, 2022	September 19, 2023	500 RED
16	<a href="https://www.facebook.com/photo/?fbid=10159862797654592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159862797654592&amp;set=pb.100081305846969.-2207520000</a>	February 26, 2022	September 19, 2023	500 RED
17	<a href="https://www.facebook.com/FiatDeutschland/posts/pfbid02Ejh38xjp9w7CCa1mZbTFjpYHVWgn1QNcNbx43u6Eq7JEw7xyEMeCzUrWiheUfpiml">https://www.facebook.com/FiatDeutschland/posts/pfbid02Ejh38xjp9w7CCa1mZbTFjpYHVWgn1QNcNbx43u6Eq7JEw7xyEMeCzUrWiheUfpiml</a>	March 2, 2022	September 19, 2023	500 RED
18	<a href="https://www.facebook.com/photo/?fbid=10159871648404592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159871648404592&amp;set=pb.100081305846969.-2207520000</a>	March 3, 2022	September 19, 2023	Panda RED
19	<a href="https://www.facebook.com/photo/?fbid=10159873455459592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159873455459592&amp;set=pb.100081305846969.-2207520000</a>	March 4, 2022	September 19, 2023	E-Ulysse
20	<a href="https://www.facebook.com/FiatDeutschland/posts/pfbid0fxZXGvK76Zsx46RnN3mqkZryWwBnWEtjVCnQRErg5NUvS7jAfL2BKcV28gen9NNl">https://www.facebook.com/FiatDeutschland/posts/pfbid0fxZXGvK76Zsx46RnN3mqkZryWwBnWEtjVCnQRErg5NUvS7jAfL2BKcV28gen9NNl</a>	March 5, 2022	September 19, 2023	E-Ulysse
21	<a href="https://www.facebook.com/FiatDeutschland/posts/pfbid0P6auhGJRPL5z2fAxRCpkrgxjCadevhA7EQcpVZMNWuKnRGXTHPxEf3iZsaYK3eK7l">https://www.facebook.com/FiatDeutschland/posts/pfbid0P6auhGJRPL5z2fAxRCpkrgxjCadevhA7EQcpVZMNWuKnRGXTHPxEf3iZsaYK3eK7l</a>	March 8, 2022	September 19, 2023	E-Ulysse
22	<a href="https://www.facebook.com/FiatDeutschland/posts/pfbid0YiDerrLZoX468L3xPEw1EHfgDrEpW2UBhRAb6xSWCYNv3YEabf3SwR9R5w45y64Kl">https://www.facebook.com/FiatDeutschland/posts/pfbid0YiDerrLZoX468L3xPEw1EHfgDrEpW2UBhRAb6xSWCYNv3YEabf3SwR9R5w45y64Kl</a>	March 10, 2022	September 19, 2023	500 RED
23	<a href="https://www.facebook.com/photo/?fbid=10159894038089592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159894038089592&amp;set=pb.100081305846969.-2207520000</a>	March 17, 2022	September 19, 2023	RED
24	<a href="https://www.facebook.com/photo/?fbid=10159916666189592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159916666189592&amp;set=pb.100081305846969.-2207520000</a>	March 31, 2022	September 19, 2023	Panda
25	<a href="https://www.facebook.com/photo/?fbid=10159926179594592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159926179594592&amp;set=pb.100081305846969.-2207520000</a>	April 6, 2022	September 19, 2023	FiatTipo
26	<a href="https://www.facebook.com/photo/?fbid=10159934439299592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159934439299592&amp;set=pb.100081305846969.-2207520000</a>	April 11, 2022	September 19, 2023	FiatTipo

27	<a href="https://www.facebook.com/FiatDeutschland/posts/pfbid0Dxomi85hs6Z77dmcV5E56iRE4Tx4cm4cNiXKhfYauXuHiSZxoyvar11Jbn9e9KMUI">https://www.facebook.com/FiatDeutschland/posts/pfbid0Dxomi85hs6Z77dmcV5E56iRE4Tx4cm4cNiXKhfYauXuHiSZxoyvar11Jbn9e9KMUI</a>	April 12, 2022	September 19, 2023	Fiat 500 X Hybrid
28	<a href="https://www.facebook.com/FiatDeutschland/posts/pfbid02MjQZh7DetRHabMrzAYZEZexkcjn5gTeWvpEYETs4PoUi7Nozip2rBZhSAmU5mAbxl">https://www.facebook.com/FiatDeutschland/posts/pfbid02MjQZh7DetRHabMrzAYZEZexkcjn5gTeWvpEYETs4PoUi7Nozip2rBZhSAmU5mAbxl</a>	May 5, 2022	September 19, 2023	N/A
29	<a href="https://www.facebook.com/FiatDeutschland/posts/pfbid0rV3eb4vNXAxmTN4QHGE5tq5KLCBHMR2Y1HgFeKuzF1eURRZEBsQHM7jfENDDKYJol">https://www.facebook.com/FiatDeutschland/posts/pfbid0rV3eb4vNXAxmTN4QHGE5tq5KLCBHMR2Y1HgFeKuzF1eURRZEBsQHM7jfENDDKYJol</a>	May 6, 2022	September 19, 2023	500X and 500C Più Dolcevit
30	<a href="https://www.facebook.com/photo/?fbid=10159980462909592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159980462909592&amp;set=pb.100081305846969.-2207520000</a>	May 8, 2022	September 19, 2023	Fiat 500e
31	<a href="https://www.facebook.com/FiatDeutschland/posts/pfbid0xmGAExxkdkvXfPv2bXTRj5sUFkVQkSUDtpqvi9LgAEdebcE4bfzDqa9D4nS1C8Sel">https://www.facebook.com/FiatDeutschland/posts/pfbid0xmGAExxkdkvXfPv2bXTRj5sUFkVQkSUDtpqvi9LgAEdebcE4bfzDqa9D4nS1C8Sel</a>	May 9, 2022	September 19, 2023	Fiat 500
32	<a href="https://www.facebook.com/FiatDeutschland/posts/pfbid02aSnzPXBwEomD6fyYkQ2Hu5ArbfudopNyuyK37Auzj3Lr3rrZtvdz92TZCnrPmDQ8l">https://www.facebook.com/FiatDeutschland/posts/pfbid02aSnzPXBwEomD6fyYkQ2Hu5ArbfudopNyuyK37Auzj3Lr3rrZtvdz92TZCnrPmDQ8l</a>	May 16, 2022	September 19, 2023	Fiat Panda & Tipo Garmin
33	<a href="https://www.facebook.com/watch/?v=545143747143505">https://www.facebook.com/watch/?v=545143747143505</a>	May 20, 2022	September 19, 2023	N/A
34	<a href="https://www.facebook.com/photo/?fbid=10160011204189592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10160011204189592&amp;set=pb.100081305846969.-2207520000</a>	May 25, 2022	September 19, 2023	Fiat 500
35	<a href="https://www.facebook.com/photo/?fbid=10160016080804592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10160016080804592&amp;set=pb.100081305846969.-2207520000</a>	May 28, 2022	September 19, 2023	E-Ulysse
36	<a href="https://www.facebook.com/FiatDeutschland/videos/554851059335697/">https://www.facebook.com/FiatDeutschland/videos/554851059335697/</a>	May 30, 2022	September 19, 2023	Fiat 500
37	<a href="https://www.facebook.com/FiatDeutschland/videos/120103782181751/">https://www.facebook.com/FiatDeutschland/videos/120103782181751/</a>	June 27, 2022	September 19, 2023	500C and 500X Più Dolcevit
38	<a href="https://www.facebook.com/photo/?fbid=10160072129384592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10160072129384592&amp;set=pb.100081305846969.-2207520000</a>	June 29, 2022	September 19, 2023	Fiat 500 X

## Appendix 5. Italian Facebook advertisements of Fiat

	Link	Date of publication	Date of access	Advertised model
1	<a href="https://www.facebook.com/Fiat.Italia/videos/604463964143978">https://www.facebook.com/Fiat.Italia/videos/604463964143978</a>	January 5, 2022	September 20, 2023	N/A
2	<a href="https://www.facebook.com/photo/?fbid=10158875744229302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158875744229302&amp;set=pb.100064830667110.-2207520000</a>	January 11, 2022	September 20, 2023	New 500 RED
3	<a href="https://www.facebook.com/Fiat.Italia/videos/1412993302463491">https://www.facebook.com/Fiat.Italia/videos/1412993302463491</a>	January 12, 2022	September 20, 2023	New 500
4	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid0MvXNhyhdUSgQHj9LR924Q5egFx6CRRefeCKY3Qby385E33xx3oTsz5n7SKhkGwCDI">https://www.facebook.com/Fiat.Italia/posts/pfbid0MvXNhyhdUSgQHj9LR924Q5egFx6CRRefeCKY3Qby385E33xx3oTsz5n7SKhkGwCDI</a>	January 13, 2022	September 20, 2023	500 RED
5	<a href="https://www.facebook.com/photo/?fbid=10158885618064302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158885618064302&amp;set=pb.100064830667110.-2207520000</a>	January 17, 2022	September 21, 2022	Tipo
6	<a href="https://www.facebook.com/photo/?fbid=10158888996569302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158888996569302&amp;set=pb.100064830667110.-2207520000</a>	January 19, 2022	September 21, 2022	New 500 RED
7	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid08VJvxi2Zif3AagsqLmtyomTEc5JzmJKsrP9i1fjT5CjCDvCTcRZ5gXzFvGzChTUI">https://www.facebook.com/Fiat.Italia/posts/pfbid08VJvxi2Zif3AagsqLmtyomTEc5JzmJKsrP9i1fjT5CjCDvCTcRZ5gXzFvGzChTUI</a>	January 21, 2022	September 21, 2022	New 500
8	<a href="https://www.facebook.com/photo/?fbid=10158898582344302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158898582344302&amp;set=pb.100064830667110.-2207520000</a>	January 25, 2022	October 3, 2022	500
9	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid02vVy597UHmG3vCJq6sbboEw3wezKo6WCWDDEonXBoiTmp2oBZXDHD33C7FGckCk9NI">https://www.facebook.com/Fiat.Italia/posts/pfbid02vVy597UHmG3vCJq6sbboEw3wezKo6WCWDDEonXBoiTmp2oBZXDHD33C7FGckCk9NI</a>	January 31, 2022	October 3, 2022	New 500 RED
10	<a href="https://www.facebook.com/photo/?fbid=10158912161529302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158912161529302&amp;set=pb.100064830667110.-2207520000</a>	February 2, 2022	October 3, 2022	New 500 RED
11	<a href="https://www.facebook.com/photo/?fbid=10158916336109302&amp;set=pb.100064830667110-2207520000">https://www.facebook.com/photo/?fbid=10158916336109302&amp;set=pb.100064830667110-2207520000</a>	February 4, 2022	October 3, 2022	New 500 RED
12	<a href="https://www.facebook.com/photo/?fbid=10158921182159302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158921182159302&amp;set=pb.100064830667110.-2207520000</a>	February 7, 2022	October 3, 2022	500
13	<a href="https://www.facebook.com/photo/?fbid=10158922870459302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158922870459302&amp;set=pb.100064830667110.-2207520000</a>	February 8, 2022	October 3, 2022	New 500
14	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid0gecrhWYJ7FPRkXfK8iSs4eDp96YceGDJNscuMEXKCvpio27Fnm8Dkf6r5iEzp9Ybl">https://www.facebook.com/Fiat.Italia/posts/pfbid0gecrhWYJ7FPRkXfK8iSs4eDp96YceGDJNscuMEXKCvpio27Fnm8Dkf6r5iEzp9Ybl</a>	February 10, 2022	October 3, 2022	Panda
15	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid0c8J7mU2YKpLMJXs6A4Zw7iUgrTPo9gcUMheXV9L448S4ABT3zwmR4XBRjS8fVLVAl">https://www.facebook.com/Fiat.Italia/posts/pfbid0c8J7mU2YKpLMJXs6A4Zw7iUgrTPo9gcUMheXV9L448S4ABT3zwmR4XBRjS8fVLVAl</a>	February 11, 2022	January 4, 2023	500 RED
16	<a href="https://www.facebook.com/Fiat.Italia/videos/1055940998298881">https://www.facebook.com/Fiat.Italia/videos/1055940998298881</a>	February 13, 2022	January 4, 2023	500 RED
17	<a href="https://www.facebook.com/Fiat.Italia/videos/1055940998298881">https://www.facebook.com/Fiat.Italia/videos/1055940998298881</a>	February 13, 2022	January 4, 2023	500 RED
18	<a href="https://www.facebook.com/photo/?fbid=10158931776464302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158931776464302&amp;set=pb.100064830667110.-2207520000</a>	February 16, 2022	January 4, 2023	Panda RED
19	<a href="https://www.facebook.com/photo/?fbid=10158936950879302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158936950879302&amp;set=pb.100064830667110.-2207520000</a>	February 17, 2022	January 4, 2023	500X Hybrid and Tipo Hybrid
20	<a href="https://www.facebook.com/photo/?fbid=10158938563034302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158938563034302&amp;set=pb.100064830667110.-2207520000</a>	February 18, 2022	January 4, 2023	New 500
21	<a href="https://www.facebook.com/photo/?fbid=10158943412344302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158943412344302&amp;set=pb.100064830667110.-2207520000</a>	February 21, 2022	January 4, 2023	Tipo RED
22	<a href="https://www.facebook.com/photo/?fbid=10158945100874302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158945100874302&amp;set=pb.100064830667110.-2207520000</a>	February 22, 2022	January 4, 2023	Tipo RED
23	<a href="https://www.facebook.com/photo/?fbid=10158950293119302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158950293119302&amp;set=pb.100064830667110.-2207520000</a>	February 25, 2022	January 4, 2023	New 500 RED
24	<a href="https://www.facebook.com/photo/?fbid=10158963697924302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158963697924302&amp;set=pb.100064830667110.-2207520000</a>	March 5, 2022	January 5, 2023	Panda
25	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid0ThUKmZUQnNC8L5WUWGxZz395TmbsPF7kaXkE Qas9v6wQ318xLpUymDPW6FVjHB7ql">https://www.facebook.com/Fiat.Italia/posts/pfbid0ThUKmZUQnNC8L5WUWGxZz395TmbsPF7kaXkE Qas9v6wQ318xLpUymDPW6FVjHB7ql</a>	March 15, 2022	January 5, 2023	New 500
26	<a href="https://www.facebook.com/photo/?fbid=10158979349519302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158979349519302&amp;set=pb.100064830667110.-2207520000</a>	March 15, 2022	January 5, 2023	E-Ulysse

27	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid02pm6UMP3E6Jgq6L4J5sPy85ZcuJ6y1m5kMtMFoTenk5PRfN12ZNhixMNFp8tkx59vl">https://www.facebook.com/Fiat.Italia/posts/pfbid02pm6UMP3E6Jgq6L4J5sPy85ZcuJ6y1m5kMtMFoTenk5PRfN12ZNhixMNFp8tkx59vl</a>	Merch 16, 2022	January 5, 2023	E-Ulysse
28	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid0jLMS1kS1ofwAc23eM2nucsU6DZgzRcVcCsdsSwvc88v2XArgXtTpvSSUewW5isdZl">https://www.facebook.com/Fiat.Italia/posts/pfbid0jLMS1kS1ofwAc23eM2nucsU6DZgzRcVcCsdsSwvc88v2XArgXtTpvSSUewW5isdZl</a>	March 17, 2022	January 5, 2023	E-Ulysse
29	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid02eDLDtrYoohJncgLqRE8BmHwGsBe5x53rsnv7Xt6Efx82ihg9oy6FESSLqZWovcl">https://www.facebook.com/Fiat.Italia/posts/pfbid02eDLDtrYoohJncgLqRE8BmHwGsBe5x53rsnv7Xt6Efx82ihg9oy6FESSLqZWovcl</a>	March 21, 2022	January 5, 2023	500
30	<a href="https://www.facebook.com/photo/?fbid=10158998844829302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158998844829302&amp;set=pb.100064830667110.-2207520000</a>	March 28, 2022	January 5, 2023	Panda
31	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid02fDcjqVgWxUArzryXkQ73itXhWsYK5bTqh1MeBKje41BFvwX5LKH1r14VzKoWUJLEl">https://www.facebook.com/Fiat.Italia/posts/pfbid02fDcjqVgWxUArzryXkQ73itXhWsYK5bTqh1MeBKje41BFvwX5LKH1r14VzKoWUJLEl</a>	March 29, 2022	January 5, 2023	New 500
32	<a href="https://www.facebook.com/photo/?fbid=10159003359029302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10159003359029302&amp;set=pb.100064830667110.-2207520000</a>	March 31, 2022	January 5, 2023	Fiat 500 RED
33	<a href="https://www.facebook.com/Fiat.Italia/videos/321371919980656">https://www.facebook.com/Fiat.Italia/videos/321371919980656</a>	April 4, 2022	January 9, 2023	500
34	<a href="https://www.facebook.com/photo/?fbid=10159015790969302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10159015790969302&amp;set=pb.100064830667110.-2207520000</a>	April 8, 2022	January 9, 2023	N/A
35	<a href="https://www.facebook.com/photo/?fbid=10159020374544302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10159020374544302&amp;set=pb.100064830667110.-2207520000</a>	April 11, 2022	January 9, 2023	500
36	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid02mv5YNPGsAXhNEdm2doXQkou59FT1LVbtHuw8JuS65VKkoW9MBvreZVBFFTwassh5l">https://www.facebook.com/Fiat.Italia/posts/pfbid02mv5YNPGsAXhNEdm2doXQkou59FT1LVbtHuw8JuS65VKkoW9MBvreZVBFFTwassh5l</a>	April 15, 2022	January 9, 2023	500X
37	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid02xkh6MhtX2DBjj9jnJQe4KfG7U2dHm3khZzC64fNoo bd5jXSrW3Nnr6Lxd2J7ApyWl">https://www.facebook.com/Fiat.Italia/posts/pfbid02xkh6MhtX2DBjj9jnJQe4KfG7U2dHm3khZzC64fNoo bd5jXSrW3Nnr6Lxd2J7ApyWl</a>	April 19, 2022	January 9, 2023	500
38	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid0qNoqS7NnwdT1eAqkR8nWCnWBjHeEVBep6VC2TzTdb7XPbGF2yNWrSdDmCjqnTaqPl">https://www.facebook.com/Fiat.Italia/posts/pfbid0qNoqS7NnwdT1eAqkR8nWCnWBjHeEVBep6VC2TzTdb7XPbGF2yNWrSdDmCjqnTaqPl</a>	April 27, 2022	January 9, 2023	Fiat 500 and 500X DolceVita
39	<a href="https://www.facebook.com/Fiat.Italia/videos/402068311480660">https://www.facebook.com/Fiat.Italia/videos/402068311480660</a>	April 27, 2022	January 9, 2023	N/A
40	<a href="https://www.facebook.com/photo/?fbid=10159049292219302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10159049292219302&amp;set=pb.100064830667110.-2207520000</a>	April 29, 2022	January 9, 2023	N/A
41	<a href="https://www.facebook.com/photo/?fbid=10159049373664302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10159049373664302&amp;set=pb.100064830667110.-2207520000</a>	April 29, 2022	January 9, 2023	N/A
42	<a href="https://www.facebook.com/photo/?fbid=10159056085029302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10159056085029302&amp;set=pb.100064830667110.-2207520000</a>	May 3, 2022	January 9, 2023	N/A
43	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid0UXR4FmSaBDWy2rwak6WYeJfQAtHQpsUi2BJKCWmaQW13DYh5BCmgCmXuzB8qcTi3l">https://www.facebook.com/Fiat.Italia/posts/pfbid0UXR4FmSaBDWy2rwak6WYeJfQAtHQpsUi2BJKCWmaQW13DYh5BCmgCmXuzB8qcTi3l</a>	May 12, 2022	January 9, 2023	500
44	<a href="https://www.facebook.com/Fiat.Italia/videos/704003924275936">https://www.facebook.com/Fiat.Italia/videos/704003924275936</a>	May 12, 2022	January 9, 2023	New 500
45	<a href="https://www.facebook.com/Fiat.Italia/posts/pfbid02fiZQBCgnyLH4dtJ7bCD1LqDSBg99zUMjqrQApg7vjZ8HMUJoneJ2WtrfBsfyPoLdl">https://www.facebook.com/Fiat.Italia/posts/pfbid02fiZQBCgnyLH4dtJ7bCD1LqDSBg99zUMjqrQApg7vjZ8HMUJoneJ2WtrfBsfyPoLdl</a>	May 21, 2022	January 9, 2023	Panda and Tipo
46	<a href="https://www.facebook.com/Fiat.Italia/videos/429887761902977/">https://www.facebook.com/Fiat.Italia/videos/429887761902977/</a>	May 30, 2022	January 9, 2023	New 500
47	<a href="https://www.facebook.com/photo/?fbid=10159117858364302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10159117858364302&amp;set=pb.100064830667110.-2207520000</a>	June 7, 2022	January 9, 2023	500
48	<a href="https://www.facebook.com/Fiat.Italia/videos/699560524672895/">https://www.facebook.com/Fiat.Italia/videos/699560524672895/</a>	June 13, 2022	January 9, 2023	500X
49	<a href="https://www.facebook.com/photo/?fbid=10159143687244302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10159143687244302&amp;set=pb.100064830667110.-2207520000</a>	June 24, 2022	January 9, 2023	500X
50	<a href="https://www.facebook.com/Fiat.Italia/videos/701448057610865/">https://www.facebook.com/Fiat.Italia/videos/701448057610865/</a>	June 27, 2022	January 9, 2023	500

## Appendix 6. Hungarian Facebook advertisements of Fiat

	Link	Date of publication	Date of access	Advertised model
1	<a href="https://www.facebook.com/watch/?v=451512763133467&amp;ref=sharing">https://www.facebook.com/watch/?v=451512763133467&amp;ref=sharing</a>	January 13, 2022	September 16, 2023	500
2	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid032MjDgtGrPYquJctz239mvxToGUiNAfWv6zejjFmqymkLNKfKURwUcYbwLfr3Dodpl">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid032MjDgtGrPYquJctz239mvxToGUiNAfWv6zejjFmqymkLNKfKURwUcYbwLfr3Dodpl</a>	February 12, 2022	September 16, 2023	500 RED
3	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2087447801415648/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2087447801415648/</a>	April 22, 2022	September 16, 2023	N/A
4	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2087447134749048/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2087447134749048/</a>	April 26, 2022	September 16, 2023	500X
5	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2087446981415730/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2087446981415730/</a>	April 29, 2022	September 16, 2023	N/A
6	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02by2tX6pLAL6YmxTr8erWq4UYg8v4jPNStBo2iqgv9ggsGmtTpRXnjCBJeDcqt8zRl">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02by2tX6pLAL6YmxTr8erWq4UYg8v4jPNStBo2iqgv9ggsGmtTpRXnjCBJeDcqt8zRl</a>	May 20, 2022	September 16, 2023	500
7	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2125495430944218/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2125495430944218/</a>	June 7, 2022	September 16, 2023	Panda
8	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2220734108087016/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2220734108087016/</a>	September 30, 2022	September 16, 2023	N/A
9	<a href="https://www.facebook.com/Fiat.Magyarorszag/videos/777675723490707">https://www.facebook.com/Fiat.Magyarorszag/videos/777675723490707</a>	October 1, 2022	September 16, 2023	500e
10	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2227346577425769/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2227346577425769/</a>	October 6, 2022	September 16, 2023	N/A
11	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0X4DSWEeU5rbwy7768rxXRkjD3LV38zVsqnINcem21sJC2CAEmKvmPEbqe7xvBTSLI">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0X4DSWEeU5rbwy7768rxXRkjD3LV38zVsqnINcem21sJC2CAEmKvmPEbqe7xvBTSLI</a>	December 9, 2022	September 16, 2023	500e
12	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2291616217665471/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2291616217665471/</a>	December 16, 2022	September 16, 2023	N/A
13	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2292663017560791/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2292663017560791/</a>	December 17, 2022	September 16, 2023	500 Hybrid, Panda Hybrid
14	<a href="https://www.facebook.com/Fiat.Magyarorszag/videos/426220825188761">https://www.facebook.com/Fiat.Magyarorszag/videos/426220825188761</a>	December 18, 2022	September 16, 2023	N/A
15	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2294723144021445/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2294723144021445/</a>	December 19, 2022	September 16, 2023	Fiat 1500 L
16	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02AUL1Lyht3Er5XsFvrD6oxQ3JDdcCzpo3eDwPpt3wD6rH9kTgMH36149G7Zuc3UaYl">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02AUL1Lyht3Er5XsFvrD6oxQ3JDdcCzpo3eDwPpt3wD6rH9kTgMH36149G7Zuc3UaYl</a>	December 20, 2022	September 16, 2023	500 Hybrid Seaqual
17	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2296727210487705/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2296727210487705/</a>	December 21, 2022	September 16, 2023	N/A
18	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2297657980394628/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2297657980394628/</a>	December 22, 2022	September 16, 2023	500 and 500X Dolce Vita
19	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2298574156969677/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2298574156969677/</a>	December 23, 2022	September 16, 2023	500
20	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2299207513573008/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2299207513573008/</a>	December 24, 2022	September 16, 2023	N/A
21	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2301353036691789/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2301353036691789/</a>	December 26, 2022	September 16, 2023	N/A
22	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2303151263178633/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2303151263178633/</a>	December 28, 2022	September 16, 2023	500
23	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2305722606254832/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2305722606254832/</a>	December 31, 2022	September 16, 2023	N/A
24	<a href="https://www.facebook.com/watch/?v=1233029134300516&amp;ref=sharing">https://www.facebook.com/watch/?v=1233029134300516&amp;ref=sharing</a>	January 3, 2023	October 2, 2023	N/A
25	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/pb.100064470503207.-2207520000/2309299742563785/?type=3">https://www.facebook.com/Fiat.Magyarorszag/photos/pb.100064470503207.-2207520000/2309299742563785/?type=3</a>	January 4, 2023	October 2, 2023	500e
26	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2311030039057422/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2311030039057422/</a>	January 6, 2023	October 2, 2023	N/A
27	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0kFEPcgvdUUPdLpMwn9gHKF2FjtewPLFDg nu8amEymbyBvS4C9AeweeLwNm9xba5Cl">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0kFEPcgvdUUPdLpMwn9gHKF2FjtewPLFDg nu8amEymbyBvS4C9AeweeLwNm9xba5Cl</a>	January 8, 2023	October 2, 2023	RED

28	<a href="https://www.facebook.com/watch/?v=1134079447473610&amp;ref=sharing">https://www.facebook.com/watch/?v=1134079447473610&amp;ref=sharing</a>	January 9, 2023	October 2, 2023	500
29	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02GHa2KHc8XEm5sN2NKWAFtCN8ZYRH4hxwWv38ZJoWB8KYFfFrFifNN2q5157Mu1PHI">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02GHa2KHc8XEm5sN2NKWAFtCN8ZYRH4hxwWv38ZJoWB8KYFfFrFifNN2q5157Mu1PHI</a>	January 11, 2023	October 2, 2023	Punto
30	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2316712165155876/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2316712165155876/</a>	January 13, 2023	October 2, 2023	Punto
31	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02pnRihtwKR2TqrZVQtRLhZr9xrTDk9sdSPjjLzLhLiyUgd3zVmHvo5H8byBQviNGI">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02pnRihtwKR2TqrZVQtRLhZr9xrTDk9sdSPjjLzLhLiyUgd3zVmHvo5H8byBQviNGI</a>	January 15, 2023	October 2, 2023	500 X
32	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid05gHFdSgwgVto1JZqA1DsGbet1jc5av5P4VGr5xr8L2WZHp3jorPD1QMxb2K6oTqml">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid05gHFdSgwgVto1JZqA1DsGbet1jc5av5P4VGr5xr8L2WZHp3jorPD1QMxb2K6oTqml</a>	January 17, 2023	October 2, 2023	Panda
33	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2320950908065335/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2320950908065335/</a>	January 18, 2023	October 2, 2023	500 e
34	<a href="https://www.facebook.com/watch/?v=1183194155652702&amp;ref=sharing">https://www.facebook.com/watch/?v=1183194155652702&amp;ref=sharing</a>	January 20, 2023	October 2, 2023	Panda, 500e, Tipo, 500x, RED
35	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02ENHVEEmXnWkbTGqdo5BCpEiP1YHgcbTVhhnUBweMBeyURhYLpyDkNcGgkP8PowYwKl">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02ENHVEEmXnWkbTGqdo5BCpEiP1YHgcbTVhhnUBweMBeyURhYLpyDkNcGgkP8PowYwKl</a>	January 24, 2023	October 2, 2023	RED
36	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0rtxjgWecUg2SpQdxQvLzLNCr6inoM1jMBo85ndDfRxTz68oGaU5kcp7J1Pc8WBkil">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0rtxjgWecUg2SpQdxQvLzLNCr6inoM1jMBo85ndDfRxTz68oGaU5kcp7J1Pc8WBkil</a>	January 25, 2023	October 2, 2023	500 X
37	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0ZCPMtCW1xm4bD95UCq7GGrham4LMTHvFsWuqPoySsUam23jcb33FqobJNB91MMPil">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0ZCPMtCW1xm4bD95UCq7GGrham4LMTHvFsWuqPoySsUam23jcb33FqobJNB91MMPil</a>	January 26, 2023	October 2, 2023	N/A
38	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2329040953922997/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2329040953922997/</a>	January 28, 2023	October 2, 2023	Tipo
39	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2331531547007271/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2331531547007271/</a>	January 31, 2023	October 2, 2023	500
40	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2333336456826780/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2333336456826780/</a>	February 2, 2023	October 2, 2023	500e
41	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid031LYqKrE6vjVeaOXUZgMChgYnnngH24unas5ezCzBvfTRg8x18Ss9McRnp8C3dgGl">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid031LYqKrE6vjVeaOXUZgMChgYnnngH24unas5ezCzBvfTRg8x18Ss9McRnp8C3dgGl</a>	February 4, 2022	October 2, 2023	Tipo, Tipo Cross
42	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2336704293156663/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2336704293156663/</a>	February 6, 2023	October 2, 2023	Multiple models
43	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0XMFxMP77EZteaeHgFc4hNjRqYte8zCh68PHgCnuQR5fWnzU2NGskQzDgYYG9DAul">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0XMFxMP77EZteaeHgFc4hNjRqYte8zCh68PHgCnuQR5fWnzU2NGskQzDgYYG9DAul</a>	February 8, 2023	October 3, 2023	500e
44	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid033yflLakj2fCSvTrNQgBAqhbQcV9ho8TAHv85rX9udvk5ZgVvMoiEWSsWb8tM1oiSEI">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid033yflLakj2fCSvTrNQgBAqhbQcV9ho8TAHv85rX9udvk5ZgVvMoiEWSsWb8tM1oiSEI</a>	February 11, 2023	October 3, 2023	Panda
45	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02HCRkA9Fx1jvjjBzybb24X1ZezbdEpsJ9b6UGYs4VBvca4uUZNhYPRUpkazCa9AMel">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02HCRkA9Fx1jvjjBzybb24X1ZezbdEpsJ9b6UGYs4VBvca4uUZNhYPRUpkazCa9AMel</a>	February 16, 2023	October 3, 2023	Tpo, Tipo Cross, Panda, Panda Cross
46	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02mBwjVmWTKNXpqo9NwyhHGLXu44VxWoDjMdZzWGMiw7hk9ofdYuJbegmSchZpajX3l">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02mBwjVmWTKNXpqo9NwyhHGLXu44VxWoDjMdZzWGMiw7hk9ofdYuJbegmSchZpajX3l</a>	February 19, 2023	October 3, 2023	500, 500e
47	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0i7H68fJrmv8C4Qto1bdtSDJaJFEKU7ZrMzLXFfhCxCL9NFhXG8WkDLqCwGpQuFBol">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0i7H68fJrmv8C4Qto1bdtSDJaJFEKU7ZrMzLXFfhCxCL9NFhXG8WkDLqCwGpQuFBol</a>	February 22, 2023	October 3, 2023	130hp
48	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2357199721107120/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2357199721107120/</a>	March 1, 2023	October 3, 2023	500, 500e
49	<a href="https://www.facebook.com/watch/?v=144528065164320&amp;ref=sharing">https://www.facebook.com/watch/?v=144528065164320&amp;ref=sharing</a>	March 3, 2023	October 3, 2023	RED
50	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2361025114057914/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2361025114057914/</a>	March 6, 2023	October 3, 2023	N/D
51	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2362557607237998/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2362557607237998/</a>	March 8, 2023	October 3, 2023	500
52	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2364335777060181/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2364335777060181/</a>	March 10, 2023	October 3, 2023	500
53	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2366344766859282/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2366344766859282/</a>	March 13, 2023	October 3, 2023	N/A

54	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2367779543382471/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2367779543382471/</a>	March 15, 2023	October 3, 2023	N/A
55	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2369564796537279/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2369564796537279/</a>	March 17, 2023	October 3, 2023	500X
56	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02ubEuIJmwYME2KdXpFQavZ1bFR9Vvu9ztvYN1TJiUbXV15FzD9G77RaCYMbFq4JAel">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02ubEuIJmwYME2KdXpFQavZ1bFR9Vvu9ztvYN1TJiUbXV15FzD9G77RaCYMbFq4JAel</a>	March 20, 2023	October 3, 2023	500
57	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2373417196152039/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2373417196152039/</a>	March 22, 2023	October 3, 2023	Tipo, Cross
58	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2374894866004272/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2374894866004272/</a>	March 24, 2023	October 15, 2023	500e
59	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2377044415789317/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2377044415789317/</a>	March 27, 2023	October 15, 2023	500x, Tipo
60	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2378456558981436/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2378456558981436/</a>	March 29, 2023	October 15, 2023	500
61	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.356689077824871/2381918785301880/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.356689077824871/2381918785301880/</a>	April 3, 2023	October 15, 2023	500e
62	<a href="https://www.facebook.com/watch/?v=617587786893230&amp;ref=sharing">https://www.facebook.com/watch/?v=617587786893230&amp;ref=sharing</a>	April 5, 2023	October 15, 2023	N/A
63	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2384280095065749/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2384280095065749/</a>	April 7, 2023	October 15, 2023	Multiple models
64	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2385591698267922/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2385591698267922/</a>	April 9, 2023	October 15, 2023	500
65	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2387051841455241/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2387051841455241/</a>	April 11, 2023	October 15, 2023	500 Dolcevita
66	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2388730531287372/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2388730531287372/</a>	April 13, 2023	October 15, 2023	500
67	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02Ftdqvj7TZtG9nGa44EjDoqkajramAxoH3YEpkzswZ326ugBYVDHc5Y4HBbhVSvV5l">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02Ftdqvj7TZtG9nGa44EjDoqkajramAxoH3YEpkzswZ326ugBYVDHc5Y4HBbhVSvV5l</a>	April 15, 2023	October 15, 2023	500e
68	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2391550821005343/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2391550821005343/</a>	April 17, 2023	October 15, 2023	Panda
69	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2392983134195445/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2392983134195445/</a>	April 19, 2023	October 15, 2023	500
70	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2394342987392793/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2394342987392793/</a>	April 21, 2023	October 15, 2023	500
71	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2396422900518135/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2396422900518135/</a>	April 24, 2023	October 15, 2023	Panda
72	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2398019527025139/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2398019527025139/</a>	April 26, 2023	October 15, 2023	N/A
73	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02DwGxaMhPvCye4ncaH5eXub9Xjb7PEt2aPVHmxSkc3abrFRnn9dK7bY9kVuAtnmqcl">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02DwGxaMhPvCye4ncaH5eXub9Xjb7PEt2aPVHmxSkc3abrFRnn9dK7bY9kVuAtnmqcl</a>	April 27, 2023	October 15, 2023	Tipo Cross
74	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2399406756886416/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2399406756886416/</a>	April 28, 2023	October 15, 2023	N/A
75	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2400004750159950/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2400004750159950/</a>	April 29, 2023	October 15, 2023	500
76	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2401529736674118/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2401529736674118/</a>	May 1, 2023	October 15, 2023	500
77	<a href="https://www.facebook.com/watch/?v=1399777627523188&amp;ref=sharing">https://www.facebook.com/watch/?v=1399777627523188&amp;ref=sharing</a>	May 3, 2023	October 15, 2023	500e
78	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02faAuTgQwfuGsjeFnHMTy5ZYUJHofatjDBGAeaVMyLDwKKrrNWb5BjGDqr7s4Kgm6l">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02faAuTgQwfuGsjeFnHMTy5ZYUJHofatjDBGAeaVMyLDwKKrrNWb5BjGDqr7s4Kgm6l</a>	May 5, 2023	October 15, 2023	500e
79	<a href="https://www.facebook.com/watch/?v=139308642458019&amp;ref=sharing">https://www.facebook.com/watch/?v=139308642458019&amp;ref=sharing</a>	May 8, 2023	October 15, 2023	500
80	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2408193716007720/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2408193716007720/</a>	May 9, 2023	October 15, 2023	500
81	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2410317855795306/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2410317855795306/</a>	May 12, 2023	October 15, 2023	500 Dolcevita
82	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2411900008970424/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2411900008970424/</a>	May 14, 2023	October 15, 2023	500
83	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2413426642151094/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2413426642151094/</a>	May 16, 2023	October 15, 2023	Multiple models
84	<a href="https://www.facebook.com/watch/?v=1285811598980786&amp;ref=sharing">https://www.facebook.com/watch/?v=1285811598980786&amp;ref=sharing</a>	May 20, 2023	October 15, 2023	500e










85	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2418945401599218/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2418945401599218/</a>	May 23, 2023	October 16, 2023	500
86	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2420701464756945/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2420701464756945/</a>	May 25, 2023	October 16, 2023	Tipo Cross
87	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2423055747854850/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2423055747854850/</a>	May 28, 2023	October 16, 2023	500e
88	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0pvcsKZ5gK5ysH9aYdLfGk1h4GYzmpJVNj1ajrpexTrXnYHrBWwv5M6B3YyFTpfb1">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0pvcsKZ5gK5ysH9aYdLfGk1h4GYzmpJVNj1ajrpexTrXnYHrBWwv5M6B3YyFTpfb1</a>	June 2, 2023	October 16, 2023	N/A
89	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0qiGZLGZUNW1agKwSaki5woiBZssL1b6v38mXSxt2josY4h5TxLMMGPYgtTYPBu4el">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0qiGZLGZUNW1agKwSaki5woiBZssL1b6v38mXSxt2josY4h5TxLMMGPYgtTYPBu4el</a>	June 7, 2023	October 16, 2023	Uno
90	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.356689077824871/2430854443741647/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.356689077824871/2430854443741647/</a>	June 7, 2023	October 16, 2023	N/A
91	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02dJ2YGTBeLvfmCHTSk5Uvy5k6x1S3zaTvGkTY71E4z4537oYq4oMx9wwLwJArtvq8l">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02dJ2YGTBeLvfmCHTSk5Uvy5k6x1S3zaTvGkTY71E4z4537oYq4oMx9wwLwJArtvq8l</a>	June 8, 2023	October 16, 2023	500e
92	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2432130763614015/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2432130763614015/</a>	June 9, 2023	October 16, 2023	500
93	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2433276986832726/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2433276986832726/</a>	June 10, 2023	October 16, 2023	Topolino
94	<a href="https://www.facebook.com/Fiat.Magyarorszag/videos/3365417927103749/">https://www.facebook.com/Fiat.Magyarorszag/videos/3365417927103749/</a>	June 15, 2023	October 16, 2023	500e
95	<a href="https://www.facebook.com/watch/?v=813963047016838&amp;ref=sharing">https://www.facebook.com/watch/?v=813963047016838&amp;ref=sharing</a>	June 17, 2023	October 16, 2023	500e
96	<a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2440160916144333/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2440160916144333/</a>	June 19, 2023	October 16, 2023	500
97	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0mQ4wKxToUc9hQ4bT7epoi3BmmPrTUkGxQDBRsHLSkDMMWM9qHCrCP42KzLmEFNNhl">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0mQ4wKxToUc9hQ4bT7epoi3BmmPrTUkGxQDBRsHLSkDMMWM9qHCrCP42KzLmEFNNhl</a>	June 21, 2023	October 16, 2023	500e
98	<a href="https://www.facebook.com/Fiat.Magyarorszag/videos/564193662578854/">https://www.facebook.com/Fiat.Magyarorszag/videos/564193662578854/</a>	June 23, 2023	October 16, 2023	500
99	<a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0w55eo4Y4WkDpxUvzaKTjuNJ7tL9CNhdoNVkzfTBo5RmV6TXKq8ehNk9RTafzUaKEI">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid0w55eo4Y4WkDpxUvzaKTjuNJ7tL9CNhdoNVkzfTBo5RmV6TXKq8ehNk9RTafzUaKEI</a>	June 28, 2023	October 16, 2023	500e

## Appendix 7. Semiotic themes of Volkswagen advertising

Table 1. Representation of Masculinity

German	Italian	Hungarian
<b>Being noticeable, standing out</b>		
<p><i>der Arteon Shooting Brake aus seiner Klasse heraus</i> “the Arteon Shooting Brake stands out in its class”</p> <p><i>den eleganten Gesamtauftritt</i> “the elegant overall appearance”</p> <p><i>Losfahren und auffallen</i> “drive off and get noticed”</p> <p><i>Hingucker ist er außerdem</i> “a real eye-catcher”</p>	<p><i>inconfondibili da ogni angolazione</i> “unmistakable from every angle”</p> <p><i>Inconfondibile fuori, evoluto dentro</i> “Unmistakable outside, evolved inside”</p> <p><i>SUV Coupé Volkswagen è solo per chi ama distinguersi</i> “Volkswagen's first SUV Coupé is only for those who like to stand out”</p>	<p><i>Fedezd fel az új, egyedi és karakteres Taigo-t</i> “Discover the new, unique and characterful Taigo”</p> <p><i>Fedezd fel a Taigo egyediségét</i> “Discover the uniqueness of the Taigo”</p> <p><i>a Tiguan dinamikus vonalvezetése minden szögből magára vonja a tekintetet</i> “the Tiguan's dynamic lines attract attention from every angle”</p>
<b>Power, performance</b>		
<p><i>Kraftpaket mit Stil</i> “stylish powerhouse”</p> <p><i>Sportlicher</i> “sportive”</p> <p><i>Performance-Maschine</i> “performance machine”</p>	<p>Slogan: “<i>Who says you can't?</i>”</p> <p><i>Supera ogni aspettativa</i> “Exceeds all expectations”</p> <p><i>La sportività di T-Cross ti colpisce a prima vista</i> “The sportiness of the T-Cross strikes you at first glance”</p>	<p><i>Bármilyen terepre is tévedtek, ő minden erejét beleadja</i> “No matter what kind of terrain it wandered into, it puts all the strength into it”</p> <p><i>minden idők legerősebb Volkswagenje</i> “the most powerful Volkswagen of all time”</p>
<b>Success, achievement</b>		
<p><i>Erfolgsmodell</i> “successful model”</p>	<p><i>pronto a diventare un campione della mobilità elettrica</i> “ready to become a champion of electric mobility”</p>	<p><i>Mellettük igazán könnyű új szakmai csúcsokat elérni</i> “With them, it is really easy to reach new professional heights”</p> <p><i>egy újabb sikertörténet vehesse kezdetét</i> “another success story can begin in a short time” (about the upcoming ID Buzz)</p>
<b>Confidence, strength, character</b>		
<p><i>Selbstbewusster</i> “self-confident”</p> <p><i>Auffällig selbstbewusst</i> “Conspicuously self-confident”</p>	<p><i>l'inconfondibile carattere sportivo</i> “unmistakable sportive character”</p> <p><i>scopri Taigo: piena di carattere dentro e fuori</i> “Discover Taigo: full of character inside and out.”</p> <p><i>Carattere deciso</i> “Strong character”</p> <p><i>Nuovo T-Roc: born confident</i></p>	<p><i>erőteljes fellépést</i> “powerful performance”</p> <p><i>Egy nem mindennapi egyéniség a nap bármely szakaszában bátran megmutatja magát</i> “An unusual personality will show itself boldly at any time of the day”</p> <p><i>A magabiztos megjelenés</i> “a confident appearance”</p>
<b>Overcoming obstacles, challenges</b>		
	<p><i>E ora lancia la sfida anche a te!</i> “And now he's throwing the challenge at you too!” (about Francesco Totti)</p> <p><i>Questa volta la sfida è solo per veri fuoriclasse</i> “This time the challenge is only for true champions”</p>	

**Table 2.** Visual semiotic signs related to Masculinity




German	Italian	Hungarian
<b>Dominant colors: dark colors, contrast colors with the focus on the advertised model</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/photos/5329431393750235">https://www.facebook.com/VolkswagenDE/photos/5329431393750235</a>, date of access 11.02.25.</p>	 <p><a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178040542218195/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178040542218195/</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4983149561703706">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4983149561703706</a>, date of access 11.02.25</p>
<b>Settings: empty roads, countryside, depicting a car in motion</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02oA9nMmE3mqYdMr8aPCJFz1FcVk318tUpYnVtFzYQaEviwgKKRQesLjgMzg7L43ul">https://www.facebook.com/VolkswagenDE/posts/pfbid02oA9nMmE3mqYdMr8aPCJFz1FcVk318tUpYnVtFzYQaEviwgKKRQesLjgMzg7L43ul</a>, date of access 11.02.25.</p>	 <p><a href="https://www.facebook.com/VolkswagenIT/videos/1039668193269774">https://www.facebook.com/VolkswagenIT/videos/1039668193269774</a>, date of access 11.02.25.</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/5419617351390256">https://www.facebook.com/VolkswagenMagyarorszag/photos/5419617351390256</a>, date of access 15.02.25</p>
<b>Larger size of an automobile</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5637178279642210/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5637178279642210/</a>, date of access 11.02.25.</p>	 <p><a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5003029023052682/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5003029023052682/</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid0dKe1Bn7MiwstkkFszvGB4vCVvddsG2LXw4YmHatZFTdFNCbH8mnLyQdwzVn63kLTI">https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid0dKe1Bn7MiwstkkFszvGB4vCVvddsG2LXw4YmHatZFTdFNCbH8mnLyQdwzVn63kLTI</a>, 15.02.25</p>
<b>Emojis related to the ideas of power and achievement</b>		
<p>“Flexed biceps” (💪), “Chequered flag” (🏁)</p>		

**Table 3.** Representation of Femininity

German	Italian	Hungarian
<b>Focus on relationships and feelings</b>		
<p><i>Familientaugliche</i> “family-friendly space”</p> <p><i>meistert er auch den Familienalltag ganz souverän</i> “masters everyday family life with ease”</p>	<p><i>Piu spazio anche all’amore.</i> “More space for love too”</p> <p><i>#FestaDellaMamma</i> “Mothers’ day”</p>	<p><i>négykerekű családi kedvenc</i> “four-wheeled family pets”</p>

<b>Comfort</b>		
<p><i>Der Tiguan bietet seinen Insassen viel Raum in alle Richtungen</i> “The Tiguan offers its occupants plenty of space in all directions”</p> <p><i>einem großzügigen Raumangebot und viel Komfort</i> “generous amount of space and a lot of comfort”</p>	<p><i>comfort di marcia</i> “driving comfort”</p> <p><i>un’esperienza di guida nuova e confortevole</i> “new and comfortable driving experience”</p>	<p><i>Az ID.3 feltöltése szinte gyerekjáték és lehetővé teszi, hogy kényelmesen intézd a napi teendőidet.</i> “Charging the ID.3 is almost child’s game and allows you to comfortably manage your daily tasks”</p> <p><i>Több kényelem, nagyobb belső tér</i> “More comfort, more interior space”</p>
<b>Home, a car as a home</b>		
	<p><i>Per sentirti sempre a casa ovunque tu sia</i> “To always feel at home wherever you are”</p> <p><i>Una casa che si ricarica anche la casa</i> “A house that also recharges the house”</p>	<p><i>...az autó fogalma pedig mobil otthonná és valódi</i> “the concept of the car will expand into a mobile home”</p> <p><i>ID. Buzz, amivel mindenhol otthon érezheted magad</i> “ID Buzz, which makes you feel at home everywhere”</p>

**Table 4.** Visual semiotic signs related to Femininity







<b>German</b>	<b>Italian</b>	<b>Hungarian</b>
<p><b>Characters: couples, families, friends spending time together (focus on feelings and bonds)</b> <b>Advertised model: depicting larger, family-size cars</b></p>		
 <p><a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02XeNRRyxtwEGGbsvsiS4mRT1mfSEPiwA9JDe gRVnnQ4diJi1fDsZF3QQF1AWYD9Ral">https://www.facebook.com/VolkswagenDE/posts/pfbid02XeNRRyxtwEGGbsvsiS4mRT1mfSEPiwA9JDe gRVnnQ4diJi1fDsZF3QQF1AWYD9Ral</a>, date of access 11.02.25.</p>	 <p><a href="https://www.facebook.com/VolkswagenIT/videos/4995649053823632/">https://www.facebook.com/VolkswagenIT/videos/4995649053823632/</a>, date of access 11.02.25.</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/4974132929272036/">https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/4974132929272036/</a>, date of access 11.02.25.</p>
<b>Emojis related to love and feelings</b>		
<p>“Red heart” (❤️) “Smiling face with heart eyes” 😍 “Tulip” (🌷)</p>		

**Table 5.** Representation of Collectivism

<b>German</b>	<b>Italian</b>	<b>Hungarian</b>
<b>Car as a companion</b>		
<p><i>Der Tiguan Allspace ist bei fast jedem Ausflugsziel</i> “The Tiguan Allspace is your perfect companion”</p>	<p><i>Per sentirti sempre a casa ... basta avere la compagnia giusta</i> “To always feel at home ... all you need is the right company”</p>	<p><i>tökéletes partner a munkában</i> “perfect partner at work!” <i>Az új T-Roc minden élethelyzetben és minden egyéniségnek karakteres társa.</i> “The new T-Roc is a characterful companion in every life situation and for every personality”.</p>

<b>Belonging, sharing, being together</b>		
<i>Der Tiguan bietet seinen Insassen viel Raum in alle Richtungen – egal ob zwei oder vier Beine</i> “The Tiguan offers its occupants plenty of space in all directions - whether they have two or four legs”	<i>Condivivi ogni viaggio con le persone che ami</i> “Share every journey with the people you love” <i>più spazio per ogni passeggero</i> “more space for each passenger” <i>In viaggio con tutto e tutti</i> “for a journey with everything and everyone”	<i>A Tiguan Allspace utasterében a családtagok mellett egy nagy közös téli kalandnak is bőven van még hely.</i> “The passenger compartment of the Tiguan Allspace has plenty of room for family members as well as a big shared winter adventure”

**Table 6.** Visual semiotic signs related to Collectivism







<b>German</b>	<b>Italian</b>	<b>Hungarian</b>
<b>Characters: images of families and friends spending time together</b>		
<b>Automobile: Depicting larger models</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/posts/pfbid0ZTYMQqxE4w6FtX7cB8U9hufShU4D3CsanfETvJMXcxgJG2q9bY36SbVShJwADRCCI">https://www.facebook.com/VolkswagenDE/posts/pfbid0ZTYMQqxE4w6FtX7cB8U9hufShU4D3CsanfETvJMXcxgJG2q9bY36SbVShJwADRCCI</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenIT/videos/490392082545313/">https://www.facebook.com/VolkswagenIT/videos/490392082545313/</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarország/posts/pfbid0nuqwwG4EPfQVWiP9EvKsvKLXkPJRvUif5SVLen97DCzQ7m767j4Se6rcfi3ufn3l">https://www.facebook.com/VolkswagenMagyarország/posts/pfbid0nuqwwG4EPfQVWiP9EvKsvKLXkPJRvUif5SVLen97DCzQ7m767j4Se6rcfi3ufn3l</a>, date of access 11.02.25</p>
<b>Image of a dog as a representation of friendship and loyalty</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/photos/5329197730440268">https://www.facebook.com/VolkswagenDE/photos/5329197730440268</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/4839909799364606/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/4839909799364606/</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5073189369366391/">https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5073189369366391/</a>, date of access 11.02.25</p>



**Table 7.** Representation of Indulgence

<b>German</b>	<b>Italian</b>	<b>Hungarian</b>
<b>The idea of breaking free of the routine, freedom</b>		
<i>Da fühlt sich jede Fahrt wie ein kleine Auszeit vom Alltag an</i> “Every journey feels like a little break from everyday life”  <i>Freiheit, die fasziniert</i> “Freedom that fascinates”	<i>Basta fare il pieno di energia per uscire dalla routine</i> “Just fill up on energy to get out of the routine”  <i>La tua idea di libertà è elettrica</i> “Your idea of freedom is electric”	<i>Az új T-Roc és T-Roc Cabriolet nem hagyja, hogy belesimulj a szürke hétköznapi életbe</i> “The new T-Roc and T-Roc Cabriolet won't let you slip into the gray everyday life”
<b>Pleasure, fun</b>		

<p><i>ein Leben in ausgedehnten Dimensionen</i> “life in extended dimensions”</p> <p><i>Aufladen, einsteigen, wohlfühlen</i> “charge, get it, feel good”</p> <p><i>für jeden Spaß zu haben</i> „ready for everyone to have fun”</p> <p><i>Halbes Bild, doppelter Fahrspaß</i> “Half the picture, twice the driving pleasure”</p>	<p><i>Il gusto di viaggiare aumenta ad ogni sosta</i> “The pleasure of traveling increases with each stop”</p>	<p><i>a hétköznapijaidat is feldobja</i> “(Volkswagen) will brighten your everyday life”</p> <p><i>Az új T-Roc gondoskodik arról, hogy minden helyzetben élvezet legyen a vezetés</i> “The new T-Roc ensures that driving is a pleasure in all situations”</p>
<b>Traveling, adventure, free time activities</b>		
<p><i>Der Berg ruft, der Taigo folgt</i> “The mountain calls, the Taigo follows”</p>	<p><i>Con Nuovo Multivan anche i tragitti quotidiani diventano viaggi indimenticabili</i> “With New Multivan, even daily trips become unforgettable journeys”</p>	<p><i>Pihenjétek, a munkát hagyjátok a Volkswagenre</i> “Relax, leave the work to Volkswagen”</p> <p><i>A nap, amikor minden négylábú és négykerekű családi kedvenc megérdemelt egy kis pihenést</i> “The day when all four-legged and four-wheeled family pets deserved a little rest”</p>

**Table 8.** Visual semiotic signs related to Indulgence








German	Italian	Hungarian
<b>Dominant colors: bright, contrast color scheme</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/videos/726880968732650/">https://www.facebook.com/VolkswagenDE/videos/726880968732650/</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenIT/videos/624350505379867/">https://www.facebook.com/VolkswagenIT/videos/624350505379867/</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5437655399586451/">https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5437655399586451/</a>, date of access 15.02.25</p>
<b>Characters and settings: Depicting people relaxing, enjoying free time activities</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02XeNRRyxtwEGGbsvsiS4mRT1mfSEPiwA9JDegRVnn">https://www.facebook.com/VolkswagenDE/posts/pfbid02XeNRRyxtwEGGbsvsiS4mRT1mfSEPiwA9JDegRVnn</a></p>	 <p><a href="https://www.facebook.com/VolkswagenIT/videos/576982830424876">https://www.facebook.com/VolkswagenIT/videos/576982830424876</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5271691492849510">https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5271691492849510</a>, date of access 11.02.25</p>

Q4diJi1fDsZF3QQF1AWYD9Ral, date of access 11.02.25		
<b>Settings: outside the city, picturesque landscapes</b>		
		
<a href="https://www.facebook.com/VolkswagenDE/photos/5329128887113819">https://www.facebook.com/VolkswagenDE/photos/5329128887113819</a> , date of access 11.02.25	<b>Grand California</b> <a href="https://www.facebook.com/VolkswagenIT/videos/576982830424876">https://www.facebook.com/VolkswagenIT/videos/576982830424876</a> , date of access 11.02.25	<a href="https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5260912123927447">https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5260912123927447</a> , date of access 11.02.25
<b>Emojis</b>		
“Sun” (☀️), referring to optimism and positive emotions	Emojis related to free time activities: “Skier” (🏂) “Snowboarder” (🏄)	“Sun” (☀️)

**Table 9.** Representation of High Uncertainty Avoidance

German	Italian	Hungarian
<b>Reliability, safety</b>		
<i>bringt euch ... zuverlässig ans Ziel</i> „reliably gets you to your destination”	<i>Un po' casa, un po' mezzo di trasporto, è oggi ancora più sicuro con oltre venti sistemi di assistenza alla guida.</i> “Part home, part means of transport, today it is even safer with over twenty driver assistance systems”	<i>Balesetmentes közlekedést kívánunk!</i> “We wish you an accident-free ride!”  <i>We are waiting for you for a road safety inspection</i> “Várunk menetbiztonsági átvizsgálásra”  <i>hogy az utasok és a vezető is minél nagyobb biztonságban érezze magát</i> “the main goal of which is to make passengers and the driver feel as safe as possible”
<b>Quality</b>		
dem neuen Qualitäts- und Designniveau im Innenraum und den aufgewerteten Technikfeatures tritt “the new level of quality and design in the interior and the upgraded technical features”	qualità e design di livello superiore “superior quality and design”	a minőség és a fenntarthatóság kéz a kézben jár ‘quality and sustainability go hand in hand’
	<b>The idea of discovery, getting to know about something</b> <i>Segui Francesco Totti alla scoperta della mobilità elettrica</i> “Follow Francesco Totti to discover electric mobility”  <i>Riuscirà a scoprirne tutti i segreti?</i> “Will he be able to discover all its secrets?” – about Francesco Totti discovering ID range electric mobility  <i>scoprire i segreti di un'organizzazione perfetta prima della partenza</i> “to discover the secrets of a perfect organization before departure”	<b>Being ready, being prepared</b> <i>Hiszen mindig mindenre felkészült</i> “After all, it (Tigual Allspace) is always prepared for everything”  <i>Ismerd meg aktuális szezonális ajánlatainkat, hogy biztosan ne érjenek meglepetések a következő hetekben!</i> “Get to know our current seasonal offers so that there are no surprises in the coming weeks!”

**Table 10.** Visual semiotic signs related to High Uncertainty Avoidance

German	Italian	Hungarian
<b>Attention to technical details and safety features</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/posts/pfbid02kcVzEzTrTW79EV9v7vsJwbzu93jGtKNMN2DLFY8VZYHgsBzxs7cphkHZebWJVKXTI">https://www.facebook.com/VolkswagenDE/posts/pfbid02kcVzEzTrTW79EV9v7vsJwbzu93jGtKNMN2DLFY8VZYHgsBzxs7cphkHZebWJVKXTI</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenIT/videos/326007999526461/">https://www.facebook.com/VolkswagenIT/videos/326007999526461/</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5284647104887282">https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5284647104887282</a>, date of access 11.02.25</p>
<b>Settings: potentially dangerous terrain (snowy roads, off-roads) in posts emphasizing safety</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/photos/5406469296046444">https://www.facebook.com/VolkswagenDE/photos/5406469296046444</a>, date of access 11.02.25</p>		 <p><a href="https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/4994711180547544">https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/4994711180547544</a>, date of access 11.02.25</p>
<b>Settings: engineering laboratory, car maintenance services, uniform (laboratory gown, mechanic's uniform)</b>		
	 <p><a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5298894753466106/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5298894753466106/</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5263742843644375">https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5263742843644375</a>, date of access 11.02.25</p>

**Table 11.** Representation of Long-Term Orientation

Germany	Italy	Hungary
<b>Focus on the better future</b>		
	<p><i>Il futuro della mobilità</i> “the future of mobility”</p>	<p><i>Ketten együtt igazán fényes jövő előtt álltok</i> “You two have a really bright future ahead of you”</p> <p><i>Előrelátó</i> “forward-thinking”</p>

		<i>Ahol a Volkswagen ID.3, ott kezdődnek a jövőbe mutató változások</i> “Where the Volkswagen ID.3 is, changes to the future begin”
<b>Innovativeness</b>		
<i>Verwandlungskünstler, der die Zeichen der Zeit neu interpretiert</i> „quick-change artist that reinterprets the signs of the times”	<i>L’innovazione prende forma in città</i> “Innovation takes shape in the city”  <i>Iconico, innovativo e carico come non mai</i> “Iconic, innovative and charged like never before”  <i>una nuova idea di mobilità</i> “a new idea of mobility”	<i>A teljesen új Volkswagen Taigo a trendeket ismeri</i> “The completely new Volkswagen Taigo knows the trends”
<b>The use of modern technologies</b>		
<i>Sprachbedienung auf dem nächsten Level</i> “Voice control at the next level”  <i>Avantgarde</i> “Avant-garde”	<i>una tecnologia all’avanguardia</i> “cutting-edge technology”	<i>Fedezd fel magadnak az új Multivan további innovációit</i> “Discover for yourself the further innovations of the new Multivan”  <i>Csúcstechnológia</i> “cutting-edge technology”
<b>Practicality, efficiency</b>		
<i>funktionaler Alltagstauglichkeit</i> “functional suitability for everyday use”	<i>Chi l’ha detto che prestazioni ed efficienza non possano convivere?</i> “Who said performance and efficiency can't coexist?”  <i>L’unione di performance ed efficienza</i> “The union of performance and efficiency” <i>tecnologia e praticità</i> “technology and practicality”	
<b>Sustainability and green advertising</b>		
Reference to Earth hour Multiple references to electric mobility: <i>Der ID.4 zeigt, wie attraktiv Elektromobilität sein kann</i> “the ID.4 shows how attractive electric mobility can be”	<i>più tecnologia, meno emissioni</i> “more technologies, less emissions”  Slogan: <i>Way to Zero</i>	<i>A jövő az okos megoldásokon és a fenntarthatóságon alapul</i> “The future is based on smart solutions and sustainability”  <i>elektromos, fenntartható és intelligens</i> “electric, sustainable and intelligent”  <i>Lépj be az elektromobilitás világába, hogy kezdetét vegye egy új korszak!</i> “Enter the world of electromobility to start a new era!”  <i>#WayToZero</i> <i>#VolkswagenWayToZero</i>

**Table 12.** Visual semiotic signs related to Long-Term Orientation






Germany	Italy	Hungary
<b>Details: focus on technical equipment of the car to render the idea of innovativeness</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/photos/5484751761551530">https://www.facebook.com/VolkswagenDE/photos/5484751761551530</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178022012220048/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5178022012220048/</a>, date of access 15.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5336874699664522">https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5336874699664522</a>, date of access 15.02.25</p>
<b>Style: Futuristic style of the automobile</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/photos/5484759071550799">https://www.facebook.com/VolkswagenDE/photos/5484759071550799</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/4991772854174710">https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/4991772854174710</a>, date of access 11.02.25</p>	
<b>Green color and images of greenery and nature as a sign of sustainability and environmental protection</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5835231253170244/">https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5835231253170244/</a>, date of access 11.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5238755322813383/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5238755322813383/</a>, date of access 15.02.25</p>	 <p><a href="https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5274245539260772">https://www.facebook.com/VolkswagenMagyarország/photos/a.393280880690620/5274245539260772</a>, date of access 15.02.25</p>
<b>Emojis</b>		
<p>“Green heart” (💚), representing care about environment</p>		

**Table 13.** Representation of Short-Term Orientation

German	Italian	Hungarian
<p><b>Company history and legacy</b>  <i>Der eine hat Geschichte geschrieben, der andere steht in den Startlöchern, um sie fortzusetzen.</i> “One has written history, the other is in the starting blocks to continue it”</p>		<p><b>Company history and legacy</b>  <i>Egy klasszikus minden környezetbe beleillik</i> “The classic one fits into any environment”</p>

<p><i>Wusstet ihr schon? Den ersten strombetriebenen Bulli gab es bereits, als Deutschland das erste Mal die Fußball-Europameisterschaft gewann: 1972. “Did you know? The first electrically powered Bulli was already in existence when Germany won the European Football Championship for the first time: 1972”</i></p>		<p><i>Te is útra kelnél egy igazi klasszikussal? “Would you also go on the road with a real classic?”</i></p> <p><i>Az ID. Buzz hét évtizednyi tradícióval és rengeteg innovációval érkezik a digitális korszakba.</i></p> <p><i>“The ID. Buzz comes to the digital age with seven decades of tradition and plenty of innovation”</i></p>
<b>Traditions and customs</b>		
	<p><i>Quest’anno le tradizioni si caricano di nuova energia</i></p> <p><i>“This year, traditions are charged with new energy”</i></p>	<p><i>Kellemes Húsvéti Ünnepet kívánunk!</i></p> <p><i>“We wish you a pleasant Easter!”</i></p>

**Table 14.** Visual semiotic signs related to Short-Term Orientation







German	Italian	Hungarian
<b>Depicting classic models of Volkswagen</b>		
 <p><a href="https://www.facebook.com/VolkswagenDE/photos/5455673871125986">https://www.facebook.com/VolkswagenDE/photos/5455673871125986</a>, date of access 15.02.25</p>		 <p><a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5344571432228182/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5344571432228182/</a>, date of access 15.02.25</p>
<b>Details: symbols related to traditions</b>		
 <p><a href="https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/4837070332981886/">https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/4837070332981886/</a>, date of access 15.02.25</p>		 <p><a href="https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid02r5yPkSZPiC4LJmaTrCyt3FEXuAyBuifEeNZovjgCDxReQraGuotXbJZrq4C7c8Sbl">https://www.facebook.com/VolkswagenMagyarorszag/posts/pfbid02r5yPkSZPiC4LJmaTrCyt3FEXuAyBuifEeNZovjgCDxReQraGuotXbJZrq4C7c8Sbl</a>, date of access 15.02.25</p> <p>“Rabbit” emoji (🐰), used as a symbol of Easter</p>
<b>Style: vintage style of the photographs</b>		
		 <p><a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5474167462601911/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5474167462601911/</a>, date of access 15.02.25</p>

## Appendix 8. Semiotic themes of Fiat advertising

Table 1. Representation of Masculiity

German	Italian	Hungarian
<b>Being in the center of attention</b>		
<p>...der neue Partner an deiner Seite, für den dich jeder bewundern wird.            "...the new partner at your side for whom everyone will admire you"  <i>Wenn du endlich Platz zum Strahlen hast!</i>            "When you finally have room to shine!"</p>	<p>tutti vorranno farsi vedere a bordo della tua nuova PANDA(RED)            "everyone will want to be seen aboard your new PANDA(RED)"</p>	<p>a pirosaké a főszerep!            "the red ones play the main role!"</p>
<b>Overcoming obstacles</b>		
<p>Auf zu neuen Zielen – ganz ohne Grenzen            "Off to new goals – without any limits"</p>	<p>Auto che può affrontare ogni ostacolo            "Car that can tackle any obstacle"  <i>Pensa senza limiti e guida i tuoi passeggeri verso nuove frontiere!</i>            "Think without limits and guide your passengers to new frontiers"  <i>Always show your best, knowing you can do even more</i>            "Mostrarsi sempre al meglio, sapendo di poter fare ancora di più"</p>	
<b>Being the winner, being the first</b>		
<p>Platz 1 der Elektrofahrzeuge im A Segment            "number 1 among electric vehicles in the A segment"  <i>Im April war der neue Fiat 500 Elektro Deutschlands meistverkauftes Elektroauto</i>            "In April, the new Fiat 500 Elektro was Germany's best-selling electric car"</p>	<p>ad aprile è proprio Nuova 500 l'auto elettrica in cima alle classifiche di vendita italiane.            "in April the Nuova 500 was the electric car at the top of the Italian sales charts"</p>	
<b>Confidence, character</b>		
	<p>Eleganza maschile starter pack: un look ricercato, sicurezza e un'icona come ciliegina sulla torta.            "Male elegance starter pack: a refined look, confidence and an icon as icing on the cake"</p>	<p>A Tipo merész kiállása már első pillantásra szembetűnő            "The Tipo's bold stance is obvious at first glance"  <i>Tele cross-ossággal és okossággal</i>            "Full of crossness and cleverness"</p>
<b>Style</b>		
	<p>Insegnare al mondo il concetto di "stile"            "Teach the world the concept of "style"  <i>un'icona di stile</i> "style icon"</p>	<p>Hamisítatlan olasz eleganciára és stílusra vágysz?            "Do you want unadulterated Italian elegance and style?"</p>

**Table 2.** Visual semiotic signs related to Masculinity






German	Italian	Hungarian
<b>Visual representation of being the first</b>		
 <p><a href="https://www.facebook.com/FiatDeutschland/posts/pfbid0xmGAExxkdkvXfPv2bXTRj5sUFkVQkSUDtpqvi9LgAEdEbcE4bfzDqa9D4nS1C8Sel">https://www.facebook.com/FiatDeutschland/posts/pfbid0xmGAExxkdkvXfPv2bXTRj5sUFkVQkSUDtpqvi9LgAEdEbcE4bfzDqa9D4nS1C8Sel</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Italia/videos/429887761902977/">https://www.facebook.com/Fiat.Italia/videos/429887761902977/</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/FiatDeutschland/videos/920137488875502/">https://www.facebook.com/FiatDeutschland/videos/920137488875502/</a>, date of access 16.02.25</p>
<b>Depicting cars in motion, on an empty road, emphasizing movement and speed</b>		
 <p><a href="https://www.facebook.com/FiatDeutschland/posts/pfbid0xmGAExxkdkvXfPv2bXTRj5sUFkVQkSUDtpqvi9LgAEdEbcE4bfzDqa9D4nS1C8Sel">https://www.facebook.com/FiatDeutschland/posts/pfbid0xmGAExxkdkvXfPv2bXTRj5sUFkVQkSUDtpqvi9LgAEdEbcE4bfzDqa9D4nS1C8Sel</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Italia/posts/pfbid0gcerhWYJ7FPRkXfK8iSs4eDp96YceGDJNscuMEXKcVpio27Fnm8Dkf6r5iEzp9Ybl">https://www.facebook.com/Fiat.Italia/posts/pfbid0gcerhWYJ7FPRkXfK8iSs4eDp96YceGDJNscuMEXKcVpio27Fnm8Dkf6r5iEzp9Ybl</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Magyarország/posts/pfbid0ZCPMtCW1xm4bD95UCq7GGrham4LMTHvFsWuqPoySsUam23jcb33FqobJNB91MMPi1">https://www.facebook.com/Fiat.Magyarország/posts/pfbid0ZCPMtCW1xm4bD95UCq7GGrham4LMTHvFsWuqPoySsUam23jcb33FqobJNB91MMPi1</a>, date of access 16.02.25</p>
<b>Emojis related to the ideas of power and achievement</b>		
<p>“Sparkles” ✨ - renders the idea of “shining”, being in the center of attention</p>		<p>“Chequered Flag” (🏁) – refers to the idea of victory and being the first</p>


**Table 3.** Representation of Femininity

German	Italian	Hungarian
<b>Focus on relationships and feelings</b>		
<p><i>aber für uns drückt die Farbe (RED) am besten Gefühle aus.</i> “but for us the color (RED) best expresses feelings” <i>Eine Liebe, die den Unterschied macht: Der Fiat (Panda)RED</i> “A love that makes the difference: The Fiat (Panda)RED” #Muttertag22 “Mother’s Day22”</p>	<p>#SanValentino “SaintValentine’s” <i>tutti (RED) dall’emozione!</i> “all (RED) with emotion!” <i>Quale momento romantico ti ha fatto arrossire dall’emozione?</i> “What romantic moment made you blush with emotion?” <i>Un’esperienza unica per te e per tutta la famiglia</i> “A unique experience for you and for the whole family”</p>	<p>#500love <i>Szentelj kiemelt figyelmet szeretteidre!</i> “Pay special attention to your loved ones!” #familytime</p>

	<p><i>500 è la passione che lega me e mio padre</i>  “the 500 is the passion that binds my father and me”</p>	
	<p><b>Comfort, quality of life</b>  <i>Goditi tutto il comfort della nuova TIPO(RED).</i>  “Enjoy all the comfort of the new TIPO(RED)”</p>	<p><b>Home</b>  <i>...mely városi környezetben és letérve az aszfaltról is otthonosan érzi magát.</i>  “...which feels at home in urban environments and off the asphalt”</p>

**Table 4.** Visual semiotic signs related to Femininity

German	Italian	Hungarian
<b>Red color representing love (and referring to Fiat RED model)</b>		
 <p><a href="https://www.facebook.com/watch/?v=678356226527737">https://www.facebook.com/watch/?v=678356226527737</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Italia/posts/pfbid0c8J7mU2YKpLMJXs6A4Zw7iUgrTPo9gcUMheXV9L448S4ABT3zwmR4XBRjS8fVLVAI">https://www.facebook.com/Fiat.Italia/posts/pfbid0c8J7mU2YKpLMJXs6A4Zw7iUgrTPo9gcUMheXV9L448S4ABT3zwmR4XBRjS8fVLVAI</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Magyarország/posts/pfbid032MJdGtGrPYq uJCtz239mvxToGUiNafWv6zejjFmqymkLNKfKURwUcYbwLfr3Ddopl">https://www.facebook.com/Fiat.Magyarország/posts/pfbid032MJdGtGrPYq uJCtz239mvxToGUiNafWv6zejjFmqymkLNKfKURwUcYbwLfr3Ddopl</a>, date of access 16.02.25</p>
<b>Body language representing modesty / embarrassment</b>		
 <p><a href="https://www.facebook.com/photo/?fbid=10159842208364592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159842208364592&amp;set=pb.100081305846969.-2207520000</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/photo/?fbid=10158931776464302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158931776464302&amp;set=pb.100064830667110.-2207520000</a>, date of access 16.02.25</p>	
<b>Emojis related to love and feelings</b>	<b>Characters: image of couples in romantic situations</b> <b>Color: light color scheme</b>	<b>Emojis related to love and feelings</b>





<p>“Red heart” (❤️)  “Smiling face with heart eyes”  (😍)</p>		<p>“Red heart” (❤️)  “Family” (👨👩👧👦)</p>
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**Table 5.** Representation of Long-Term Orientation

German	Italian	Hungarian
<b>Planning, forward-thinking</b>		
<p><i>Unsere “Bucket List” ist ziemlich elektrisierend geworden</i>  “Our “bucket list” has become pretty electrifying”  <i>Wie fährst du in Richtung Zukunft?</i>  “How are you heading towards the future?”</p>	<p><i>Guarda verso il futuro</i>  “Look into the future”</p>	<p><i>Izgalmas időszak vár ránk.</i>  “An exciting time awaits us”.  <i>#resolution</i></p>
<b>Future of mobility</b>		
<p><i>Zukunft der Mobilität war noch nie so präsent wie heute</i>  “the future of mobility has never been as present as it is today”</p>	<p><i>Il futuro della mobilità è già cominciato.</i>  “the future of mobility has already begun”  <i>Trova la tua strada verso una nuova mobilità con 500X</i>  “Find your way to a new mobility with 500X”</p>	<p><i>Hibrid járművek: a legújabbak a Fiat új mobilitáshoz vezető útján</i>  “Hybrid vehicles: the latest in Fiat's journey to new mobility”  <i>A FIAT élen jár az innováció terén</i>  “FIAT is at the forefront of innovation”</p>
<b>Better future</b>		
<p><i>Bist du bereit in 2022 den Unterschied zu machen?</i>  “Are you ready to make a difference in 2022?”  <i>Entdecke unsere Langzeitverpflichtung für eine bessere Zukunft und erlebe das neue Fiat (500) RED Cabrio.</i>  “Discover our long-term commitment to a better future and experience the new Fiat (500) RED Cabrio”</p>	<p><i>scopri il nostro impegno per realizzare un futuro migliore</i>  “discover our commitment to creating a better future”  <i>Il nostro impegno a lungo termine per un futuro migliore</i>  “long-term commitment to a better future”  <i>Mostra il tuo amore per il pianeta</i>  “Show your love for the planet”</p>	<p><i>nézd meg hogyan kezdhetsz egy szebb holnapot még ma</i>  “see how you can start a better tomorrow today”</p>
<b>Sustainability, love for the planet</b>		

<p><i>Mit offenem Dach in Richtung Nachhaltigkeit!</i>          “With an open roof towards sustainability”  <i>Zeige deine Liebe für den Planeten mit den roten Details des neuen Fiat (500)RED</i>          “Show your love for the planet with the red details of the new Fiat (500)RED”</p>	<p><i>Abbassa la capote e alza il livello di sostenibilità</i>          “Lower the top and raise the level of sustainability”</p>	<p><i>FIAT 500e károsanyag-kibocsátás nélkül játszik</i>          “FIAT 500e plays without emissions”  <i>#zeroemission</i>  <i>#emobility</i>  <i>#electriccar</i></p>
		<p><b>Savings, thriftiness</b></p> <p><i>A minőségi gyári ablaktörlőlapát hosszabb élettartamával még spórol is neked</i>          “The quality factory wiper blade will even save you money with its longer service life”</p>

**Table 6.** Visual semiotic signs related to Long-Term Orientation

German	Italian	Hungarian
<b>Focus on details and innovative technologies</b>		
 <p><a href="https://www.facebook.com/FiatDeutschland/photos/pb.100081305846969.-2207520000/10159783776924592/?type=3">https://www.facebook.com/FiatDeutschland/photos/pb.100081305846969.-2207520000/10159783776924592/?type=3</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Italia/posts/pfbid02pm6UMP3E6Jgq6L4J5sPy85ZcuJ6y1m5kMtMFoTenk5PRfN12ZNhixMNFp8tkx59v1">https://www.facebook.com/Fiat.Italia/posts/pfbid02pm6UMP3E6Jgq6L4J5sPy85ZcuJ6y1m5kMtMFoTenk5PRfN12ZNhixMNFp8tkx59v1</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Magyarország/photos/a.157684231058691/2333336456826780/">https://www.facebook.com/Fiat.Magyarország/photos/a.157684231058691/2333336456826780/</a>, date of access 16.02.25</p>
<b>Green color and natural settings representing environmental awareness</b>		
 <p><a href="https://www.facebook.com/photo/?fbid=10160011204189592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10160011204189592&amp;set=pb.100081305846969.-2207520000</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/photo/?fbid=10158912161529302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158912161529302&amp;set=pb.100064830667110.-2207520000</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Magyarország/posts/pfbid02by2tX6pLAL6">https://www.facebook.com/Fiat.Magyarország/posts/pfbid02by2tX6pLAL6</a></p>

		YmxTr8erWq4UYg8v4jPNStBo2iqg v9ggsGmfTpRXnjCBJeDcqt8zRl, date of access 16.02.25
<b>Red color as a symbol of sustainability solutions and reference to an e-vehicle Fiar RED</b>		
 <p><a href="https://www.facebook.com/FiatDeutschland/posts/pfbid02Y6PbGPXRhrxgZV6VaRQBEd6fJKVJ6nP3wi999rnwXfehnbSty19P3nnMdp5oCtnBl">https://www.facebook.com/FiatDeutschland/posts/pfbid02Y6PbGPXRhrxgZV6VaRQBEd6fJKVJ6nP3wi999rnwXfehnbSty19P3nnMdp5oCtnBl</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/photo/?fbid=10158888996569302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158888996569302&amp;set=pb.100064830667110.-2207520000</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02mBwjVmWTKNXp9o9NwyhHGLXu44VxWoDjMdZzWGMiw7hk9ofdYUJbegmScHzpajX3l">https://www.facebook.com/Fiat.Magyarorszag/posts/pfbid02mBwjVmWTKNXp9o9NwyhHGLXu44VxWoDjMdZzWGMiw7hk9ofdYUJbegmScHzpajX3l</a>, date of access 16.02.25</p>
<b>Emojis</b>		
“High voltage” (⚡) – represents electric vehicles		“Recycling symbol” (♻️), “Water wave” (🌊), “Seedling” (🌱) – emojis representing environmental concern

**Table 7.** Representation of Short-Term Orientation

German	Italian	Hungarian
<b>Company history, traditions</b>		
<p><i>Der Panda wurde von Giorgetto Giugiaro entworfen und im März 1980 zum ersten Mal vorgestellt. “The Panda was designed by Giorgetto Giugiaro and was first introduced in March 1980”</i></p> <p><i>Heute vor genau 100 Jahren ging Fiat in Deutschland mit dem Fiat 501 an den Markt</i></p> <p>“Exactly 100 years ago today, Fiat launched the Fiat 501 in Germany”</p>	<p><i>La storia dell’elettrificazione comincia in Italia grazie ad Alessandro Volta. “The history of electrification begins in Italy thanks to Alessandro Volta”</i></p> <p><i>#AlessandroVolta #Compleanno Siete pronti per una breve lezione di storia Fiat?</i></p> <p>“Are you ready for a short Fiat history lesson?”</p>	<p><i>Hihetelten, de 30 évvel ezelőtt jelent meg az első generációs Punto</i></p> <p>“Incredibly, the first generation Punto was released 30 years ago”</p> <p><i>#custom #heritage #heritage #oldtimer #oldbutgold</i></p>
		<p><b>Holidays, cultural traditions</b></p> <p><i>A hölgyek és a FIAT kapcsolata nem tegnap kezdődött. Boldog nőnapot kívánunk!</i> “The relationship between the ladies and FIAT did not start yesterday” – post dedicated to International women’s day</p> <p><i>#retro #womensday #women #húsvét #easter</i></p>




**Table 8.** Visual semiotic signs related to Short-Term Orientation

German	Italian	Hungarian
<b>Style: retro style of the image and/or font</b>		
 <p data-bbox="199 539 614 622"><a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2387051841455241">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2387051841455241</a>, date of access 16.02.25</p>	 <p data-bbox="638 566 909 678"><a href="https://www.facebook.com/Fiat.Italia/videos/429887761902977">https://www.facebook.com/Fiat.Italia/videos/429887761902977</a>, date of access 16.02.25</p>	 <p data-bbox="941 633 1377 712"><a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2294723144021445/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2294723144021445/</a>, date of access 16.02.25</p>
<b>Depicting older models of Fiat</b>		
 <p data-bbox="199 1126 614 1238"><a href="https://www.facebook.com/photo/?fbid=10159916666189592&amp;set=pb.100081305846969.-2207520000">https://www.facebook.com/photo/?fbid=10159916666189592&amp;set=pb.100081305846969.-2207520000</a>, date of access 16.02.25</p>	 <p data-bbox="638 1126 909 1317"><a href="https://www.facebook.com/Fiat.Italia/posts/pfbid0ThUKmZUQnNC8L5WUWGXzZ395TmbsPF7kaXkEQas9v6wQ318xLpUymDPW6FVjHB7ql">https://www.facebook.com/Fiat.Italia/posts/pfbid0ThUKmZUQnNC8L5WUWGXzZ395TmbsPF7kaXkEQas9v6wQ318xLpUymDPW6FVjHB7ql</a>, date of access 16.02.25</p>	 <p data-bbox="941 1126 1377 1205"><a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2298574156969677/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2298574156969677/</a>, date of access 16.02.25</p>
		<p data-bbox="941 1388 1356 1422" style="text-align: center;"><b>Depicting symbols of cultural traditions</b></p>  <p data-bbox="941 1702 1377 1780"><a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2299207513573008/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2299207513573008/</a>, date of access 16.02.25</p>

**Table 9.** Representation of Indulgence

German	Italian	Hungarian
<p><i>Fiat steht für Dolce Vita und italienisches Flair</i> “Fiat stands for dolce vita and Italian flair”</p> <p><i>genieß die Natur und echtes, italienisches Dolce Vita</i> “enjoy nature and true Italian dolce vita”</p> <p><i>#PiùDolceVita</i></p>	<p><b>Italian lifestyle, “dolce vita”</b></p> <p><i>Uno stile tutto italiano</i> “All-Italian style”</p> <p><i>È da quando è nata la 500 che La Dolce Vita è il nostro tormentone</i> “Since the 500 was born, La Dolce Vita has been our catchphrase”</p> <p><i>Vivi il sogno italiano</i> “live the Italian dream”</p>	<p><i>#dolceVita</i></p> <p><i>Az 500 és 500X Dolce Vita télből a nyárba repít</i> “The 500 and 500X Dolce Vita take you from winter to summer”</p> <p><i>Kulcsok a hamisítatlan dolce vita-hoz</i> “Keys to unadulterated dolce vita”</p>
<b>Enjoyment, pleasure</b>		
<p><i>Genieße dein Leben in vollen</i> “Enjoy your life to the fullest”</p> <p><i>die Pausen zum Energie aufladen nicht vergessen!</i> “don't forget to take breaks to recharge your batteries!”</p>	<p><i>e vivi il lato più spensierato delle tue avventure urbane</i></p> <p>“and experience the more carefree side of your urban adventures”</p> <p><i>Una guida divertente</i> “A fun drive”</p> <p><i>per viaggiare immersi nella natura, circondati da paesaggi meravigliosi</i> “for traveling immersed in nature, surrounded by wonderful landscapes”</p>	<p><i>és fedezd fel egy új, örömteli oldalát a városi utaknak</i> “and experience the more carefree side of your urban adventures”</p> <p><i>Megújult külsejével és okos megoldásaival színt visz a hétköznapjaidba!</i> “With its renewed appearance and smart solutions, it brings color to your everyday life!”</p> <p><i>Tökéletes hangzás, tökéletes vezetési élmény!</i> “Perfect sound, perfect driving experience!”</p>
<b>Freedom</b>		
	<p><i>Esprimiti in tutta libertà con le nuove Panda Cross e Panda City Cross</i> “Express yourself freely with the new Panda Cross and Panda City Cross”</p>	<p><i>Hagyd, hogy a szabadságérzeted kifejezze saját magát az új Panda Cross-szal és City Cross-szal</i> “Express yourself freely with the new Panda Cross and Panda City Cross”</p> <p><i>élvezd a szabadságot!</i> “enjoy the freedom!”</p> <p><i>Melyik szabadságvágyó modellt választanád: Tipo Cross vagy Panda Cross?</i> “Which freedom-seeking model would you choose: Tipo Cross or Panda Cross?”</p>

**Table 10.** Visual semiotic signs related to Indulgence

German	Italian	Hungarian
<b>Settings: outside the city, picturesque landscapes</b>		
 <p><a href="https://www.facebook.com/FiatDeutschland/posts/pfbid0rV3eb4vNXAxmTN4QHGE5tq5KLCBHR2Y1HgFeKuzF1eURRZEBsQHM7jfENDDKYJol">https://www.facebook.com/FiatDeutschland/posts/pfbid0rV3eb4vNXAxmTN4QHGE5tq5KLCBHR2Y1HgFeKuzF1eURRZEBsQHM7jfENDDKYJol</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Italia/posts/pfbid0qNoqS7NnwdT1eAqkR8nWCnWBJHeEVBep6VC2TzTdb7XPbGF2yNWrsdDmCjpnTaqPl">https://www.facebook.com/Fiat.Italia/posts/pfbid0qNoqS7NnwdT1eAqkR8nWCnWBJHeEVBep6VC2TzTdb7XPbGF2yNWrsdDmCjpnTaqPl</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2329040953922997/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2329040953922997/</a>, date of access 16.02.25</p>
<b>Emojis</b>		
	<p>“Sun” (☀️), referring to optimism and positive emotions</p>	<p>“Pinched fingers” (👉),  “Flag: Italy” (🇮🇹) – emojis referring to Italian lifestyle</p>

**Table 11.** Representation of High Uncertainty Avoidance

German	Italian	Hungarian
<b>Health safety</b>		
<p><i>Denn deine Sicherheit ist unsere Priorität.</i>  “Because your safety is our priority” – about the disinfection function</p> <p><i>Rot ist nicht nur eine Farbe, sondern eine Botschaft. Eine Botschaft sich für globale Gesundheit zu engagieren</i>  “Red is not just a color, but a message. A message to commit to global health”</p>	<p><i>La tua salute è la nostra priorità</i>  “Your health is our priority”</p> <p><i>Il colore rosso può avere tantissimi significati, ma per noi ne ha uno solo: è il simbolo dell’impegno di Fiat nel combattere le pandemie</i>  “The color red can have many meanings, but for us it has only one: it is the symbol of Fiat’s commitment to fighting pandemics”</p>	<p><i>Ne kockáztass! Ellenőriztesd rendszeresen, és cseréldesd a pollenszűrőket is</i>  “Don’t risk it! Check regularly and replace the pollen filters...”</p> <p><i>Fontos számunkra, hogy tiszta klímával várd.</i> “It is important to us that you wait with a clean climate”</p> <p><i>#karbantartás #klíma</i></p>
		<b>Driving safety</b>
		<p><i>Tudjuk, hogy fontos számodra a biztonság</i> “We know that safety is important to you”</p>




**Table 12.** Visual semiotic signs related to High Uncertainty Avoidance

German	Italian	Hungarian
<b>Attention to technical details and safety features</b>		
 <p><a href="https://www.facebook.com/FiatDeutschland/posts/pfbid0YiDErrLZoX468L3xPEw1EHfgDrEpW2UBhRab6xSWCYNv3YEabf3SwR9R5w45y64Kl">https://www.facebook.com/FiatDeutschland/posts/pfbid0YiDErrLZoX468L3xPEw1EHfgDrEpW2UBhRab6xSWCYNv3YEabf3SwR9R5w45y64Kl</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/photo/?fbid=10158945100874302&amp;set=pb.100064830667110.-2207520000">https://www.facebook.com/photo/?fbid=10158945100874302&amp;set=pb.100064830667110.-2207520000</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.356689077824871/2430854443741647/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.356689077824871/2430854443741647/</a>, date of access 16.02.25</p>

**Table 13.** Representation of Collectivism

German	Italian	Hungarian
<b>The idea of bonds and companionship</b>		
<p><i>Lange Reisen machen mehr Spaß, wenn man sie gemeinsam erlebt</i> “A long journey is fun when it's shared”</p>	<p><i>Un lungo viaggio diventa divertente quando è condiviso</i> “A long journey is fun when it's shared”</p>	<p>Do you usually have a four-legged travel companion? “Neked szokott lenni négylábú útítársad?”</p>
	<p><b>Community, sharing</b> #FiatSocialClub – a campaign of user-generated content, launched to unite online Fiat community and let people share their Fiat experiences</p>	

**Table 14.** Visual semiotic signs related to Collectivism

German	Italian	Hungarian
<b>Showing spacious design of the car (implying shared experiences)</b>		<b>Image of a dog as a symbol of loyalty and companionship</b>
 <p><a href="https://www.facebook.com/FiatDeutschland/posts/pfbid0P6auhGJRPL5z2fAxRcPkrgxjCadevhA7EQcpVZMNWuKnRGXTHPxEf3iZsaYK3eK7l">https://www.facebook.com/FiatDeutschland/posts/pfbid0P6auhGJRPL5z2fAxRcPkrgxjCadevhA7EQcpVZMNWuKnRGXTHPxEf3iZsaYK3eK7l</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Italia/posts/pfbid0jLMS1kS1ofwAc23eM2nucsU6DZzgzRcVcCsdSwwc88v2XArgXtTpvSSUewW5isdZl">https://www.facebook.com/Fiat.Italia/posts/pfbid0jLMS1kS1ofwAc23eM2nucsU6DZzgzRcVcCsdSwwc88v2XArgXtTpvSSUewW5isdZl</a>, date of access 16.02.25</p>	 <p><a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2388730531287372/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2388730531287372/</a> date of access 16.02.25</p> <p>Emoji “Dog Face” 🐶</p>

## Appendix 9. Online questionnaire

The questions in Parts 1-6 were common across the three target cultures. They were translated into the language of each target culture: German, Italian and Hungarian.

### Part 1

1. Please indicate your gender
  - Male
  - Female
  - Other
  
2. Please indicate your age
  - 18-29
  - 30-39
  - 40-49
  - 50-59
  - over 60
  
3. How well do you speak the following languages?  
1=not at all, 2=basic, 3=intermediate, 4=advanced, 5=advanced/native
  - English
  - German
  - Italian
  - French
  - Hungarian
  - Spanish
  
4. How many people live in your household, including you?
  - 1
  - 2
  - 3
  - 4
  - Above 4
  
5. How would you describe your household income?
  - Above average
  - Average
  - Below average
  - I'd rather not say

### Part 2

1. Do you or your family own a car? If so, what model is it?

2. Which words, phrases and expressions come to your mind when you hear the brand name Volkswagen?
3. Which words, phrases and expressions come to your mind when you hear the brand name Fiat?
4. How often do you use the following advertising sources to find out about car brands? (1 – not at all, 5 – very often)
  - TV commercials
  - Social media advertising
  - Outdoor billboards
  - Magazine advertising
  - Online banner advertising
  - Others (please specify)
5. How likely are you to visit the following social media before buying a car? (1 – unlikely, 5 – very likely)
  - Facebook
  - Instagram
  - Tiktok
  - YouTube
  - Twitter
  - Pinterest
  - Others

### Part 3

1. How would you describe in a few words the national character and mentality of the following cultures?

German culture

---

Italian culture

---

Hungarian culture

---

2. In your opinion, how much do the following statements/values relate to your culture? Please rate each statement/value on a scale of 1-5, where 1 - does not apply, 3 - partially applies, 5 - fully applies.

- Unequal distribution of power
- Strict hierarchy in society
- Disliked control
- Direct communication

- Personal independence
- Concern for yourself and your family only
- Concern about others
- Loyalty to the group
- Achievement, success, competition are important
- Traditional gender roles (e.g. the woman takes care of the family, the man is the breadwinner)
- Comfortable life is a priority
- Modesty is a value
- Pragmatism, forward thinking are important
- Innovativeness is positive
- Respect for traditions
- Focus on the “here and now”
- Uncertainty is a threat
- Security is a priority
- There is no need for strict rules
- Openness to the new experience
- Desires and impulses are to be controlled
- Social norms are important and common
- Optimism
- Leisure time is important

#### **Part 4**

Below you will find the values of an automobile as a product. If you were a car buyer, how important would these values be to you? Please rate on a scale of 1 to 5, where 1 – “not at all important”, 3 – “neutral” and 5 – “very important”.

- Family Security
- Love
- Care
- Pleasure
- Independence
- Success
- Achievement
- Performance
- Social Status
- Harmony
- Authority
- Power

### **Part 5**

Below you will find the attributes of an automobile as a product. If you were a car buyer, how important would these attributes be to you? Please rate on a scale of 1 to 5, where 1 – “not important at all”, 3 – “neutral” and 5 – “very important”.

- Safety
- Strong Body
- Fast acceleration
- Strong Motor
- Quality
- Modern
- Price
- Design Colors
- Environmentally friendly
- Modern motor

### **Part 6**

Below you will find the benefits of an automobile as a product. If you were a car buyer, how important would these benefits be to you? Please rate on a scale of 1 to 5, where 1 – “not at all important”, 3 – “neutral” and 5 – “very important”.

- Responsible
- Protects family and myself
- Personal Enjoyment
- Imaginative
- Daring
- Sophistication
- Good taste
- Beauty

### **Parts 7-8 (Adapted for each target culture)**

#### **German target audience**

Bitte sehen Sie sich die folgenden Anzeigen an und beantworten Sie die dazugehörigen Fragen. (“Please look at the following advertisements and answer the corresponding questions”)

Wie wahrscheinlich ist es, dass Sie aufgrund dieser Anzeige ein Volkswagen / Fiat kaufen würden? Bitte bewerten Sie auf einer Skala von 1 bis 5, wobei 1 “Überhaupt nicht wahrscheinlich” und 5 “Sehr wahrscheinlich” bedeutet.

(“How likely is it that you would buy a Fiat based on this advert? Please rate on a scale of 1 to 5, where 1 means “Not likely at all” and 5 means “Very likely”)

**Volkswagen**

<https://www.facebook.com/VolkswagenDE/photos/5329197730440268>

**Fiat**

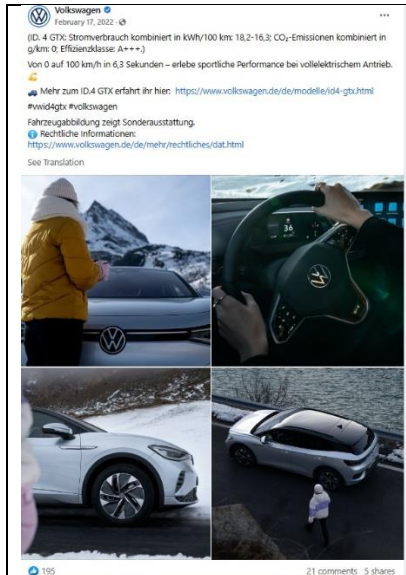
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<https://www.facebook.com/VolkswagenDE/photos/a.282425171784241/5835231253170244/>



<https://www.facebook.com/photo/?fbid=10159980462909592&set=pb.100081305846969.-2207520000>

### Italian target audience

Guardi le seguenti pubblicità e risponda alle domande ad esse relative. (“Please look at the following advertisements and answer the corresponding questions”)

Sulla base di questa pubblicità, con quale probabilità acquisterebbe un'auto Volkswagen? Valuti su una scala da 1 a 5, dove 1 significa “Per niente probabile” e 5 significa “Molto probabile”. (“How likely is it that you would buy a Fiat based on this advert? Please rate on a scale of 1 to 5, where 1 means “Not likely at all” and 5 means “Very likely”)

**Volkswagen**

<https://www.facebook.com/VolkswagenIT/videos/326007999526461/>

**Fiat**

<https://www.facebook.com/Fiat.Italia/videos/429887761902977/>



<https://www.facebook.com/VolkswagenIT/videos/980351935934936>



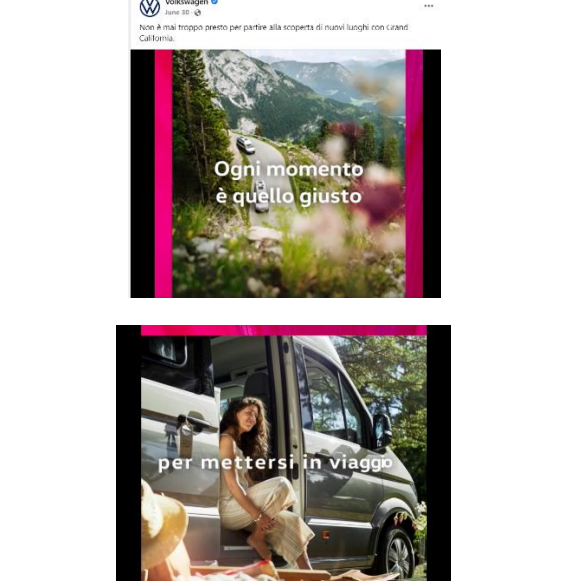
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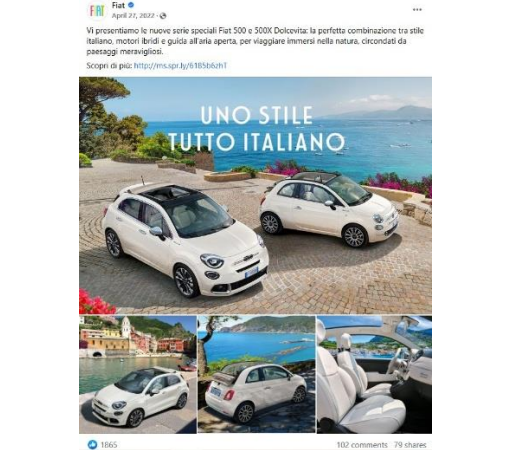
<https://www.facebook.com/VolkswagenIT/videos/966586780650763/>



<https://www.facebook.com/photo/?fbid=10158936950879302&set=pb.100064830667110.-2207520000>



<https://www.facebook.com/VolkswagenIT/videos/576982830424876>



<https://www.facebook.com/Fiat.Italia/posts/pfbid0qNoqS7NnwdT1eAqkR8nWCnWBJHeEVBep6VC2TzTdb7XPbGF2yNWrSdDmCjqnTaqPl>



<https://www.facebook.com/VolkswagenIT/photos/a.241190629236569/5012728378749413/>













<https://www.facebook.com/Fiat.Italia/posts/pfbid02vVy597UHmG3vCJq6sbboEw3wezK06WCWDD EonXBoiTmp2oBZXDHD33C7FGckCk9NI>

### Hungarian target audience

Kérjük, nézze meg az alábbi reklámokat, és válaszoljon a hozzájuk kapcsolódó kérdésekre. A könnyebbség kedvéért a kép felett duplikáljuk a bejegyzések feliratát. (“Please look at the following advertisements and answer the corresponding questions”)

A reklám alapján milyen valószínűséggel vásárolna Volkswagen autót? Kérjük, értékelje egy 1-től 5-ig terjedő skálán, ahol az 1 azt jelenti, hogy "egyáltalán nem valószínű", az 5 pedig azt, hogy "nagyon valószínű" (“How likely is it that you would buy a Fiat based on this advert? Please rate on a scale of 1 to 5, where 1 means “Not likely at all” and 5 means “Very likely”)

Volkswagen	Fiat
 <p><a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5121532531198741">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5121532531198741</a></p>	 <p><a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2336704293156663/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2336704293156663/</a></p>
 <p><a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5425905720761419/">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5425905720761419/</a></p>	 <p><a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2294723144021445/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2294723144021445/</a></p>
 <p><a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5260912123927447">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5260912123927447</a></p>	 <p><a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.356689077824871/2430854443741647/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.356689077824871/2430854443741647/</a></p>
 <p><a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4983149561703706">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/4983149561703706</a></p>	 <p><a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2418945401599218/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2418945401599218/</a></p>
 <p><a href="https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5282117781806881">https://www.facebook.com/VolkswagenMagyarorszag/photos/a.393280880690620/5282117781806881</a></p>	 <p><a href="https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2433276986832726/">https://www.facebook.com/Fiat.Magyarorszag/photos/a.157684231058691/2433276986832726/</a></p>

## Appendix 10. In-depth interviews

During an interview, the participants were asked to answer the following questions:

### Part 1. General information and background experience

1. Do you drive a car? Do you or your family have a car? If yes, which model?
2. Describe your perfect car. What kind of qualities and characteristics should it have?
3. What words, phrases and expressions come to your mind when you hear a brand name Volkswagen?
4. What words, phrases and expressions come to your mind when you hear a brand name Fiat?
5. Imagine that you are going to buy a car. Where will you search for the information?
6. When searching through car advertising, which aspects do you pay attention to? E.g., technical characteristics, exterior, etc.

### Part 2. Advertising evaluation (adapted for each target audience)

Look at the advertisements below. For each advertisement, please share:

*What are your immediate thoughts when you see this advertisement?*

*What feelings or emotions does this advertisement evoke in you?*

*Are there any images, symbols, or language used that you feel are particularly important to the message being conveyed?*

*Does this advertisement make you feel more or less likely to consider purchasing a car from this brand?*









Among all the presented advertisements, which one(s) seemed the most appealing / convincing?

Additional questions were asked depending on the type of sample post shown to interviewees or marketing solutions used in the post:

Type of advertisement / Marketing strategy	Question
Use of emojis and hashtags	Do you use emojis and hashtags in online communication? What do you think about the use of an emoji / a hashtag in this advertisement?
Green advertisements	According to you, how important is sustainability in your country?  When choosing a car, do you pay attention if it uses sustainable technologies? Would you rather choose an electric car or a car with a fuel-powered engine?
Celebrity endorsement	Do you recognize the person in the photo? How effective / convincing does this advertisement seem to you?
Advertisements containing masculine / feminine features	According to you, does this advertisement mostly target men / women / both?
Use of technical language and details about the advertised model	Would you pay attention to the technical details of the automobile? How understandable is this information for you?
User-generated content (Italian interviewees)	How effective / convincing does this advertisement seem to you? Do you pay attention to other people's opinion about the product you want to buy?
Use of English (Italian interviewees)	What do you think about the use of English-language slogan in this post?
Use of culture-related symbols and concepts	What is the meaning of a symbol of a dog in your culture? Do you recognize the symbol / place / etc. in this advertisement? What is the role of the family in your culture?
Interactive language in advertising (games, questions, challenges, etc.)	Do you find this advertisements interesting / attracting attention? Would you interact with this post in any way (like, comment, etc.)?

The following advertisements were presented for interviewees from each target country:

# Germany

Volkswagen	Fiat
 <p><b>Volkswagen</b> Jan 16, 2022</p> <p>Der Touareg überzeugt nicht nur als Kraftpaket mit 391, sondern auch durch seine voll auf Komfort abgestimmte Innenraumausstattung. Da fährt sich jede Fahrt wie ein kleiner Auszeit vom Alltag an. #vwtouareg #volkswagen</p> <p>Fahrzeugabbildung zeigt Sonderausstattung. Mehr über den Touareg erfahrt ihr hier: <a href="https://www.volkswagen.de/de/modelle/touareg.html">https://www.volkswagen.de/de/modelle/touareg.html</a></p> <p>See Translation</p>	 <p><b>Fiat</b> May 9, 2022</p> <p>Wir freuen uns, dass die Fiat 500 Modellfamilie im bisherigen Jahresverlauf zu Deutschlands beliebtesten und meistverkauften Fahrzeugen im A Segment gehört. Unser vollelektrischer Fiat 500e katapultiert sich auf Platz 1 der Elektrofahrzeuge im A Segment – und ergattert die Bronzemedaille unter allen verkauften E-Fahrzeugen! Wie fährst du in Richtung Zukunft? Erfahre mehr unter folgendem Link: <a href="https://bit.ly/37PmZn9">https://bit.ly/37PmZn9</a></p> <p>#Fiat #Fiat500 #Fiat500e</p> <p>*Quelle: Statistik des Kraftfahrtbundesamtes KEA: <a href="https://bit.ly/3w6cyWM">https://bit.ly/3w6cyWM</a></p> <p>See Translation</p>
 <p><b>Volkswagen</b> January 5, 2022</p> <p>Der Touareg überzeugt nicht nur als Kraftpaket mit 391, sondern auch durch seine voll auf Komfort abgestimmte Innenraumausstattung. Da fährt sich jede Fahrt wie ein kleiner Auszeit vom Alltag an. #vwtouareg #volkswagen</p> <p>Fahrzeugabbildung zeigt Sonderausstattung. Mehr über den Touareg erfahrt ihr hier: <a href="https://www.volkswagen.de/de/modelle/touareg.html">https://www.volkswagen.de/de/modelle/touareg.html</a></p> <p>See Translation</p>	 <p><b>Fiat</b> May 9, 2022</p> <p>Wir freuen uns, dass die Fiat 500 Modellfamilie im bisherigen Jahresverlauf zu Deutschlands beliebtesten und meistverkauften Fahrzeugen im A Segment gehört. Unser vollelektrischer Fiat 500e katapultiert sich auf Platz 1 der Elektrofahrzeuge im A Segment – und ergattert die Bronzemedaille unter allen verkauften E-Fahrzeugen! Wie fährst du in Richtung Zukunft? Erfahre mehr unter folgendem Link: <a href="https://bit.ly/37PmZn9">https://bit.ly/37PmZn9</a></p> <p>#Fiat #Fiat500 #Fiat500e</p> <p>*Quelle: Statistik des Kraftfahrtbundesamtes KEA: <a href="https://bit.ly/3w6cyWM">https://bit.ly/3w6cyWM</a></p> <p>See Translation</p>
 <p><b>Volkswagen</b> June 28, 2022</p> <p>Die EA 88C- Stromerbauch kombiniert in VW ID.4 mit 19,2 kWh CO<sub>2</sub>-Emissionen kombiniert in 19,2 kWh CO<sub>2</sub>-Emissionen (A+++)</p> <p>Wofür steht eigentlich die Farbe Grün? In diesem Fall für die Hoffnung, gleich in dem ID.4 CO<sub>2</sub>-emissionen zu drehen, um seine Performance Fähigkeiten auszunutzen. 🌱🌱🌱. Weist ihr, wie es sich anfühlt, in 3,3 Sekunden auf Tempo 100 zu beschleunigen? 🌱🌱🌱</p> <p>Zum Konfigurator geht's direkt hier entlang: <a href="https://www.volkswagen.de/de/modelle/ida-gtk.html">https://www.volkswagen.de/de/modelle/ida-gtk.html</a></p> <p>See more</p>	 <p><b>Fiat</b> July 9, 2022</p> <p>Drückes die neue 500e und 500e mit Elektroantrieb. Öffne das Dach von deinem 1st und 2nd und erlebe die Welt und alles, was sie hat. Die 500e ist ein elektrisches Auto, das die Welt so schön macht. Öffne das Dach von deinem 1st und 2nd und erlebe die Welt und alles, was sie hat. Die 500e ist ein elektrisches Auto, das die Welt so schön macht.</p> <p>See Translation</p>
 <p><b>Volkswagen</b> February 14, 2022</p> <p>Na, schon Pläne für heute Abend? 🍷🍷🍷 Filme schauen im ID.LIFE ist noch Musik der Zukunft, auf die ihr hier einen kleinen Vorgeschmack bekommt. Wir wünschen euch einen wunderschönen Valentinstag! 🍷🍷🍷</p> <p>#vwdLIFE #volkswagen</p> <p>Fahrzeugstudie.</p> <p>See Translation</p>	 <p><b>Fiat</b> March 8, 2022</p> <p>Jede Mutter hat ihren Favoriten! 🍷🍷🍷 Mütter Erzie zum Beispiel lieben dem Fiat 500e mehr als alle andere. Wer kann es dir vorlesen? 🍷🍷🍷</p> <p>#Muttertag22</p>

**Volkswagen** • May 11, 2022

ID.4 GTX: Stromverbrauch kombiniert in kWh/100 km: 18,2-16,3; CO<sub>2</sub>-Emissionen kombiniert in g/km: 0; Effizienzklasse: A+++

Musiker Vincent Weiss schafft es nicht nur regelmäßig in die Charts, sondern mit dem ID.4 GTX auch in die eindrucksvollsten Ecken Norwegens. Was er auf einer der imposantesten Autostraßen der Welt empfunden hat, wie er über E-Mobilität denkt und vieles mehr erfährt ihr hier:

[https://shaping-mobility.volkswagen.com/\\_/vincent-weiss...](https://shaping-mobility.volkswagen.com/_/vincent-weiss...)


#wvID4GTX #volkswagen

Fahrerabbildung zeigt Sonderausstattung.

Modellinformationen: <https://www.volkswagen.de/de/modelle/id4-gtx.html>

Rechtliche Informationen: <https://www.volkswagen.de/de/mehr/rechtliches/id4.html>

See Translation



326 41 comments 9 shares

**MIT OFFENEM DACH**



**IN RICHTUNG NACHHALTIGKEIT**

**Fiat** • January 23, 2022

Entdecke unsere Langstreckenfähigkeit! Entdecke unsere Langstreckenfähigkeit für eine bessere Zukunft und erlebe das neue Fiat 500e 800i Cabrio.

Mehr dazu: [www.fiat.de/fiat-wel](http://www.fiat.de/fiat-wel)

#New500RED (RED)

Like Comment Share

Most relevant

Have you just seen the video? I bought a 500e in 2021 and it's already broken down. I'm not sure if you're talking about the 500e or the 500e Cabrio. I'm not sure if you're talking about the 500e or the 500e Cabrio. I'm not sure if you're talking about the 500e or the 500e Cabrio.

Write a comment...

**Volkswagen** • March 28, 2022

ID.4 GTX: Stromverbrauch kombiniert in kWh/100 km: 18,2-16,3; CO<sub>2</sub>-Emissionen kombiniert in g/km: 0; Effizienzklasse: A+++

Schauspieler Sebastian Koch hat Spaß vor der Kamera im ID.4 GTX hat er eine ganze Menge davon. Warum Elektromobilität für ihn der richtige Weg ist, könnt ihr hier lesen:

[https://shaping-mobility.volkswagen.com/\\_/der-wechsel...](https://shaping-mobility.volkswagen.com/_/der-wechsel...)

#wvID4GTX #volkswagen

Fahrerabbildung zeigt Sonderausstattung.

Mehr zum Modell hier: <https://www.volkswagen.de/de/modelle/id4-gtx.html>

Rechtliche Informationen: <https://www.volkswagen.de/de/mehr/rechtliches/id4.html>

See Translation



**Fiat** • March 10, 2022

Ok, wir lösen auf: es ist das neue Handschuhfach inkl. Desinfektionsfunktion mit integrierter UV-C-Lampe, die 99% aller Bakterien entfernt. Denn deine Sicherheit ist unsere Priorität.

Entdecke mehr: [www.fiat.de/500-elektro/neuer-500-red](http://www.fiat.de/500-elektro/neuer-500-red)

#New500RED (RED) #Fiat

See Translation



KÄNNST DU ERÄTLEN, WAS ES IST?

199 11 comments 6 shares

**Volkswagen** • May 21, 2022

ID.5 Pro: Stromverbrauch kombiniert in kWh/100 km: 16,2; CO<sub>2</sub>-Emissionen kombiniert in g/km: 0; Effizienzklasse: A+++

Cloudbasiert und mit Schwarmintelligenz: Die neue Software-Generation 3.0 bringt viele neue Funktionen in die voll-elektrische ID. Familie. Hier findet ihr alle Infos: [http://www.volkswagen-newsroom.com/\\_/cloudbasiert-und...](http://www.volkswagen-newsroom.com/_/cloudbasiert-und...)

#wvID5 #volkswagen

Fahrerabbildung zeigt Sonderausstattung.

Modellinformationen: <https://www.volkswagen.de/de/modelle/id5.html>

Rechtliche Informationen: <https://www.volkswagen.de/de/mehr/rechtliches/id5.html>

See Translation



**Volkswagen** • May 21, 2022

Die neue ID.5 Pro bringt viele neue Funktionen in die voll-elektrische ID. Familie. Hier findet ihr alle Infos: [http://www.volkswagen-newsroom.com/\\_/cloudbasiert-und...](http://www.volkswagen-newsroom.com/_/cloudbasiert-und...)

#wvID5 #volkswagen

Fahrerabbildung zeigt Sonderausstattung.

Modellinformationen: <https://www.volkswagen.de/de/modelle/id5.html>

Rechtliche Informationen: <https://www.volkswagen.de/de/mehr/rechtliches/id5.html>

See Translation



**Volkswagen** • May 21, 2022

Die neue ID.5 Pro bringt viele neue Funktionen in die voll-elektrische ID. Familie. Hier findet ihr alle Infos: [http://www.volkswagen-newsroom.com/\\_/cloudbasiert-und...](http://www.volkswagen-newsroom.com/_/cloudbasiert-und...)

#wvID5 #volkswagen

Fahrerabbildung zeigt Sonderausstattung.

Modellinformationen: <https://www.volkswagen.de/de/modelle/id5.html>

Rechtliche Informationen: <https://www.volkswagen.de/de/mehr/rechtliches/id5.html>

See Translation



Like Comment Share

Write a comment...

**Volkswagen** • May 21, 2022

Die neue ID.5 Pro bringt viele neue Funktionen in die voll-elektrische ID. Familie. Hier findet ihr alle Infos: [http://www.volkswagen-newsroom.com/\\_/cloudbasiert-und...](http://www.volkswagen-newsroom.com/_/cloudbasiert-und...)


#wvID5 #volkswagen

Fahrerabbildung zeigt Sonderausstattung.

Modellinformationen: <https://www.volkswagen.de/de/modelle/id5.html>

Rechtliche Informationen: <https://www.volkswagen.de/de/mehr/rechtliches/id5.html>

See Translation

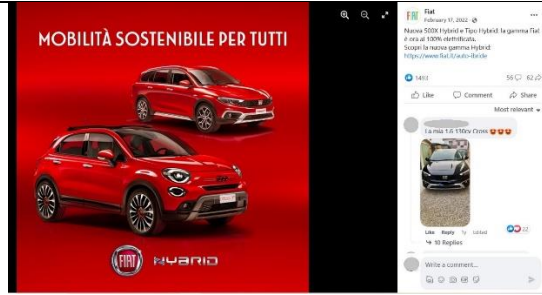


Like Comment Share

Write a comment...

# Italy

Volkswagen	Fiat
<p>Who says you can't?</p>	<p><b>NUOVA 500</b> È L'AUTO ELETTRICA PIÙ VENDUTA IN ITALIA AD APRILE* 3 372 1 494 2 405 *SOURCE: ANFIA <b>FIAT</b></p>
<p>Trova le differenze Trova le differenze</p>	<p>FIAT March 25, 2022 «Se mi lasci guidare la 500 ti sposo». Il film più romantico dell'anno è quello di @ilianababo e la sua auto iconica! Vuoi essere anche tu protagonista? Posta una foto con la tua Fiat, racconta la tua storia, tagga @fiat_italia e usa #Fiat500SocialClub!</p>
<p>Volkswagen way to <b>ZERO</b></p>	<p>FIAT January 30, 2022 Chi ci proviamo noi per primi e la nuova Santambrogio Glove Box. Cosa ha di speciale? Semplice, una lampada LED integrata che rimuove il 99% dei batteri presenti sui suoi oggetti. La tua salute è la nostra priorità. Scopri di più: <a href="https://www.fiat.it/500-elettrica/nuova-500-led">https://www.fiat.it/500-elettrica/nuova-500-led</a> #nuova500led #500</p> <p><b>RIESCI A INDOVINARE DI COSA SI TRATTA?</b></p>



**Volkswagen**  
January 21, 2022

Il nuovo Volkswagen ha un nuovo antefatto. È un nuovo modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

274 comments 89 shares

Most relevant

Comment: Ma non è un'automobile... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Comment: Che rapporto con tutti i soldi che ti dà? È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

**Fiat**  
January 21, 2022

Espransa mensile starter pack: un look ricercato, sicurezza e un'icona come diegino sulla porta. In breve: @giaccone, e la sua Nuova 500.

#FiatSocialClub #Nuova500

2135 205 comments 23 shares

**Volkswagen**  
Jan 19, 2022

Hai indovinato il tipo di ricarica? Scrivila nei commenti!

101 comments 75 shares

Most relevant

Comment: A me piace il grande unico... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Comment: D'accordo. Ma 10 anni a carica a... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Comment: Vuole da città in auto per una bella... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

**Fiat**  
Jan 1, 2022

FEDE, CANTIAMO LA DOLCE VITA DAL 1957

754 489 shares

Most relevant

Comment: Come va bella la mia 500... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Comment: La chiavetta noi l'abbiamo... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Comment: Ho visto sempre macchine Fiat... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

**Volkswagen**  
January 8, 2022

QUEST'ANNO LE TRADIZIONI SI CARICANO DI NUOVA ENERGIA

401 comments 34 shares

Most relevant

Comment: Ci sono tradizioni alternative... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Comment: Non le tradizi, semplicemente... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Comment: E poi le tradizioni si prendono... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

**Fiat**  
March 9, 2022

Questo cosa? È un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Comment: Ciao Ankele, per questo tipo... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

**Volkswagen**  
February 4, 2022

TAIGO

157 comments 81 shares

Most relevant

Comment: È il debutto di un vero SUV... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Comment: Sì, è un modo di vivere la mobilità... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Comment: Sì, è un modo di vivere la mobilità... è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

Reply: Sì, è un modo di vivere la mobilità. È un modo di vivere la mobilità che non si ferma mai. È un modo di vivere la mobilità che non si ferma mai.

**Fiat**  
March 15, 2022

"A casa, la 500 è la passione che lega me e mio padre. Prima con Rossella, una 500L del 1971, poi con Marina, la nostra Nuova 500!"

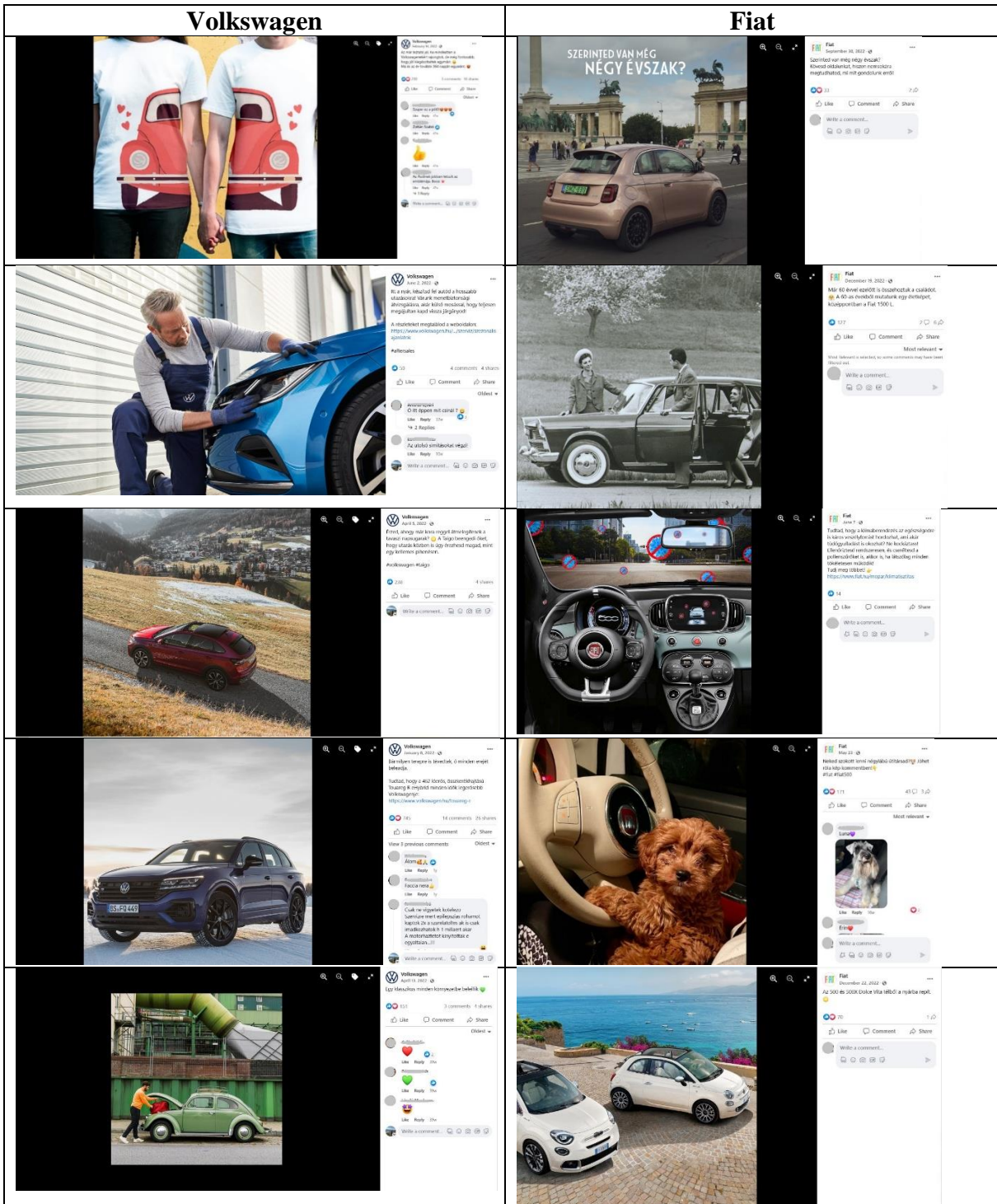
@emmocampitelli, col e suo padre, la storia di un modello da... guidare!

Vuoi essere anche tu protagonista dei nostri social? Posta una foto con la tua auto, racconta la tua storia Fiat, tagga @fiat\_it e usa #FiatSocialClub!

1101 35 comments 26 shares



## Hungary



**Volkswagen** February 17, 2022

Gondolhatod volna, hogy pontosan ma 50 éve, a T-modell sikerét is felülvizsgálva 1972. február 17-én kora délután gondult le a 15 007 034-ik Volkswagen Bogár modell a gyár fűtőszalagjáról? Ezzel az önkénteskedő lett a világ egyik legnagyobb darabszámában elkészített modelje!

286 likes, 7 comments, 20 shares

**Fiat** May 20, 2022

Új Fiat 500: a mi jövőnk, a mi döntésünk. A jövő végig jelenlétünk, és nézd meg hogyan kezdhetted egy szebb holnapot még ma.

274 likes, 24 comments, 3 shares

**Volkswagen** April 16, 2022

Az új, 100% elektromos Golf GTI az új generáció. A Golf GTI az új generáció. A Golf GTI az új generáció.

118 likes, 1 comment, 0 shares

**Fiat** December 18, 2022

Ha most kaphatnál az újabb, mégis 50-évesét, vajon az újabb, vagy az újabb?

81 likes, 1 comment, 1 share

**Volkswagen** April 16, 2022

Az új, 100% elektromos Golf GTI az új generáció. A Golf GTI az új generáció. A Golf GTI az új generáció.

73 likes, 2 comments, 5 shares

**Fiat** December 18, 2022

Tudják, hogy fontos vélemények a biztonság, a kényelem, a kényelem, a kényelem.

40 likes, 0 comments, 1 share

**Volkswagen** February 16, 2022

Az új, 100% elektromos Golf GTI az új generáció. A Golf GTI az új generáció. A Golf GTI az új generáció.

101 likes, 2 comments, 3 shares

**Fiat** January 21, 2022

A 100 méteres túlsó már eldől pillanatok alatt.

114 likes, 1 comment, 1 share

**Volkswagen** April 16, 2022

Az új, 100% elektromos Golf GTI az új generáció. A Golf GTI az új generáció. A Golf GTI az új generáció.

73 likes, 1 comment, 5 shares

**Fiat** April 16, 2022

Az új, 100% elektromos Golf GTI az új generáció. A Golf GTI az új generáció. A Golf GTI az új generáció.

114 likes, 1 comment, 1 share

**Volkswagen** April 16, 2022

Az új, 100% elektromos Golf GTI az új generáció. A Golf GTI az új generáció. A Golf GTI az új generáció.

73 likes, 1 comment, 5 shares

**Fiat** April 16, 2022

#FAMILYTIME

114 likes, 1 comment, 1 share

## Appendix 11. Descriptive statistics

**Table 1.** Values of a car as a product across cultures

Value	German		Italian		Hungarian	
	M	SD	M	SD	M	SD
Family Security	4,5	0,83	4,46	0,84	4,61	0,81
Love	2,94	1,11	3,05	1,21	3,81	1,09
Care	3,30	1,01	3,38	1,15	3,84	1,17
Pleasure	3,97	0,85	3,92	0,91	4,03	1,12
Independence	3,94	0,88	4,15	1,03	4,09	1,06
Success	3,65	1,24	3,61	1,21	3,7	1,25
Achievement	4,31	0,92	3,63	1,21	4,07	1,176
Performance	4,15	1,00	4,11	0,99	4,2	1
Social Status	3,05	1,23	3,26	1,18	2,82	1,22
Harmony	3,10	1,08	3,11	1,16	3,77	1,15
Authority	2,80	1,25	3,05	1,15	2,55	1,23
Power	2,67	1,38	3,01	1,33	3,32	1,26

**Table 2.** Attributes of a car as a product across cultures

Attribute	German		Italian		Hungarian	
	M	SD	Me	SD	Me	SD
Safety	4,68	0,66	4,60	0,84	4,78	0,59
Strong Body	3,92	1,15	4,14	0,91	4,51	0,73
Fast acceleration	3,71	1	3,43	1,06	3,64	1,03
Strong Motor	3,78	1,07	3,49	1,21	3,93	1
Quality	4,68	0,64	4,52	0,77	4,63	0,59
Modern	3,76	1,01	3,85	0,99	3,59	1,06
Price	4,28	0,89	4,40	0,79	4,54	0,70
Design Colors	2,53	1,13	2,84	1,08	2,33	1,17
Environmentally friendly	3,59	1,35	3,76	1,04	3,44	1,10
Modern motor	3,89	1,07	3,90	1,10	4,06	1

**Table 3.** Benefits of a car as a product across cultures

Benefits	German respondents		Italian respondents		Hungarian respondents	
	M	SD	M	SD	M	SD
Responsible	4,09	1,10	4,16	1,04	4,22	1,04

<b>Protects family and myself</b>	4,57	0,68	4,49	0,87	4,7	0,65
<b>Personal Enjoyment</b>	3,47	1,02	3,29	1,12	4	0,99
<b>Imaginative</b>	2,17	0,90	2,81	0,97	3,09	1,12
<b>Daring</b>	2,67	1,13	2,98	1,03	2,9	1,15
<b>Sophistication</b>	2,76	1,13	3,39	1,07	3,61	1,09
<b>Good taste</b>	3,43	1,16	3,80	0,95	3,88	1,05
<b>Beauty</b>	3,59	1,04	3,78	0,98	4,04	0,95

**Table 4.** Cultural values across cultures

Statement and corresponding cultural value	German respondents		Italian respondents		Hungarian respondents	
	M	SD	M	SD	M	SD
Unequal distribution of power (High UAI)	3,13	0,85	3,35	1,11	4,08	1,09
Strict hierarchy in society (High UAI)	3,31	0,82	2,92	1,09	3,47	1,12
Disliked control (Low UAI)	2,47	1,03	3,26	0,98	3,88	0,90
Direct communication (Low UAI)	3,59	0,99	2,90	1	2,62	1,06
Personal independence (High IDV)	3,56	0,90	2,95	1,08	2,84	1,10
Concern for yourself and your family only (High IDV)	3,51	0,91	3,74	1,13	3,56	1,07
Concern about others (Low IDV)	2,68	0,82	2,83	1,11	2,75	0,99
Loyalty to the group (Low IDV)	3,07	0,71	3,23	1,18	2,98	0,99
Achievement, success, competition are important (High MAS)	4,32	0,94	3,32	0,96	3,52	1,03
Traditional gender roles (High MAS)	3,06	0,93	3,69	1,06	3,79	1,04
Comfortable life is a priority (Low MAS)	3,06	1,10	3,83	1,14	3,67	0,92
Modesty is a value (Low MAS)	3,07	0,90	2,70	1,11	2,6	1,21
Pragmatism, thinking ahead are important (High LTO)	4,22	0,90	3	1,06	2,87	1,11
Innovativeness is positive (High LTO)	4,03	0,95	2,66	1,18	2,78	1,09
Respect for traditions (Low LTO)	3,42	0,87	4,21	0,97	3,8	1,09
Focusing on "here and now" (Low LTO)	2,82	0,87	3,26	1,07	3,08	1,12
Uncertainty is a threat (High UAI)	3,78	0,88	3,25	0,96	3,9	1,08
Security is a priority (High UAI)	4,31	0,84	3,47	0,98	3,9	1
There is no need for strict rules (Low UAI)	2,18	1,07	3,19	1,13	2,57	1,19
Openness to the new experience (Low UAI)	2,86	0,81	2,84	1,03	2,56	0,95
Desires and impulses should be controlled (Low IVR)	3,18	0,90	2,70	1,01	2,95	0,97

Social norms are important and common (Low IVR)	3,88	0,86	3,22	0,98	3,58	0,95
Optimism (High IVR)	2,47	0,764	3,56	1,22	2,03	0,92
Leisure time is important (High IVR)	3,18	0,90	3,80	1,13	3,33	1,08

**Table 5.** Advertising effect: German respondents

	Dimensions	General M	M (Male)	M (Female)	M (18-29 years old)	M (30-39)	Me (40 and above)
Volkswagen	Low MAS	2,46	2,81	2,23	2,40	2,57	2,46
	High IVR	2,89	3,09	2,74	3,09	2,68	2,53
	High MAS	3,55	3,93	3,30	3,5	3,94	3,15
	High UAI	2,98	3,37	2,72	3,04	3,26	2,38
	High LTO	2,4	2,43	2,34	2,5	2,68	1,69
Fiat	High UAI	2,6	2,81	2,46	2,68	2,42	2,76
	High MAS	2,8	3,25	2,60	2,90	2,78	3
	High IVR	3,3	3,31	3,34	3,52	3,15	2,84
	High LTO	2,7	2,43	2,95	3	2,26	2,38
	Low MAS	2,3	2,18	2,48	2,5	2,15	2,15

**Table 6.** Advertising effect: Italian respondents

	Dimensions	General M	M (Male)	M (Female)	M (18-29 years old)	M (30-39)	M (40 and above)
Volkswagen	High MAS	3,3	3,31	3,30	3,21	3,42	3,5
	High LTO	3,2	3,21	3,22	3,30	3,15	3
	Low MAS	3	3,09	3,09	2,85	3,42	3,5
	High IVR	3,11	2,84	3,11	2,97	3,36	3,2
	Low PDI	2,77	3,31	2,77	2,54	2,94	3,4
Fiat	High MAS	3,42	3,28	3,42	3,33	3,73	3,2
	Low MAS	2,81	2,68	2,81	2,78	3,05	2,5
	High LTO	3,12	2,71	3,12	3,35	3,05	2,3
	High IVR	3,78	3,90	3,78	3,59	4,15	3,9
	High UAI	3,21	3,31	3,21	3,16	3,47	2,9

**Table 7.** Advertising effect: Hungarian respondents

	Dimensions	General M	M (Male)	M (Female)	M (18-29 years old)	M (30-39)	M (40-49)
0	Low MAS	2,58	2,48	2,62	2,66	2,58	2,11

	<b>High UAI</b>	2,9	3	2,85	2,94	2,82	2,55
	<b>High IVR</b>	3	2,77	3,1	3,13	2,68	3,22
	<b>High MAS</b>	3,37	3,35	3,37	3,33	3,34	3,44
	<b>High LTO</b>	2,95	3,06	2,89	3,03	2,86	2,44
<b>Fiat</b>	<b>High MAS</b>	2,55	2,51	2,56	2,81	2,27	2,22
	<b>High LTO</b>	2,44	2,54	2,39	2,52	2,27	2,66
	<b>High UAI</b>	2,62	2,74	2,56	2,61	2,44	2,88
	<b>Low MAS</b>	2,57	2,51	2,59	2,83	2,17	2,55
	<b>High IVR</b>	2,61	2,67	2,57	2,64	2,44	2,66

## Appendix 12. Thematic analysis (German interviewees)

**Table 1.** “Dream car”: preferred qualities of a car

Themes	Codes	Supporting quotes
Exterior and looks	Height	“a bit higher” (G1)
	Functionality over appearance	“I don't care much about the appearance” (G3)
	Size	“big enough for family” (G4)
Reliability	Reliability	“I quite like it to be reliable, have maybe a guarantee of a few years” (G1), “it has to be reliable” (G3)
	Safety	“of course the safety is really matter” (G2)
Speed	Indifference to speed	“And about the speed, I don't care so much” (G1)
	Preference for speed	“speed” (G3), “a sport car, fast” (G4), “has a good acceleration, top speed” (G2)
Technology and equipment	Fuel consumption	“I would actually maybe look at whether the car is, you know, just petrol or hybrid or electric” “how much petrol the motor consumes”, (G1), “good with fuel consumption” (G4)
	Interest in advanced technology	“I would just also look at the equipment like, does it have a camera, for example, reversing camera” (G1), “technological advancements” (G3)
Comfort	Comfort	“The seat has to be convenient in the atmosphere in the car” (G3)
Symbol of status	Symbol of status	“part of my prestige” (G2)

**Table 2.** Volkswagen: brand associations

Theme	Code	Supporting quotes
Reliability	Reliability	“Volkswagen is more reliable” (G1)
Performance	Power	“German power” (G2)
	Technological advancement	“advanced in technology” (G3)
Popularity of the brand	Brand's reputation	“they've been in the market for quite long” (G4)

**Table 3.** Fiat: brand associations

Theme	Code	Supporting quotes
Exterior	Small size	“think they tend to be sometimes a bit smaller” (G1)
	Appealing appearance	“Italian beauty” (G2)

**Table 4.** Long-term orientation themes

Theme	Code	Supporting quotes
Positive reaction to “green” advertisements	Persuasive power of green marketing	“So it will be pretty much convincing to the people who are interested in like reducing the, you know, the environmental issues and stuff” (G3)
	Appeal to younger people	“it should also probably appeal to younger people who tend to care more about the environment and older people on average” (G1)
	Appeal to female audience	“we pay attention more than men to the sustainability”. “very, very good points, especially for women” (G2)
Role of visuals	Connection between sustainability and green color	“the lady's style and even the color that she chose to dress and also the background, everything's all features and aspects come together with very good combination” (G2), “it's connected to emissions, to green, like sustainable technologies” (G4)
	Preference for natural settings	“they would have a peek of the car in an environment friendly place, not this, a place that has probably plants, something green,

		so it brings out what you're talking about", "the environment of a pic doesn't show Mother Earth loving it because Close to 90% of what is in the picture is artificial Buildings" (G4)
Price of sustainable vehicles	Concerns about affordability	"maybe it costs a lot, maybe it's expensive" (G3)

**Table 5. Masculinity themes**

Themes	Codes	Supporting quotes
Success	Advertising emphasizes success and achievement	"this is more focused on success or doing well in life", "this seems to be more about the individual really getting ahead in life" (G1)
	Success is traditionally masculine	"there would still be on average more people who would say it's more important for men than for women to get ahead of that and be successful and so on", "probably on average that one would be more appealing to men potentially" (G1) "Men are more drawn to how efficient is that kind of what can this do" (G4).
	Success is important for all genders	"I think nowadays much more about everybody", "personally, I can feel addressed with an outward like this" (G1) "things are changing" (G1)
Power	Masculinity is linked to power and performance	"It targets 95% men. Because of the color and it looks powerful types" (G2) "the men look at everything like the tools to show themselves powerful" (G2), "for men is engine or the power and shows their power more it's more important okay yeah and the color also they prefer to dark color I think" (G2), "I think being number one would be a quality of men surely" (G4)
Visuals	Dark color represents masculinity	"It targets 95% men. Because of the color and it looks powerful types" (G2)
Positive response to masculine features	Convincing appeal	"it's a convincing one" (G3) "I would really be drawn to understand why is it the best selling and it is a German car" (G4)

**Table 6. Femininity and Collectivism themes**

Theme	Code	Supporting quotes
Positive attitude to the ideas of connections and bonds	Emotional appeal is a way to target women	"I think women are much more drawn to emotional related advertisements compared to men" (G4)
	Importance of human relationships and connections	"having an emotional connection to someone or relationship is something important for many people" (G1), "it goes beyond just the car, but it gives you other things that might be even more important in your life" (G1)
	The idea of romantic feelings is appealing for couples and young people	"it looks maybe for the couple, but the young couple" (G2), "I believe that this can be eye-catching for the couples" (G3)
Appreciation of comfort	Importance of comfort and convenience	"relaxing" (G3), "It would make me want to go further and maybe look at the product more because they're talking about its comfort" (G4)
Image of a dog	Car is a friend, just like a dog	"maybe the car is going to be your friend just like your dog" (G1)
	Lack of emotional connection	"It doesn't like bring me any emotional thing when I see like a dog" (G3)

**Table 7. Uncertainty avoidance themes**

Theme	Code	Supporting quotes
Attitude towards details	Technical information about a car is important	"but yeah, it's important" (G2), "if I want to buy a car, I have to know exactly what I am using in terms of, as we said, like the safety in terms of electricity power consumption" (G3), "Yeah, I think it would be important to me because like I so much care about the power consumption by the car" (G4), "After looking at the beauty that I want

		and everything, before I make the purchase, I think I would really look at the numbers” (G4)
	Preference for clear communication	“it would maybe be useful to, you know, put it into context” (G1), “it would be maybe helpful for advertising purposes to show what that means” (G1) “It’s important, but I will ask other person what’s the meaning” (G2), “Or I will search at least to understand” (G2) Technical language is aimed at younger audience: “it would be useful, especially for the young people” (G2) “some symbols I can’t like totally or like immediately understand here” (G3), “I maybe have to look into it to see what they mean” (G3)
Importance of product reliability	Safety is a priority	“Safety is a priority for me in all different cases” (G3), reminding people that a car is a machine which can have accidents and that this one will keep you safe”, “It’s a very strong point to make to people” (G1), “yeah, it’s really important” (G2).
	Trustworthiness of the brand	“it should make you trust the car, trust the product” (G3)

**Table 8.** Indulgence themes

Theme	Code	Supporting quotes
Positive attitude to the ideas of travel and adventure	Opportunities for enjoyment	“this car is basically more than just a machine to get you from A to B, but that it might actually be encouraging you to spend more time doing what you enjoy” (G1). “I think it could. maybe lead people in Germany to think more, oh, right, this is something I could maybe do, which I’m not really currently doing with my free time” (G1) “it makes you basically forget for a short amount of time about the stresses of your life” (G1)
	Adventure is associated with family time	“it looks like the family car” (G2)
Positive attitude to “Dolce vita” advertisements	Emotional appeal	“this model is really fit. Explain this ideology” (G2), “I can feel optimistic” (G3), “I think that does bring out what they’re talking about” (G4),
	Emotional response to visuals	“when I see a water surface for me, it can lead to emotional connection” (G3), “using the beautiful scenery, maybe it adds a certain thing” (G3)
	Contrast with German character	“They are more focused on achieving the goal and setting the other goals”, “Machine lifestyle, something robotic lifestyle” (G2)

**Table 9.** Celebrity endorsement

Themes	Codes	Supporting quotes
Positive attitude towards celebrity endorsement	Effectiveness	“Really effective” (G2), “About 80% success and achievement they can obtain in this way” (G2)
	Celebrity as a role model	“role model” (G2), “I can be more encouraged because I like in my mind this celebrity uses it so it must be like excellent”, “if you look in the big picture, it can be a major influence on public people, especially people who look at these celebrities as role models” (G3), “Because if the person I look at as a celebrity really has a nice feeling doing something, I would love to try it also” (G4)
	Recognizing and liking a celebrity is important	“If I did actually like that celebrity and had a positive connection with them, then of course it could be a good strategy” (G1), “If I like the celebrity, then it would really attract my attention” (G4)
Strategy limitations	Strategy risks	“it’s also a bit risky because I think celebrities tend to polarize a little bit”, “some people might also actively not like them and then, yeah, it might ruin the output” (G1), “it might sometimes be used in negative way” (G3)

**Table 10.** The use of emojis

Themes	Codes	Supporting quotes
Emojis are important	Emojis attract attention	“yeah, I care about the symbols and emojis” (G3) “I think it will draw attention” (G4)
	Emotional coloring	And then emojis show emotions. So if I see a happy emotion in my mind, I would be like, why is there a happy emotion in this text?” (G4)
	Targeting younger people	“the smileys and icons as well suggest that it targets younger people” (G1)
	Preference for moderate use of emojis	“I don't like them to be overly used” (G3)
Emojis are not important	The use of emojis is not effective	“I don't like they use this one it doesn't look like the effective way from my perspective” (G2), “the text is more much more important than emoji” (G2)
	Limited visibility of emojis	“I don't see them at the first I just read the description” (G2)

**Table 11.** The use of Hashtags in advertising

Themes	Codes	Supporting quotes
Hashtags are not important	Hashtags are not useful	“they don't seem particularly useful to me” (G1)
Role of hashtags	Hashtags are keywords	“it's just a few like keywords that might just remind you” (G1), “We put the hashtag and we always use the keywords” (G3)
Hashtags are useful	Useful and practical	“it's a really practical thing, flexible thing to do” (G3), “usually when I go online, especially on X, and I'm trying to look for something, I would so much use hashtags because I know with those hashtags I can easily find it or I can even find more comments about it” (G4)

**Table 12.** Attitude towards specific cultural symbols used in advertising

Themes	Codes	Supporting quotes
Neutral attitude to cultural symbols	Possibility for effectiveness	“why not? It's good” (G2), “I believe that if you include some cultural references, yeah, it might be interesting” (G3).
Negative attitude	Using cultural symbols does not make sense	“it doesn't really make that much sense to me to just put an Italian car in front of a German symbol like that” (G1)
	Too obvious	“these are like, well, if you ask anyone, draw something that reflects Germany, they would either draw the flag or the gate” (G1), “So I feel like it's a bit too obvious basically what they're trying” (G1)

## Appendix 13. Thematic analysis (Italian interviewees)

**Table 1.** “Dream car”: preferred qualities of a car

Themes	Codes	Supporting quotes
Exterior	Style	“stylish, first of all” (I1)
	Shape	“I like the cars that are round a little bit” (I3),
	Colors	“red color” (I2), And then I went for the looks because my car is purple and I loved it (I4)
Equipment	Preference for older technologies	“I become like tired of electric cars” (I1) “sometimes I want to feel the the engine”, “I feel that I want to drive a car with a Real engine” (I1)
	Technology	“I would like a car with a small screen where I could see Google Maps, for example” (I3)
Practicality	Preference for parking-friendly size	“I prefer a small car because I want a car that is easy to park” (I3), “So a small car that is easy to park and easy to drive especially when, because the streets are very narrow initially” (I4)
	The possibility to charge an electric car	“absolutely not electric yet because there is no way you can charge it. I was looking for something that was for the city” (I4)
Price	Preference of affordable price	“I would be searching for a car that has a good price” (I3)
Performance	Speed	“And yes, also speed” (I1)

**Table 2.** Volkswagen: brand associations

Themes	Codes	Supporting quotes
Reliability	Trustworthy	“Affidabile” in Italian” (I1), I “can trust it because Germany have a good culture of car” (I2)
	Longevity of the brand	“something that works for many years”
	Modern equipment	“modern” (I3)
Popularity of Volkswagen	Popularity of Volkswagen Polo	“In Italy, it's like the Volkswagen Polo” (I4)
	Company size	“it's a very big company” (I1)

**Table 3.** Fiat: brand associations

Themes	Codes	Supporting quotes
Family car	Family car	“it's the brand that is for Italian families”, “when I think about Fiat, it's like the perfect Italian family car” (I1), it was actually born as a family car (I4)
Price	Affordable price	“it's not that expensive” (I1), “most of young people in Italy use the Fiat for the price” (I2), “because it's cheap. Very cheap” (I4)
Efficiency and comfort	Efficient and convenient	“efficiency of this car” (I2), I “drove one and it was spacious even if small so I liked it” (I3)
Popularity in Italy	Popularity of Fiat Panda	“Fiat Panda is one of the most used cars in Italy for families” (I1),
	Popularity of Fiat 500	“When thinking about Fiat, I think about the Cinquecento” (I3)
	General popularity	“most of Italians use it” (I2), “In Italy, everything is like the most sold car” (I3)
Exterior	Cute look	“I find it, for example, very cute” (I3)

**Table 4.** Long-Term Orientation themes

Themes	Codes	Quotes
Positive attitude to innovations	Positive attitude to the idea of innovations and new technologies	“I think it's something new, technological, and something that is developing right now” (I1) “I believe it's quite convincing” (I1), “It's very important” (I2), “I think about a modern car with a lot of electric and technology devices” (I3), “it's very futuristic” (I4), “the ad does look very polished. Like, it gives you this futuristic, very elegant vibe” (I4)

	Positive attitude to electric vehicles	“it seems like it's more technological and comes from the future somehow” (I1) “most Italians can understand this and think about the zero emission” (I2)
Influence of context	Increased interest in electric mobility	“we are going like straight to the 100% electric cars”, “we are going in that direction I think”, “right now the regulations are changing” (I1), “every company have to create and make electric car with zero emission” (I2), “It has with time always more attention, it is more important to people”, “it is something that is more important than before” (I3)
	Encouraging the customers to buy an electric car	“In Italy there are some discounts on electric cars right now. So if you buy they give you money to buy” (I1) “The caption makes sense because there were politics in Italy that tried to make accessible for everybody the kind of hybrid or electric cars” (I4)

**Table 5.** Short-Term Orientation themes

Themes	Codes	Supporting quotes
Positive attitude to “nostalgic” style to the images	Appreciation of the font	“I like the font of the... because I don't know, it reminds me of eighties or seventies Italy you know or movies in black and white filter” (I1)
	Positive nostalgia	“it kind of reminds me of like the advertisement that you would see maybe in the 60s or 70s. It has that vibe and I understand why they put it like this It's like since 1957” (I4) “In Italian, they are nostalgic, so they do want to see what was the past and how great it was and then what it turned into and it's still good and it's still great” (I4) “It's very important for me because it is a memory about my childhood” (I2)
	Positive reaction to the reference to tradiions	“I am like the traditions are it's it's like a pun with the fact that it's a traditional holiday at the same time a traditional kind of movement which is my car but you put like new energy” (I4)

**Table 6.** Masculinity themes

Themes	Codes	Supporting quotes
Neutral or negative attitude	Indifference to masculine features	“it's a normal spot, a normal advertisement” (I2) “it doesn't really ring any bell”, “I don't have really an emotion, it doesn't say nothing in particular to me” (I3) “So confident isn't really an objective that I linked to the car or to driving in general. So I don't really like it” (I3)
Positive attitude to the idea of power	Motivating power	“the motto is quite strong, who says you can't? I mean, it tackles some feelings that everybody has, like, why would I stop like that?” (I4)
Fiat and masculinity	Lack of connection between Fiat and Masculinity	“I don't associate this car to a man” (I2)
Confidence is a masculine quality		“The objective confident is something that usually, it's not my opinion, but usually is linked to mankind, like men” (I3), “I think the target audience would be men but like not only for like the confidence situation” (I4)

**Table 7.** Femininity and Collectivism themes

Themes	Codes	Supporting quotes
Family	Emotional appeal of family themes	“it's a good marketing option to push on the family thing because they go straight to the heart of the consumers” (I1), “It's very important, the family Italian culture. We spend a lot of time with the family” (I2)
	Role of a family in Italy	“Italians are very attached to the family that people should get married, nobody's getting married but they should” (I4).
Bonds and connections	Car as a way of sharing experiences	“even cars maybe are a way to share something with parents” (I1) “For example, if we all go for a trip in a car all together, it happened many times

		with my family” (I1), “they are memories that you always keep with yourself” (I1)
	Appreciation of feelings and relationships	“It's something that of course attracts attention as well” (I2)
	Women are more responsive to emotional advertising	“I think women are much more drawn to emotional related advertisements compared to men” (G4) “More women due to the fact that the marriage proposal is something that women dreams” (I3).
	Emotional advertising targets young people	“it targets a specific audience which is like people in their 20s 30s that are creating a family on their own” (I4)
Image of a dog	Friendship and companionship	“Dog is the best friend of the man” (I1), “I think it's really important to put the dogs because they are a friend for us” (I2), “So it is like an image of friendship, home, a good thing” (I3), “the dog, so always this idea of good emotion, good vibe, friendship” (I3)
Importance of comfort	Space	“I think a family wants to buy this type of car that has more space” (I2)
	Comfort	“relaxing” (G3), “It would make me want to go further and maybe look at the product more because they're talking about its comfort” (G4) “It's like a very comfortable car” (I2)
Importance of settings	Settings create feeling of coziness	“I think it's one of my favorite videos because they put the car in the forest and I really like this type of video and yes, I think it's a good spot for the family” (I2) “it's very, very like a cute, cozy environment where you feel like warm enough to be happy” (I3) “It's very cozy, the kind of advertisements. So it makes a sense that the motto is like, it makes you feel at home, because it's kind of like home in a way that you're carrying your home with you in the van” (I3)

**Table 8.** Uncertainty Avoidance themes

Themes	Codes	Supporting quotes
Uncertainty is positive	Evoking curiosity	“when they don't really show you what they want to tell you, but you have to think about it” (I1), “And it's about cars, you know it's about cars, and you don't see cars, and it works perfectly” (I4)
Attitude to details and clarity	Appreciation of detailed information	“and there is also a statistics in in it so yeah you can also learn something” (I1)
	Neutral attitude	“I think it's good but it's not necessary to put this type of details” (I2), “I am not much a fan of like specific specifics of the car” (I4)
Health as a company's priority	Positive attitude to the idea of health safety	“it's a good initiative, I believe” (I1), “we have to stay safe, to protect ourselves, so it can be a good idea to invest in this kind of technology” (I3).

**Table 9.** Indulgence themes

Themes	Codes	Supporting quotes
Attitude towards the concept of “dolce vita”	Doesn't necessarily reflect the reality	“It's not like this, actually. We also have thoughts. And sometimes we don't feel happy” (I1), “I live in a very foggy place so I don't have this type of life. Dolce Vita with the sea, the pool, the drive... So, this kind of words don't really ring a bell for me. Maybe it's more like a stereotype but because I see it like the internet” (I3)
	Reflects the Italian culture	“for me it's like to enjoy the life. So you are relaxed” (I2), “So yeah, I think there is a good description of Italian culture” (I2), “I like that the things are called the Dolce Vita because it's key in Italy as a concept” (I4)
	Visuals reinforce the ideas of “dolce vita”	“In my opinion, when I watch this landscape, Dolce Vita is the perfect definition of what it represents” (I1) “we can also shape the car with the landscape and the Italian landscape in general. So yeah, it's very good” (I2), the typical summer landscapes with the sea, the umbrella (I2), I like the fact that the car is in nature, even because it is a van so it has to remind this type of life, type of holiday, so I think that it

		is a good advertisement (I3), “I like that the car is only placed in famous Italian places, Italian surroundings”, “I really like the colors. We have the sea, we have the sky, the white of the theater. It reminds me a lot of an holiday” (I3), “it’s like a summary scene so it kind of refers to a certain type of Italy” (I4)
Size of the car is associated with traveling	Van and traveling	“due to the fact that it is a van, so yes, a type of holiday of travel of this kind” (I3)
	Neutral attitude to the concept of “van life”	“Van life is definitely something that doesn’t really attract me. But I think there are a lot of people that would enjoy going camping” (I4)

**Table 10.** Interactive language

Theme	Code	Supporting Quotes
Appreciation of interactive advertising	Attracting attention	“it’s something different that I’ve never seen”, “probably attracts some attention of the consumers”, “maybe it stays in your mind” (I1), “it’s a type of game so I have to think about it”, “I think it’s a challenge in my mind”. (I2), “I like that they decided to attract your attention with a little game, that it isn’t too difficult” (I3), “I like the fact that they are using like the game once again so they have to like find something or understand what it is” (I4) “it’s something that catches, you know, the eye” (I4)
	Involvement of the audience in advertising	“if during an advertisement you ask them something, they feel like they are in the advertisement somehow” (I1)

**Table 11.** Celebrity endorsement

Theme	Code	Supporting Quotes
Positive attitude to the use of celebrity endorsement	Celebrity is a role model	“he’s my idol” (I1)
	Effectiveness of the strategy	“it does attract attention” (I1), I “think it’s a good idea to involve celebrities” (I2), “I like how they use him” (I3)
	Liking a celebrity is important	“I don’t care if Francesco Totti is in advertisement, but I like how they use him” (I3), “Personally I don’t especially like him. I know that he’s a famous figure so I know why they would use him” (I4)

**Table 12.** Use of hashtags

Theme	Code	Supporting Quotes
The use of hashtags by the interviewees	Limited personal use of hashtags	“I don’t really pay attention for hashtags” (I1) “No, I don’t really use them” (I3), “Personally, if I’m posting something, I wouldn’t use them” (I4)
Positive attitude to the use of hashtags in advertising	Hashtags are useful	“I think that it’s useful for the social algorithm” (I1), “maybe someone who uses hashtags can search for this hashtag” (I2), “it is a good idea” (I3), “But if I’m looking for something specific, sometimes yes, I do go for hashtags” (I4)
	Positive reaction to word game in a hashtag	“But regarding these ones, this one, I don’t know. I like the word game” (I3), “it’s a catchy kind of pun” (I4), “I understand that it could attract people who use it” (I4)

**Table 13.** Use of emojis

Theme	Code	Supporting Quotes
Emojis create an emotional connection	Emojis create a human connection	“So maybe using emojis, you remember that there is a human being behind that”, “So you have more things in common maybe, and maybe you are feeling and more likely to choose them”. (I1) “And regarding the advertisement, yes, I think that it is funny, cute, that they use them” (I3)

	Used for emphasis	“it just emphasizes the concept more” (I4)
	Emotional appeal	“I think it's because they add some color or something, these are not text, so these are not words”, “Maybe to set the trend” (I2)
Limitations of use	Moderate and thoughtful use of emojis	“depending on how you use the emojis, it kind of looks cringe”. “But you have to pay a lot of attention” (I4) it's okay to use them I think, but you have to be sure 100% that what you're doing is correct” (I4)

**Table 14.** User-generated content

Themes	Codes	Supporting Quotes
Overall positive reaction to user-generated content	Effective marketing technique	“it's a good initiative to do so. I think it's really good” (I2), it's a very good initiative to interact with the user (I2), yes, I think that it could be a good strategy (I3), “it's a good marketing technique”, “In general, it's a good way of marketing” (I4)
Limitations of the strategy	Better to use famous people	“But it would catch the eye more if it were once again, I'm a more famous person, like the player in the other one” (I3)
	Risky strategy	“You have to pay attention and you have to filter the comments” (I1)

**Table 15.** Attitude to cultural symbols

Themes	Codes	Supporting Quotes
Positive attitude to the use of cultural symbols	Evoking patriotic feelings	“and I like the Italian flag, the number one. Maybe because I'm patriotic” (I2) “the Italians are very attached to it. And I understand that you put everything together. So you put the car, you put the flag, you put the Colosseum” (I4)
Negative attitude to the use of cultural symbols	Cultural symbols are overused	“for me it's too much. I know that Fiat and Cinquecento is a very Italian-imagined Italian picture. I linked Cinquecento to Italia too” (I3)

## Appendix 14. Thematic analysis (Hungarian interviewees)

**Table 1.** “Dream Car”: preferred qualities of a car

Theme	Code	Supporting quotes
Practicality	User-friendly Design	“Mert hogy szerintem egy nőnek, meg egy olyan embernek is, aki kezdő vezető, nagyon fontos az első öt évében, vagy az első ezer kilométeren, hogy könnyebben tudja vezetni az autót. Az is biztonságot ad” (“for a woman and for a beginner, it is very important to drive in the first five years or the first 1000 kilometers, to drive the car as easily as possible. Yes. Because it gives you security”) (H3) “I would probably buy a crossover, that is, the road clearance should be increased, because not always roads are suitable for the quality of the road” (H4)
Equipment	Gearbox	“of course, the gearbox is automatic” (H4)
Appearance	Color	“and not red” (H4)
Price	Affordable price	“not too expensive” (H1), “maybe not spend too much on it” (H1) “I prefer also a small one because it is more economical to keep a small one up than a big one” (H3)
Reliability	Reliability	“maybe reliable” (H1) “viszonylag megbízható” (“relatively reliable”) (H2) kevés hibalehetőség jön elő a kocsin (with few potential problems coming up with the car) (H2)
	High quality	“that it is of high quality” (H4) “the second option will be quality, of course” (H5)
	Safety	“biztonsági felszerelésekkel” (“safety features”) (H2) “first of all, the safety. Safety, that's the most important one” (H5)

**Table 2.** Volkswagen: brand associations

Theme	Code	Supporting quotes
People’s car	People’s car	“Népaútó” (“People’s car”) (H2)
Reliability	Reliability	“Megbízható” (“reliable”) (H3) “Reliability” (H4)
	Quality	“German quality” (H4) “German quality” (H5)
	Safety	“Volkswagen is very safe” (H3)
Cultural associations	Association with Germany	“German company” (H4)
Practicality	Practicality	“Practical” (H4)
Style	Stylish appearance	“Stylish, maybe” (H5)

**Table 3.** Fiat: brand associations

Theme	Code	Supporting quotes
Cultural associations	Association with Italy	“Olasz” (“Italian”) (H2) “Italian style” (H5)
Target audience and practicality	A car for women	“a Fiat, szerintem, főleg ez a kis 500-as, ugye ez tipikusan női autó”. (“Fiat, I think, especially this small 500, this is typically a woman’s car”) (H2)
	Urban car	“egy kicsi városi autó” (“a small city car”) (H3)
	A car for singles or couples	“nagyon jó szingliknek vagy pároknak” (“very good one for singles or couples”) (H3)
	Aimed at younger audience	“for young people when they are learning to drive and maybe in the future they will switch to a more advanced car” (H4)
Reliability	Safety	“Biztonságos” (“safe”) (H3)
	Low quality	“Nekünk még amikor kicsi voltam, amikor megszülettem, akkor az első autónk Fiat volt. És az az igazság, hogy mindig lefulladt, mindig elromlott, mindig eldugult. Úgyhogy... hát nincs túl jó emlékem a Fiatról” (“When I was a child, our first car was Fiat.

		And the truth is that it always fell down, it always crashed, it always bent. So I don't have a good memory of Fiat") (H3)
Price	Affordable price	"rather inexpensive" (H4)

**Table 4.** Short-Term Orientation themes

Theme	Code	Supporting quotes
Positive attitude towards the advertising of classic cars	Creativity of classic style	"Classic cars. Another creative, kind of creative picture" (H5)
	Appreciation of the company's traditions	"If a collector sees this advertisement, he would literally want that car" (H1) "how the company's history started from this little car" ("hogy innen indult a cégnek a története erről a kis autóról") (H3) Szerintem a reklámszöveg, hogy már 60 évvel ezelőtt is összehoztuk a családot, ez nagyon jó ("I think the advertising words that we brought together the family 60 years ago, that's very good") (H3)
	The idea of positive change and modernization	"everything is being improved. This is a story, and now, in our time, models are even more interesting and much more outstanding" (H4)
	Importance of company history and traditions	"It's actually interesting that they are showing a historical picture" (H1) "Maybe the past models are important as well. History is important. We should pay attention to it as well" "I guess they are trying to... grow awareness towards the classics so that we appreciate them, enjoy them more" (H1) "It's useful advertising, yes, a reminder" (H5)
Attitude to visuals used in advertising	Appreciation of black and white style	"it would look differently and give different vibes" (H1) "És ez nem baj, hogy fekete-fehér kép, mert ez is azt mutatja, hogy már régimúltú a cég" ("And it's okay to have a black and white picture, because it also shows that the company has a long history") (H3)
	Preference for traditional style	"Bár a színes lenne még jobban. Kiemelne az autót, meg mögött elkontraszt a szép zöld vagy színes". ("I think if it were colored, it would be even better. It would highlight the car, and behind it the contrast of beautiful green or colored trees"). (H2)

**Table 5.** Long-Term Orientation themes

Theme	Code	Supporting quotes
Positive reaction to the idea of innovative technologies	Futuristic vibe	"It really shows off the future. It looks like a car that's like... like worlds apart from what was going on" (H1) "such a futuristic landscape in the background. Indeed, the future is presented" (H4)
Positive reaction to green advertising	Concern for Environment	"If I am forced by budget to stay with the old one, I would do that. but later I would try to get something that's not that harmful" (H1) "It's great that cars are environmentally friendly and technically equipped" (H4)
The role of visuals	Symbolic use of green	"Tehát ez megint az, amit mondunk: ügyesen kihasználják a reklámfogásokat, a háttérrel meg a színeket. Általában a zöldet és a kéket használják." ("So again, like we said, they cleverly take advantage of the advertising tricks, the background and the color. And they generally use green and blue") (H2)
Importance of sustainability	Important	"Ez most fontos, hogy környezetvédelmileg szolgálja a mai kor igényeit, tehát környezettudatos legyen." ("Yes, it is very important to serve the needs of today's age environmentally friendly. So be environmentally conscious") (H3) "If I knew that I'm poisoning the environment, I would drive less, maybe get a bicycle" (H1) "I mean, it's very important to people. I mean, it should be to what you will be left behind for the next generation" (H5)

	Important, but not a priority	“For me it is important, but for me it is also important that the car meets the technical characteristics” (H4) “not the most important characteristics” (H4)
	Price concerns	“ilyen mércével mérik, de a magyar átlagnak annak fontos, a fenntarthatóság keveset fogyasszunk, viszont a gócsok legyenek az alkatrészek hozzá” (“They judge it by that standard, but for the average Hungarian, sustainability is important, less consumption, but the parts should be affordable”) (H2) “Én nekem, akik viszonylag nem olyan nagyon gazdagok, azoknak fontos, aki meg nagyon jó módon azoknak nem számít” (“For me, those who aren’t very wealthy find it important, and those who are very well-off don’t care”) (H2)

**Table 6.** Masculinity themes

Theme	Code	Supporting quotes
Positive emotions to the idea of power and performance	Emotional response	“For some reason it got me really excited. And they emphasize the look of the color” (H1)
	Professionalism	“It shows off the professionalism, I guess, that they are really serious about what they are doing” (H1)
	Increased visibility	“Jóban szembe tűnő a márka” (“The brand stands out well”) (H2)
Target audience	Driving is masculine	“Nagyobb részt a férfiakat. Most már ugye tárvul egyre több nő is használhatja. Talán azoknak is szól, de még mindig azért...Férfiak nagy része vezet inkább, mint nő. “Mostly men. Of course, more and more women use them now. So maybe it’s for them too, but still...Men drive more than women, mostly” (H2)
	Power is associated with a masculine character	“serious advertising, the color of the car, such a manly look of the car, power, it is still more powerful” (H4)
	Confidence and being in the center of attention is both male and female quality	“for men and women. Nowadays women are confident in themselves and sometimes they don't give up like men. Not in business or in driving a car” (H4) “well, maybe women are more important, although there are men, narcissists, and in principle, they are even more important than some women” (H4)

**Table 7.** Femininity and Collectivism themes

Theme	Code	Supporting quotes
Positive responds to depicting romantic relationships in advertising	Emotional response to advertisements representing romantic relationships	“shows some kind of passion” (H1) “this is an association of youth, love, friendship” (H4)
	Depicting bonds in advertising encourages connections	“I feel like I am more motivated to get a car now, to maybe travel with somebody” (H1)
Target audience	Orientation towards female audience	“I think it's aimed at female audience. Because women are more sensitive” (H4)
	Orientation towards families	“Te ugyanúgy a ügyesen használják a képbe, láttad a gyereket? A családra próbál, ugye? Mert ez megint az a maga a reklám ügyesen. Konkrétan, hogy ugye, hogy ez főleg kis busz családoknak családos, tehát megint megvan, hogy kinek küldik ezt az egész reklámok. És ez lesz a nyertések.” (“You see they’ve cleverly placed the kid in the picture? They’re trying to appeal to families, right? Because this again is a clever advertisement in itself. It focuses on, that this small bus is mostly for families, so again they know who these whole advertisement is intended for. And this will be the winnings”) (H2) “Maybe it's a family car or something like that. Because I have a family now it could be an important thing” (H5)

	Orientation towards younger audience	“az nagyon találó a fiatal célcsoportnak, aki az első autóját választja” (“it is very suitable for the young group, who choose their first car”) (H3) “maybe it's connected to young ones and the connections, maybe” (H5)
Family	Role of family in Hungary	“And the family has a very big role in Hungary. Because our population is decreasing, and it is important that the government supports it” (“És a családnak meg eleve nagy szerepe van Magyarországon, mert ugye a népességünk csökkent, és az fontos, hogy a kormány is azt támogatja”) (H3) “It has the most important meaning” (H4)
	Size of the car is associated with a family	“It shows that it is a family car, not a small car. Everyone can fit in, even a dog, although I don't see the dog on the picture, but children, yes”. (“itt megmutatja, hogy már egy családi autó, nem pedig egy kis autóról van szó. Mindenki elfér benne, akár egy kutya is, bár kutyát nem látok a képen, de gyerekeket igen”) (H3)
Image of a dog	Friendship, companionship and family	“companionship and maybe safety” “They used the companionship again. They have put an adorable puppy next to the wheel. Maybe it would make people buy the cars, the models, and buy a puppy as well” (H1) “A dog is associated with a family” (H2) “This is a family car for me. I would also put a dog on it” (“Ez egy családi autót mutat számomra. Én még tennék rá egyébként egy kutyát is”) (H3) “And a car is a friend of a person, just like a dog” (H4) “Maybe it can connect to the family. Because usually people kept dogs, things that dogs are part of the family” (H5)
Attention to visual signs	Positive reaction to visually creative solutions	“Jópofa. Tudod, viccesen. De ügyesen a szemnek. Most nézem, hogy ez milyen ügyesen hozták össze” (“It's cool. You know, funny. But clever, visually. Now I'm seeing how cleverly they put it together”) (H2)

**Table 8.** Uncertainty Avoidance themes

Theme	Code	Supporting quotes
Responsibility	A car as a responsibility	“It sells me the idea that a car is like not just an object or a property, it's a responsibility as well” (H1) “I got the vibe, the thought of cleaning my car and managing it like, what's it called? Making sure it works well” (H1)
	Responsibility of the company	“it gives off the feeling that they actually care about the car that you buy” (H1) “And that they are trustworthy” (H1)
Positive attitude to the idea of safety	Importance of safety	“I mean if it's safe, well if I go traveling somewhere, I don't want to break down somewhere or get into an accident”, “Better be safe and check everything”, “when you drive, you want to feel confident, you want to feel safe” (H1) “erős lóerővel, tehát biztonságos utazásra” (“with strong horse power, so it is safe to travel a long distance”) (H3) “And I agree that you need to watch out for the technical condition of the car and to ensure that your own health does not suffer” (H4)
		“They show that they care about your safety and they actually give discounts to services. Like, you can just bring your car and they can check it. I guess this would attract me and many more people” (H1) “When an experienced specialist works with your car, after that you can safely go far. Of course, a specialist will prepare the car much better than the person himself” (H4) “security is a very important thing. I don't trust my knowledge about cars. Of course, it is better to turn to a competent specialist” (H4)
	Safety and maintenance is something ordinary / obvious	“A reklám csak ahhoz tartozik, hogy minden autónak kell” (“The ad is just about that every car needs”) (H2)
	Demonstrating professionalism	“Nagyon professzionális” (“very professional”) (H3)
	Safety is associated with German quality	“I can associate with the German quality, reliable things” (H5)
Appreciation of clarity	Appreciation of clarity	“I like how they describe the specifications in a few words. They don't make it over complicated” (H1) “it's funny how they tell you a fact and

		then they give you advice on how to counter everything. They give you a fact that is real and true, and then they give you the solution for it” (H1) “But this advertisement is too much for me, actually, too much information on the picture. Oh, I see. So maybe with less information, it could be much better for me, yeah” (H5)
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**Table 9.** Indulgence themes

Theme	Code	Supporting quotes
Traveling	Traveling is associated with family time	“this model, kind of emphasizes traveling, maybe with family. Because I see a car with four seats, it's huge” (H1) “Like a car for rest, family” (H4)
	Size of the car is associated with traveling	“It's a very nice car with a big trunk. It's great to travel on it” (H4) “For some reason it's really calming. It gets your attention. you look around and gives you the idea of traveling as I said. I mean, I started daydreaming about traveling now” (H1)
Positive reaction to the concept of “dolce vita”	Appreciation of comfort	“it brings you a comfortable life” (H1) “but it's good that if such models are very comfortable in all respects” (H4)
	Appreciation of aesthetics	“Megint ügyesen játszanak a színekkel. Szép környezet, gyönyörű háttér. Ez egy tipikus ügyes reklámfogás, hogy nagyon szép helyen, nagyon szép háttérrel” (“they cleverly play with the colors again. Beautiful scenery, beautiful background. This is a typical clever advertising trick, a very beautiful place, very beautiful background”) (H2) “the feeling of the summer maybe” (H5)
	Traveling is linked to discovery	“Hát nekem a dolcevita az a tengerpartot jelenti és az utazást, a világ felfedezését, különböző kultúrák felfedezését” (“Well, for me, Dolce Vita means the beach, the discovery of the world, the discovery of different cultures”) (H3)

**Table 10.** The use of emojis

Themes	Codes	Supporting quotes
Negative attitude to the use of emojis	Emojis are not important	“Szerintem ez annyira nem tetszett. Valaki egy márkát felhívja, hogy jópofa, mint egy politikusnak is, hogy valamit kiraknak. Tehát odafigyelsz rá, de nem ettől fogod megvenni azt a márkát” (“I didn't like that so much. Someone calls a brand “cool,” like a politician putting something out. So you pay attention, but you're not going to buy the brand because of that”) (H2)
Neutral attitude to the use of emojis	Moderate use of emojis	“If I notice that the emojis are used too often, it's kinda off-putting. If they want to use emojis, it should be sparingly” (H1) “But yeah, in the text you can use it and maybe it's much more convenient” (H5)
Emojis and target audience	Emojis appeal to younger generations	“Szerintem ilyen fiatalos reklámban nagyon fontos” (“I think it is very important in such a “youthful” advertising”) (H2) “Mert hogy ez menő és felkelti a fiatalok érdeklődését” (“because it is cool and it rises the interest of young people”) “Viszont hogyha egy 45 vagy 40 pluszos célcsoportot céloz meg, akkor ez már nem annyira releváns” (“However, if you target a target group of 45 or 40 plus, then it is not so relevant anymore”) (H3)

**Table 11.** The use of hashtags

Theme	Code	Supporting quotes
Use of hashtags by interviewees	Rarely used by interviewees	“Very rarely. Maybe it's just me” (H1) “Nem, én beírom konkrét, a típikusra, hogy mit keresek én általában. Ha jobb egy jó dolgot, akkor az ember rákeres a pontosra. Én ilyen vezérszavokat keresek általában” (“No, I type in specifically the typical

		<p>thing, what I usually search for. If you want something good, you search for the precise thing. I usually search for these keywords”) (H2)</p> <p>“When I search something, I search through Google and I don’t write it in hashtag, because it’s very popular. But I heard that the hashtag is good because it can lead to more potential sides, which is interesting for me. So I think it’s good to use hashtags in today’s modern world” (H3)</p> <p>“I don’t really use any social media platforms, so I don’t really use hashtags” (H5)</p>
	Used occasionally	<p>“Amikor posztolunk valamit. Aha, aha. Tehát amikor az Instagramon valamit én megosztok magamról, akkor én is használok hashtag-et. Aha, aha. Például felteszem egy egészséges reggelit, akkor beírom hashtag-be” (“So when I share something on Instagram, I also use hashtags. Okay. For example, I post a healthy breakfast, then I write in a hashtag that healthy lifestyle”) (H3)</p>
Hashtags are not important		“I don’t use it, it doesn’t matter to me” (H4)

**Table 12.** Interactive language

Theme	Code	Supporting quotes
Positive attitude to the use of interactive language	Attracting attention	<p>“It feels like they are trying to connect the audience, the clients, they want to interact with them” (H1) “Kérdéssel próbálja felhívni még pluszba” (“It tries to attract attention with questions”) (H2)</p> <p>“nem felkiáltással, nem kérdéssel, vonz be magába a reklámba” (“It doesn’t attract you with an exclamation or a question, but draws you into the advertisement”) (H2) “More attention, more replies, the better” (H5)</p>

**Table 13.** Celebrity endorsement

Theme	Code	Supporting quotes
Positive reaction	Effectiveness of the appeal	<p>“ez a Ferenc Pápás is jó volt, egyrészt nem csak annyira kocsira koncentrált. Azt szerintem azt fogja meg általában az embereket” (“this one with the Pope was also good, because it didn’t focus so much on the car. I think that’s what usually catches people’s attention”) (H2)</p> <p>“I think it’s always a winning move. Especially since they have set it up so beautifully. Some kind of guardians on horses. Yes, memorable ads, and especially when you meet such an advertisement, you will remember” (H4)</p> <p>“Oh, actually, that could be effective maybe in some case” (H5)</p>
	Increased trustworthiness	<p>“Hát, hogyha Ferenc Pápa is ezt az autót választotta, akkor biztos nagyon biztonságos” (“If Ferenc Pápa also chose this car, then he must be very safe”). (H3)</p> <p>“This is really smart. This is really smart. They use somebody like a celebrity, somebody popular, high function, etc. And it just gives people the vibe that... I mean if that guy from high position trusts the brand, he bought the car, he tries it, why shouldn’t I?” (H1)</p>
Neutral reaction to celebrity endorsement	Preference for a different celebrity	<p>“ez szerintem nem Ferenc Pápával kéne reklámozni, hanem egy celebbel” I don’t think this should be advertised with Ferenc Pápa, but with a celebrity (H3)</p> <p>“És hogyha egy ismert, akár világszerte ismert celeb, nem tudom, Tom Cruise, vagy nem tudom, akkor biztos többen felkapnák a fejüket” (“And if a famous celebrity, even a world famous celebrity, I don’t know, Tom Cruise, or I don’t know, then they would probably get their heads up more”) (H3)</p>