

Narratives of persuasion: Exploring rhetorical elements of McDonald's New Zealand advertising

A thesis submitted to Auckland University of Technology in partial fulfillment of the requirements for the degree of Master of Communication Studies

By Victoria Marie Ruff

School of Communication Studies

2020

Table of Contents

List of Figures.....	4
Attestation of Authorship.....	5
Acknowledgements.....	6
Abstract.....	7
Chapter One – Introduction.....	8
Chapter Two – Persuasion and Cultural Formation.....	16
2.1 – New Zealand Culture.....	17
2.2 – Obesity in New Zealand.....	20
2.3 – Persuasion.....	22
2.4 – Advertising.....	27
Chapter Three – Methods.....	33
3.1 – Critical Interpretivist Perspective.....	33
3.2 – Rhetoric.....	37
3.3 – Rhetorical Criticism.....	40
3.4 – Narrative Criticism.....	41
3.5 – Limitations.....	43
3.6 – The Method.....	45
Chapter Four – Data Analysis.....	47
4.1 – Narrative Elements.....	47
4.2 – Objectives.....	66

Chapter Five – Discussion.....	74
5.1 – The Research Question.....	75
5.2 – Implications.....	78
5.3 – Limitations.....	81
5.4 – Future Research.....	82
5.5 – Conclusion.....	82
References.....	83

List of Figures

Chapter Two

Figure 2.1 Deprivation index from NZ 2013 Census.....21

Chapter Three

Figure 3.1 Contrasting dimensions from the metatheory of representational practices..36

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgments), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

A handwritten signature in black ink, appearing to read 'Victoria Ruff', written in a cursive style.

Victoria Ruff

2020

Acknowledgments

I want to take this as an opportunity to talk about the people who supported me through this final stage of my academic journey, starting with my parents, Paul and Virginia Ruff. Pursuing this degree was something that I had set my sights on during the first year of my Bachelor's programme. Without your unwavering love and support, this accomplishment would not have been possible. I do not know how I got to be so lucky to have parents who constantly uplift and empower me to set high goals for myself and support me as I reach for them. Thank you, thank you, thank you. I am eternally grateful for you both.

Next I want to thank my supervisor, Angelique Nairn. Your calm demeanor and organisation kept me sane during this whole process. I never thought this academic feat would challenge me in all facets of my life, and without your guidance, who knows if I would have gotten to the finish line. I am so thankful for you.

I owe a lot to my support system here in New Zealand. School is difficult, and it has always been difficult. Deciding to do this programme in New Zealand when I am from California took me out of my comfort zone and away from my family and friends. Luckily, my circle here has been such a blessing. Taina, Annie, Camila and Dana - you are all such wonderful friends to me, thank you for always encouraging me when I was struggling and being there to alleviate my stress by just being the best people to be around.

Finally, I want to thank my partner, Tommaso. This past year has been the most challenging yet and you have been by my side through all of it. I cannot believe how lucky I am to share this journey with you. You are my best friend and I love you so much.

Abstract

The purpose of this research was to critically analyse how McDonald's advertisements have targeted New Zealanders over the years. My interest in this subject stemmed from a growing awareness on the prevalence of United States based fast food chains in New Zealand. From my perspective as a communications student, I wanted to academically explore this idea. The process of rhetorical analysis, and more specifically, narrative criticism, I was able to systematically analyse previously aired McDonald's New Zealand advertisements that stretch over a 30-year period.

The research took me further into the theory of identification, and because of this, I was able to move towards an understanding of how a United States based company has become ingrained in New Zealand culture. Conclusively, the research demonstrated that McDonald's New Zealand has employed persuasive strategies of identification to make their brand part of New Zealand life. Through the rhetoric of their advertisements, McDonald's has created a successful business on international land.

Chapter One

Introduction

The purpose of this research is to critically analyse how McDonald's advertisements have targeted New Zealanders over the years. American fast food chains have been prevalent in New Zealand since the early 1970s. Since then, childhood "overweight and obesity has increased by 47%" (Signal, Stanley, Smith, Barr, Chambers, Zhou, Ni Mhurchu, 2017, p. 2). When it comes to a child's exposure to marketing messages, no matter their socio-economic status, children are exposed to more advertising of energy-dense nutrient-poor foods than anything else (p. 9). This is not a new discovery. It has been a long-standing belief in the marketing industry that "advertisements defined the hoped-for long-term clientele" (Brailsford, 2003, p. 14). Because the goal of marketers is to have long-term clients, efforts are made to create brand loyal customers from a young age.

Once American fast food restaurants became established in their own country, they began to spread their business internationally. In the United States, the target audience was white, middle-class families. In New Zealand, fast-food marketers mirrored these traits, which ended up making the target audience "white middle-class and better-off working-class New Zealanders" who had their "own home, a car, and children" (Brailsford, 2003, p. 14). Advertisements geared towards families include the idea that "fast food is part of everyday New Zealand life" (p. 15). With fast food companies pushing the family-oriented narrative, "children are exposed to a food

marketing environment on television that is largely unhealthy and persuasive (i.e. advertisements frequently incorporating promotional characters or premium offers)" (Vandevijvere et al., 2017, pp. 3037-8). When children see fast food positively associated with family time or parents benefiting from an inexpensive but delicious meal, they begin to think that fast food is good for them and their families (Carter, Patterson, Donovan, Ewing & Roberts, 2011). In some countries, the government has taken action against the fast-food industry by banning their ability to advertise to children (Dhar & Baylis, 2011). In their study on a law that bans advertising towards children in Quebec, Dhar and Baylis concluded that "the current analysis provides evidence that the advertising ban affects consumption" and that "the effect of the ban persists as the affected children become young adults" (p. 810). Because of these actions, marketers have to think smarter, and find a way around the law so that they may still reach their target audience.

Exploring how advertising targets audiences is worthwhile because of how the media has been found to influence young people. Singer and Singer (1998) quote Huston and Wright (1983, p. 65) stating that "television literacy develops as a combination of growing cognitive skills, linguistic competence, and world knowledge and is also a consequence of learning the forms and formats that constitute the medium's critical features'" (p.166). The features they are talking about include "intensity, movement, contrast, change, novelty, and incongruity" (p. 166). This suggests that younger viewers are more susceptible to pay attention to these features. In their study of media literacy in children, Carter et al., (2011) found that "A large majority of children are aware of the selling intent of advertisements by 11-12 years, but only a minority are also aware of the persuasive intent" (p. 967), which could suggest that this majority of children know they are being sold a product, but do not understand that

they are driven to be consumers. By exploring 30 years of McDonald's advertisements in New Zealand, this research project may offer an account of how McDonald's has adapted their advertisements to meet the changing regulations being put in place to protect children who may not be media literate and are therefore susceptible to marketers.

The Children and Young People's Advertising Code was put into effect in New Zealand on 1 November 2018. This code was created in lieu of the United Nation's Convention on the Rights of a Child and it includes parameters on advertising to children and young people under 18 in sectors including food and beverages (ASA, 2018, p. 1). According to the World Health Organization, in 2016 nearly two billion adults were overweight or obese, and over 340 million children aged 5-19 were overweight or obese. Amongst the economic effects of the obesity epidemic is the "lost productivity associated with being overweight and obese." According to the New Zealand Herald, a study found that obesity costs society between "\$98 million and \$225 million" (Johnston, 2012) because people are unhealthy and ineffective or unable to work. According to a New Zealand Ministry of Health survey from 2018, 1 in 3 adults are obese, and 1 in 8 children are obese. That is 32% and 12% of the population respectively. These rates are comparable to that of the United States. In 2016, the CDC National Center for Health statistics found 39.8% of the adult U.S. population to be obese.

Advertisements have two aims: to inform and to persuade (Santilli, 1983). I am interested in exploring the persuasive side of McDonald's New Zealand advertising. Amongst the aims of this research is to explore the fast food advertisements, from McDonald's specifically, in an attempt to discover how they were able to maintain a 52% market share of foot traffic in 2017 (Chamberlain, 2017). To explore the

advertisements, I will be using rhetorical analysis to break down the content of McDonald's advertisements over the years. Rhetorical analysis will be used because it allows the researcher to unpack the content of the artifacts, in this case advertisements, to further understand how the pieces of the artifacts work together to persuade audiences. Foss (2017) states that, as a qualitative method, rhetorical criticism helps us understand symbols and artifacts. Her definition engages with three sides of criticism: the act, the things being analysed, and the purpose. The act is a methodical investigation, the objects being the symbols or artifacts, and the purpose being to "understand rhetorical processes" (p. 6). The specific method of rhetorical criticism that will be used to analyse McDonald's advertisements is narrative criticism. Fisher (1987) defined narratives as symbolic verbal or nonverbal communication that have purpose or meaning to the people who create and interpret them. Sonja Foss (2004) lists different elements that a researcher should look at in order to analyse narratives. Some of the main elements that she outlines that I think will contribute to understanding McDonald's advertisements are setting, characters, temporal relations, causal relations, and audience.

Given the purpose of this research, to critically analyse how McDonald's advertisements have targeted New Zealanders over the years, and the decision to explore the content of the advertisements, my research question has naturally become, "What are the persuasive elements in McDonald's advertising?" Exploring the advertisements for persuasive techniques is consistent with the argument offered by Petty and Cacioppo (1987) and Burke (1969) who argue that all language is persuasive in some way. In discussing their Elaboration Likelihood Model, Petty and Cacioppo (1987) argue that "... people want to form correct attitudes (i.e., those that will prove useful in functioning in one's environment) as a result of exposure to a persuasive

communication" (p. 233). With this model in mind, I want to delve further into persuasive components of McDonald's advertising to discover what kinds of attitudes the characters portrayed in the ads, and perhaps learn more about the effect this company has had on society.

At the very least, this research agenda will allow me to engage more in one of my passions and that is global health. I am very concerned about global health and avoiding preventable diseases. Growing up with my mother being a nurse, she would tell stories about the kind of patients she had to take care of on a daily basis, many of them suffering from preventable diseases brought on by a poor diet. It is upsetting to see how food and drinks are damaging people's health. I wonder how just a few corporations are infiltrating family homes and successfully making billions of people around the world fat and sick. It is also no secret that fast food is bad for our health. Coming from the United States, I am no stranger to the prevalence of fast food restaurants. The neighbourhood I lived in during college was bookended by these restaurants. At one end there was McDonald's and Burger King and at the other end was KFC and Taco Bell. On my daily work commute (which was fewer than 20 kilometers) I passed five McDonald's locations. According to The Balance (2018), because most of McDonald's locations are franchised, in order to open a McDonald's, the potential location has to meet certain population requirements. Coming to New Zealand, my initial thoughts were that I would be leaving the processed food behind. I was wrong.

1.1 Why McDonald's?

McDonald's is one of the most recognised brands in the world with restaurants in 121 countries. In New Zealand alone, they boast one million visitors a week at their 167 locations in the country (McDonald's NZ, n.d.). As a global brand, they have tailored marketing strategies and the food they serve to seamlessly combine McDonald's food with food of different cultures (i.e. the Georgie Pie or KiwiBurger). This "McDonaldization" as George Ritzer deems it, stretches beyond the food. He argues it has shaped different societies' views on efficiency. One example is Ritzer's prediction of substitution of nonhuman technology (p. 376) which, in 1983 was really no more than a prediction. Now in 2019, nonhuman technology is alive in many forms including ATMs, self-checkout at the supermarket, library kiosks, and even self-driving vehicles. According to Ritzer (1983), "McDonaldization implies a search for maximum efficiency in increasingly numerous and diverse social settings" (p. 170). Additionally, Ritzer discusses McDonaldization of education. In the United States, every student is required to take one of two standardized tests in order to be eligible for admission at a U.S. college or university: the SAT or the ACT. Both tests require many hours of studying outside of normal schoolwork, and after completing the 3-hour multiple choice exam, the score can dictate which schools will accept you, and which schools are completely out of reach. Ritzer's theory of McDonaldization basically argues that McDonald's has set an efficiency precedent that can serve as a model for many of the sectors of human life.

Being a global brand that has been around for over 50 years, McDonald's NZ has made changes to their brand to accommodate a changing audience (McDonald's NZ, 2016). Additionally, they have been the subject of numerous academic studies (McDonald, 2012; Schroder & McEachern, 2005; Harris et al., 2010). This, along with the previously mentioned "McDonaldization" show that McDonald's has an international

reach. However, my research is significant because little has been studied on McDonald's in New Zealand or from the perspective of communication as opposed to health. In conclusion, the combination of McDonald's longevity, global influence and evolving nature are all reasons why McDonald's New Zealand is a worthwhile candidate for critical rhetorical analysis.

In the following chapter, I first review New Zealand identity and culture, and the problem of obesity in New Zealand. From there, I discuss persuasion and persuasive communication, paying special attention to how identification strategies play a role in successful persuasive messaging. Lastly, published research on advertising and media literacy are considered to understand what the findings have been thus far on advertising to children, and advertising strategies that are normally used and found to be effective.

Chapter three outlines the method and methodology that was used for the data analysis. The chapter begins with an account of rhetorical criticism to frame the narrative criticism that follows. In discussing narrative criticism, I lay out exactly the steps I took to execute the data analysis.

Chapter four is the data analysis which is split into two parts. The first part summarises and describes each of the narrative elements of every advertisement. The second part groups the advertisements according to their message and significance. In chapter five I discuss the findings of the data analysis, answer the research question, and go over the implications of the data analysis. This chapter is concluded by the limitations of my research, recommendations for future research and the conclusion.

Chapter Two

Persuasion and Cultural Formation

The purpose of this research is to explore the persuasive elements present in some of McDonald's New Zealand advertisements. To contextualise the research, the following chapter will explore the key components of New Zealand culture, persuasion, and advertising. In exploring the New Zealand culture, I offer an account of what characterises the country and its people. That is, who they are, and what comprises the culture they participate in. In addressing persuasion, academic consideration is given to what is persuasive communication, how media literacy, particularly amongst children, can impact on persuasive intent, and how organisations engage in persuasion. Finally, I look at research perspectives offered in the field of advertising. This includes the psychology of advertising, ethical practices, and what are some of the research findings in regard to advertising to children. The scholarship examined in this chapter will be used in the data analysis, to bring academic justification to my narrative analysis.

2.1 New Zealand Culture

For this research, I will analyse McDonald's New Zealand advertisements. The reason for choosing McDonald's NZ advertisements specifically is that New Zealand is where I am currently studying, and being from the United States, where McDonald's also originates, I was interested in how the brand has managed to align itself with New Zealand culture. New Zealand is a fairly small, rural country in the South Pacific with a population of around 4,900,000. The country is a multicultural society and, according to the 2013 Census, is made up of around 74% European, 15% Māori, 12% Asian, 7% Pacific, and 1% Middle Eastern, Latin American or African (MELAA). As part of the Commonwealth, formerly known as the British Empire, New Zealand's culture is mostly a mix of Māori and English influence, which is reflected in their respective populous majorities. The main cities, however, such as Auckland, Wellington and Christchurch, are a melting pot of cultures. Auckland, which is home to an estimated 1.57 million people, is New Zealand's largest city. It has an ethnic breakdown of 59.3% New Zealand European, 23.1% Asian, 14.6% Pacific Islander, 10.7% Māori, 1.9% MELAA, and 9% Other. Wellington, the nation's capital, is home to over 200,000 people. It is made up of mostly people of European descent (72.8%), but also has 14.9% Asian, 7.6% Māori, 4.7% Pacific Islander, and 2.4% MELAA. Christchurch, another one of New Zealand's more populous cities, is home to around 300,000 people. According to the 2013 Census, its ethnic population was the following: 83.9% European, 9.4% Asian, 8.5% Māori, 3.1% Pacific Islander, 1% MELAA. More than statistics of the people in New Zealand, is the national identity. These cities reflect ethnic diversity in their food and cultural events. In Auckland, there are numerous cultural events held every year including the Auckland Lantern Festival, Auckland Diwali Festival, and Pasifika, which is a Pacific Islands festival, all held annually. Christchurch's main cultural events are Chinese New Year, Culture

Galore (a multicultural festival) and Matariki, a Pacific New Year celebration. These celebratory festivals allow for an immersive experience in a different culture full of food and music. Outside the bustling cities is a vastly different experience. Geographically the majority of the country is comprised of small townships in between farmland. Rural New Zealand is a culture in and of itself, as agriculture is New Zealand's biggest export (Stats NZ, 2018).

Being a young country, New Zealand's national identity and culture are still forming (King, 2003). However, scholars have conceptualised New Zealand culture in reference to the indigenous culture (the Māori), a strong drinking culture, agricultural roots, sporting achievements (particularly in rugby), the outdoors and of course, the country's British colonial history (Crothers, 2008; Gilbertson, 2008). Like all countries, a big defining factor of culture can be witnessed through the food. Because outside of the main cities the culture is European and Māori, the cuisine is a derivative of both cultures.

Before New Zealand was colonised by Europeans in 1642, the land was originally colonised by the ancestors of Māori. Part of the Polynesian migration, these ancestors traveled with crops such as kumara, yam and taro, and animals such as rats and dogs (Royal & Kaka-Scott, 2013). The traditional Māori method of cooking is a type of underground, earth oven called a hangi. When European settlers came to New Zealand, the foods they brought were integrated into the food culture. Some of the foods they brought included: wheat, sheep, pigs, goats, chickens, pumpkin, potato, corn, carrots and cabbage. Because these new crops thrived in the New Zealand climate and could therefore be harvested often, "many of the traditional foods were set aside and much of the knowledge associated with harvesting and cultivating them disappeared" (Royal & Kaka-Scott, 2013, p.4). After the second World War, food culture

in New Zealand started to change. Foods such as flour, milk and sugar became staples, therefore adding to the culinary repertoire of Māori.

As previously stated, due to its relationship to the commonwealth, and the general background of original European settlers, New Zealand's food is heavily influenced by British roots (Bell & Neill, 2014). Fish and chip shops and bakeries are scattered throughout the country. But, according to Wolfe and Barnett (2001) "if one had to choose a single item of popular cuisine, then the humble meat pie would have to be the front runner... the pie is the original kiwi fast food" (p. 88). Filled with minced beef or beef steak stew mostly (Bell & Neill, 2014, p. 56), the pie is a food that New Zealanders consider important. Starting in the early 1930s, pies, and the pie carts (food trucks) that they were sold from rose in popularity, because they were cheap and, during the Great Depression, people were poor (p. 50). Pie carts, while still present today, "persist against the now ubiquitous international corporate fast food outlets present in every New Zealand town such as KFC, McDonald's, Pizza Hut" (Bell & Neill, 2014, p. 51). That being said, in 1977, a man named Tom Ah Kee—the same man who opened New Zealand's first supermarket—opened Georgie Pie, a fast food chain that specialised in meat pies. Thought to be "New Zealand's own homegrown alternative to the global fast-food industry giants such as McDonald's, Pizza Hut and Burger King" (Canterbury, n.d), the business was ultimately unsuccessful and was later bought by McDonald's in 1996. This purchase resulted in 17 Georgie Pie locations being overturned and changed into McDonald's restaurants. In 2013, McDonald's launched a resurgence of the "Georgie Pie" for a limited time. Due to its unprecedented reaction (5.8% gain in sales in 2013), McDonald's brought it back as part of the main menu. Now, with over 150 stores nationwide, McDonald's is the most widely available fast food

restaurant in New Zealand. Of the 55 McDonald's restaurants located in the Auckland region, 21 are in South Auckland and 10 in West Auckland.

McDonald's absorbing Georgie Pie and turning a local brand into a commodity on their own menu is an example of Americanisation. Scholars have seen Americanisation in sectors of New Zealand culture such as sports, media and food (Openshaw 1991, Jackson & Andrews 1999), who claim the American image is convenient (Openshaw, 1991, p. 59). There is legitimacy and preference for global brands such as McDonald's: "common observation and recent empirical studies have shown that brands perceived as global induced better quality ratings, which in turn increased desire to buy" (Kapferer, 2001, p. 163). One could argue that having 55 McDonald's restaurants in a region approximately 1,102 square kilometres is convenient, as people may not have to drive very far to get food. Pearce, Blakely, Witten, and Bartie (2007) found that distances to unhealthy shops were at least twice as close in the most deprived neighbourhoods compared to the least deprived neighbourhoods. The question is however, is the association with convenience positive or negative?

2.2 Obesity in New Zealand

The 2017/18 New Zealand Health Survey found that one in three adults were obese, which is approximately 32% of the adult population. Additionally, 47% of Māori and 65% of Pacific adults were obese. One in eight children in the survey were found to be obese, with 17% of Māori children and 30% of Pacific children to be obese. A point that the survey made was that "adults living in the most deprived areas were 1.6 times as likely to be obese as adults living in the least deprived areas" and children from the

same areas were 2.1 times as likely, although it does not state where geographically these areas are. Similarly, a study published in 2017 found more potential food swamps (areas with a high density of unhealthy outlets) in areas that correlated with the most deprived areas of New Zealand (Sushil, Vandevijvere, Exeter, Swinburn, 2017, p. 875). The New Zealand 2013 Census shows the top ranking areas for Māori are Manurewa, Henderson-Massey, Papakura, Otara-Papatoetoe, and Mangere-Otahuhu. Figure 2.1 from the NZ Census shows neighbourhood deprivation distribution. Additionally, according to the New Zealand Index of Deprivation, 25.4% of Non- Māori, non-Pacific reported buying cheap food, while 55.5% of Māori and 48.1% Pacific said the same. 4.1% Non- Māori, non-Pacific, 16.2% Māori and 13% Pacific went often without purchasing fresh fruit and vegetables (p. 71).

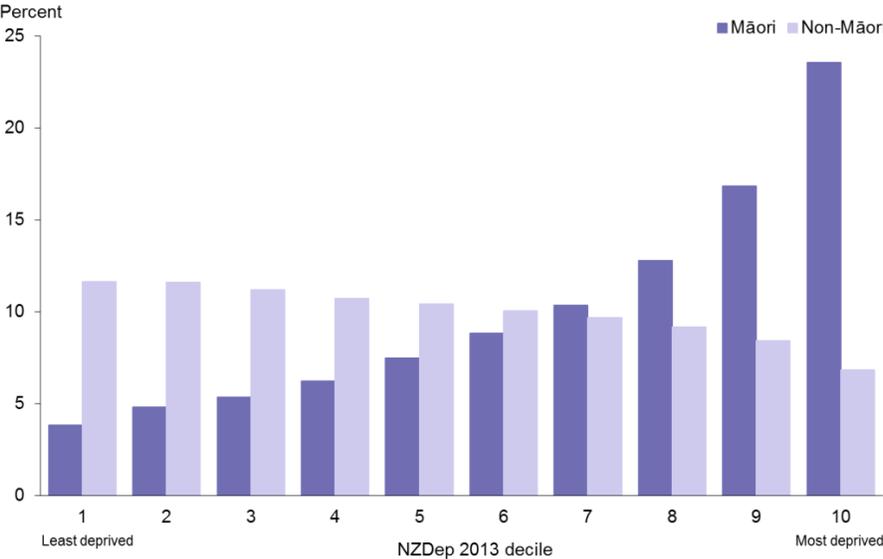


Figure 2.1 Deprivation index from NZ 2013 Census

Although New Zealand is now a post-colonial society, it is understood that a socio-economic disparity exists for Māori people (Chapple, 2000, p. 101). Reasons for this disparity between Māori and non- Māori cannot be said for certain, but Chapple (2000) offers few ideas that include the economic restructuring and disinflation that occurred

from 1987 to 1992, educational and literacy levels, and labour market discrimination (p. 112). The facts and figures paired with historical context could help to connect the reasons for poorer health conditions of Māori people. Sushil et al. (2017) addressed that studies have shown that companies do use marketing strategies to target more deprived communities (Grier & Kumanyika, 2008; Isgor et al., 2016; Powell et al., 2014; Settle et al., 2014). Similarly, some studies have shown that there may be a correlation between obesity and marketing/advertising (Eagle, Bulmer, De Beagle, Kitchen 2004; Lobstein, Dobb 2005). Persuasive communication can alter food preferences, so it is worth knowing more about persuasion.

2.3 Persuasion

One of the major themes of this research is persuasive communication. Primarily, there are Aristotle's modes of persuasion: ethos, pathos and logos which can be defined as appeals to character, emotion and logic, respectively. Those were the original theories of how to persuade an audience, and Aristotle argued for the purity of persuasion without malicious intent (Aristotle, 2018, p. 13). Researchers have been able to prove these through experiments, for example, in the findings of Brock (1965) as paraphrased by Mills and Jellison (1968): "People tend to be more persuaded by a communication the more similar they think the communicator is to themselves" (p. 153). This can be seen as a version of ethos. This idea of personal relevance is supported by other scholars (Festinger, 1964; Greenwald, 1968) who argue that a person will not change their attitudes or behaviours unless the message is personally relevant to them. "It is also possible that a similar communicator is more persuasive than a dissimilar

communicator because similarity affects the perception of a communicator's sincerity, his motivation to communicate honestly" (Mills & Jellison, 1968, p. 153). In the research, one of the main components of each of the advertisements is the use of characters and how they are a representation of the audience they are being shown to but also, a target of identification.

Identification happens when an individual's membership to social groups become part of how they define themselves. When a person sees similarities between how they define themselves and how a social organisation defines itself, scholars argue that the person will consequently add facets of the organisation into how they define themselves (Ashforth & Mael, 1989; Dutton, Dukerich, & Harquail, 1994; Scott, Corman, & Cheney, 1998). In the case of McDonald's, identification could be when an audience member aligns themselves with the McDonald's brand based on something they say in an advertisement. McDonald's NZ creates identification so that they are an accepted enterprise in New Zealand and in turn get business. In the data analysis, some of the advertisements could potentially be a catalyst for identification by way of ethics and values (Tompkins & Cheney, 1985) or a sense of New Zealand culture which could create feelings of belonging (Hogg & Terry, 2000; Verkuyetn & Yildiz, 2007). Cheney (1983) breaks down Burke's (1969) idea of the identification as a product of rhetoric or persuasive communication. Part of this theory is consubstantiality, which Cheney identifies as "an area of 'overlap' –either real or perceived– between two individuals or between an individual and a group; it is a basis for common motives and for 'acting together'" (p. 146). From Burke's theory, Cheney explains, that the objective of persuasive communication is to establish common ground and could account for attempts made by McDonald's to incorporate the New Zealand culture in its advertising narratives.

In attempting to create common ground, Miller et al., (1985) state that "an optimal persuasive manipulation should involve a high-credibility source (Hovland & Weiss, 1951) delivering a repeated message (Staats & Staats, 1958) with an explicitly stated conclusion (Hovland & Mandell, 1952)" (p. 430). This somewhat of a formula for effective persuasive communication could be useful to understanding what makes McDonald's advertising persuasive. Petty and Cacioppo (1984) have theorised that there are two routes to attitude change: central and peripheral (p.70). The central route "says that attitude change results from a person's careful consideration of information that reflects what that person feels are the true merits of a particular attitudinal position" (p. 70). When a person follows the central route, it is with intention. They have considered the message and are consciously choosing to follow. One strategy that can generate a positive cognitive response in audiences is by framing messages in simple language (Petty & Cacioppo, 1984). Similarly, when persuasive communications are assessed positively, Berger and Mitchell (1989) argue that the message or attitude becomes ingrained in the audience and consequently can be turned into a point of access. The overarching goal of persuasive communication is to create innuendos that direct action or cognition which ultimately alters the audience's reactions to messages (Miller, 1980; Stiff & Mongeau, 2003). Furthermore, the ability to guide people in this way through communication can help organisations in their public perception or increase the sales of their products (Taillard, 2000).

Conversely, the peripheral route to attitude change occurs when the person has some sort of positive or negative association with the subject (Petty et al., 1983, p. 135). Petty et al., (1983) also state how a big motivator for persuasion is personal relevance (p. 71). My research looks into something that is personally relevant to all people: hunger. This idea is supported by Petty and Cacioppo's (1981) Elaboration Likelihood

Model. As noted in their 1983 study: "The ELM contends that as an issue or product increases in personal relevance or consequences, it becomes more important and adaptive to forming a reasoned and veridical opinion" (p. 137). Because food is necessary for life, McDonald's advertising has the ability to capture someone's immediate attention. However, there are several other factors that ultimately determine whether or not the advertisement will persuade someone to the point of sale, which could include their personality (Greenwald, 1968), their environment (Festinger, 1964), or their perception of the message, which varies from person-to-person (Greenwald, 1965, 1968; Miller et al, 1975; Petty & Cacioppo, 1984). Festinger (1964) argues that just because someone agrees with the content of a persuasive message does not mean it will automatically elicit an attitude or behaviour change (pp. 406-7). Other strategies known to do the opposite of creating desired behaviour change are guilt or fear based strategies (Coote, Coulter & Moore, 2005; Witte, 1992) and it has actually been found that when people are aware of such strategies, the chances of them resisting the message are higher (Coote et al., 2005). Becoming aware of persuasive strategies demonstrates media literacy.

Media literacy is defined as the ability to "access, analyze, evaluate and create messages across a variety of contexts" (Christ & Potter, 1998, p. 7). In order to be media literate, one needs to be able to distinguish advertisements from programming and more so understand the persuasive intent of advertisements. A study conducted by Oates et al., (2003) found that, as paraphrased by Rose et al. (2012, p. 79)

"children's understanding of persuasive intent is less well developed than previously thought and that even the oldest children examined (age 10) did not possess a well-developed understanding of advertising. Taken together, previous research suggests that children may understand the idea of persuasive intent by

age seven or eight, but they may not deploy this understanding when evaluating persuasive attempts, including advertising (Brucks, Armstrong, and Goldberg, 1988; Moses and Baldwin 2005).

This research is critical for understanding that not all children are raised the same or meet cognitive abilities at the same ages. Persuasion knowledge is not black and white, and therefore the idea of deception must be taken into account. Carter, Patterson, Donovan, Ewing and Roberts (2011) put forth five stages of media literacy: pre-recognition, intermission intent, informative intent, selling intent, and persuasive intent (p. 963). The last three stages are important because the children in those stages are anywhere between five and ten years old, and children at these ages are thought to be targets for the food advertising industry because they potentially have pester power and a large influence over family spending (Boyland & Halford, 2012, p. 236). At the stage of informative intent, children think advertising is trustworthy and unbiased. At the stage of selling intent, children know they are being sold a product, but it is still not clear when children understand persuasive intent (as evidenced by Oates et al. 2003).

2.4 Advertising

Because this research is centered on the analysis of McDonald's advertisements, it is important to look into what advertising is, the psychology of it, and the ethics involved, with a specific focus on advertising to children. The introduction of mass media was an opportunity for marketers to target their audiences in a new, innovative way: "thirty-second television commercials are useful in evoking emotion because of their use of sight and sound" (Einstein, 2017, p. 5). There are two theories behind the psychology of advertising that emerged when telemarketing rose in popularity in the

1950s and 60s: the rational sell and the emotional sell. The former appeals to logic or the head, and the latter appeals to emotion or the heart. The two selling points combined with the consumer decision-making model became a starting point for advertisers. According to Einstein (2017), the consumer decision-making process consists of five elements: need recognition, information gathering, evaluation of alternatives, purchase, and post-purchase behavior (p. 64). With these five elements in mind, marketers can then begin to craft narratives, which in the realm of advertising are referred to as brand mythologies. Einstein (2017) says these brand mythologies “work in combination with the company logo and possibly a tagline to enable consumers to instantaneously associate the product with the story when they see the logo” (p. 17).

Today’s advertising relies heavily on symbolism: “Products in and of themselves have no meaning. The brand—the logo, the mythology, the meaning—is the product” (p. 19). Similar to the discussion of modern rhetoric, which is described as people attaching meaning to symbols, a brand can mean more than the product or products it sells, like a lifestyle, morals, or values. A customer’s decision to buy a product combines with their experience with it and the strategic advertising and marketing that craft a narrative around the brand to create a shared meaning, and a personal connection. The thoughts and feelings that are consequently generated from this connection have nothing to do with the physical product, but now the consumer is attached to the brand (Einstein, 2017, p. 18). An example of this situation that Einstein shares is the 1970s McDonald’s ads that are centered around the slogan, “You deserve a break today”: “instead of touting their fries or the value of their food or even specifically telling Mom she didn’t need to cook, the commercial highlights that McDonald’s is a place to get away from the everyday, almost as if it was a vacation destination” (p. 68). Audiences’ engagement with these kinds of narratives proves that advertisers understand how to

sell products to their audience. Selling products is not the only goal of advertising, however. Lee, Choi, Quilliam and Cole (2009) argue that advertising can be used to generate a positive mindset around a brand, to educate, to teach, or to entertain. But, for decades, the deceptiveness of narrative advertising, and more specifically how it affects children has been under debate.

Many studies have been done to see how media literate children are. According to the Academy of Pediatrics, young children are “defenseless against advertising” and they have stated that there are indeed links between the advertising of calorically dense foods to the consumption of these same foods, which are also high in fat and sugar (American Academy of Pediatrics, Committee on Communications 2006, p. 2563). Rose et al., (2012) did a study in which they analysed fantasy themes in advertising that occurred on children’s television channels. They found that “out of the 92 food advertisements analysed, 29% were for fast foods, 19% were for cereals, and 12% were for candies” (p. 77). Much like the strategy mentioned before about the creation of narratives through brand mythology, they found that stories or narratives that seem incomplete and do not have an ending, promote a suspended reality and ultimately the illustration of a mythical world (Rose et al., 2012, p. 78). This study concluded that the children get excited when advertisements have elements such as animated characters, colors, activity, or any kind of magical narrative that puts a product in a distorted reality (p. 82). Other research backs up these findings demonstrating that children and adults show trust and bond with characters (Boyland et al., 2012, p. 659) and even favour foods that are associated with characters they are familiar with (Boyland & Halford, 2012, p. 3). Similar to the findings of Rose et al. (2012), Boyland and Halford (2012) concluded that characters affect an advertisement’s success with children because the children will focus their attention on animation and

visual effects which will distract children from other aspects of the advertisement (i.e. nutritional information).

There is evidence that television commercials have instantaneous effects on children's food decisions short-term, according to Brozokoqski and Robinson (2001) who showed a sample of children videos with or without advertisements in the programming. They found that 19% of children requested food they had seen on television, while 57% requested to go to a store or restaurant that they saw on television. Dixon, Scully, Wakefield, White and Crawford (2007) studied the effects of junk food advertising on 10-11-year-olds, who, as mentioned previously, are in the questionable age range for understanding persuasive intent. Not only did they find that the children's exposure to television advertising led to positive beliefs and attitudes about junk food consumption (p. 1316) but the integration of healthy food ads did not negate the impact of their junk food counterparts (p. 1319). The results of Andreyeva, Kelly and Harris' (2011) questionnaire of 9760 children's food consumption found that children with a higher exposure to television advertising had a higher consumption of soft drinks and fast food (p. 7). For these reasons, some countries have taken legislative steps to protect children from advertisements that deceive them. In 1980, Quebec, a province in Canada, passed the Consumer Protection Act (CPA). Under this act, advertising to children under the age of 13 is virtually prohibited. Virtually, because while there was not a total ban on these ads, "it did restrict advertisements—particularly on television—that were targeted specifically to children" (Pepall & Reiff, 2017, pp. 236-7). In their study on the effects of this ban, Pepall and Reiff (2017) found that it "causes large decreases in toy expenditure within four years of the restriction" and "continued to depress toy spending in households with older children even after advertisements that

target them were unrestricted" (p. 254). These protective measures have been found to be effective in that they basically remove persuasion from a young child's mind.

On the other hand, however, there are arguments that exist in favor of keeping advertising to children: "Proponents of advertising to children have attempted to counter the arguments of concerned parents and public interest groups. Advertising, they contend, serves as an information source and teaches children the consumption skills necessary to function in the marketplace" (Hite & Eck, 1987, p. 40). The strongest argument that Enis, Spencer, and Webb (1980) bring up is that "restrictions would violate advertisers' freedom of speech to their target audience (as cited in Hite & Eck, 1987, p. 41). Ultimately, this study shows that consumers do not necessarily support the free speech argument because "the consumer respondents reported significantly greater agreement with statements that advertising to children stifles creativity, promotes materialism, and encourages poor nutritional habits regarding sugared foods" (p. 45). It is also important to note that most of the research available is coming out of the United States and is based on television advertising, so the results may not reflect behaviours in New Zealand. Additionally, experiments, which many of these studies engage in the use of, are different than people's everyday habits. Livingstone (2004) argues that lab experiments are vulnerable because they have minimal external validity and cannot be applied generally (p. 7). Some argue that in addition to television advertising, there are cultural, familial, environmental, physiological and psychological factors that can determine people's eating choices (Dixon et al., 2007, p. 1320). Watching television and its accompanying junk food advertising may have some influence, but it would not be the only influence on food preferences.

One study done in New Zealand in 2003 aimed to gauge parents' attitudes regarding advertising to children (Young, de Bruin & Eagle, 2003). The researchers

surveyed eight schools from a variety of socioeconomic backgrounds in Auckland. Parents were sent a survey in which they were asked to rank their agreement or disagreement (5 through 1, respectively) with twelve statements regarding advertising to children. Regarding the responses, Young et al. (2003) stated that “the parents in this study were relatively neutral on issues such as whether advertised foods on television were an important cause of unhealthy eating habits” (p. 481). They also found that responses for two statements regarding “some aspects of advertised food products i.e., that there is too much sugar and fat in food products” and “there are too many additives in food products advertised on television” (p. 481) held more support from parents in higher decile schools. Studies (Kunkel & Gantz, 1992; Reece et al., 1999; Kelly et al., 2008) have shown that the offer of the premium is likely to lead children to nag their parents to purchase the product item. Nagging, or pester power (Areni & Lutz, 1988) is a strategy where the number and length of arguments, or ‘pestering’ result in the child getting what they want. A good example of the premium offer is the McDonald’s Happy Meal, which typically includes simple toys. This type of appeal was also found to be “positively related with behavioural outcomes such as purchasing requests” (Kim et al., 2016, p. 203).

The aim of chapter two was to showcase previous research on what are the four main elements that are driving this research. In order to answer the research question that asks what are the persuasive elements of McDonald’s New Zealand advertising, information was offered on New Zealand culture, obesity in New Zealand, persuasive communication and advertising.

Chapter Three

Rhetoric, narrative criticism and methodological underpinnings

The purpose of this research is to critically analyse how McDonald's advertisements have targeted New Zealanders over the years. Such an objective will also entail exploring the persuasive techniques apparent in the advertisements to encourage a positive response to the McDonalds company. In exploring persuasive intent, a useful methodological framework is that of rhetorical analysis. Rhetorical analysis involves interpreting the data with the baseline assumption that it is inherently persuasive, just as Burke (1969) argues that all language (and more broadly symbol use) is inherently persuasive. To identify the persuasive elements in the advertising, I will be using narrative criticism.

3.1 Critical Interpretivist Perspective

My research question: what are the persuasive elements of McDonald's advertising? immediately identifies itself requiring a qualitative research approach. The data analysis includes a qualitative analysis of McDonald's advertisements in New Zealand over a 30 year period. According to Ezzy (2002), "Qualitative research methods are particularly good at examining and developing theories that deal with the role of meanings and interpretations" (p. 3). Understanding the role of meanings is important because those meanings reflect personal understandings and representations and a

time and place that can contribute to a person's wider social reality. Interpreting the data contributes to meaning-making and, because I recognise that there might not be only one meaning, this is an opportunity to unpack the myriad of messages in the artifacts. Qualitative analysis may be prone to bias given that researchers ultimately bring their own worldviews to the texts they analyse, but quantitative analysis is also considered problematic (DiSanza & Bullis 1999, Schegloff 1997). Morgan and Smircich (1980) state that when it comes to analysing data in social sciences with a quantitative approach, researchers are "attempting to freeze the social world into structured immobility and to reduce the role of human beings to elements subject to the influence of a more or less deterministic set of forces" (p. 498). Such an approach renders the data as concrete and can mean that the two-way nature of the advertisements would be lost. The choice to use a qualitative analysis approach allows me the freedom to "investigate from within the subject of study and employ research techniques appropriate to that task" (p. 498).

In their book, Burrell and Morgan (1979) proposed that there are four perspectives from which someone could approach their research: radical humanist, radical structuralist, functionalist and critical interpretivist. The radical humanist perspective entails examining the influence social and organisational forces have on change. A radical structuralist perspective centres on economic power relationships, while a functionalist perspective requires developing explanations for social order or the status quo (Burrell & Morgan, 1979; Gole & Hirschheim, 2000). I think the critical interpretivist perspective is the most accurate to describe my research because it requires the researcher to view social reality as fluid. This idea of reality is:

...an epistemological position that rejects the idea that the social world can be represented in terms of deterministic relationships, in favor of a view that knowledge,

understanding, and explanations of social affairs must take account of how social order is fashioned by human beings in ways that are meaningful to them (Morgan & Smircich, 1980, p. 496).

What this argues is that reality is based on interpretations and does not offer absolute truth. It does not freeze the world in a moment and is still a construction of social reality even though it can be interpreted in multiple ways. Regarding how language shapes or cultivates society, Montgomery (1986, p. 42) cites Thompson (1984) saying "it is primarily within language that meaning is mobilised in the interests of particular groups" (p. 73). Therefore, a critical interpretivist perspective acknowledges relations of power that can come to bear on texts and the meanings embedded within them.

Such accounts of structures of power can be considered important to this research project, because the objective of advertisements is to persuade audiences, which, if successful, can influence people to change their attitudes and behaviours. Looking to uncover what techniques are being used to persuade, may offer insight into the possible implications of the McDonald's advertisements. In essence, a critical interpretivist perspective can reveal external and internal influences associated with McDonald's and their market leading brand. It is assumed that McDonald's has at least some power over audiences given their market share and longevity (Chamberlain, 2017). As part of my critical interpretivist perspective, I will be analysing the advertisements using narrative criticism which will contribute to revealing structures of power. As an interpretivist, I am going in with some knowledge of how persuasion happens and how corporations exist within the study, but I am also letting the data reveal itself to me by interpreting only what is in front of me.

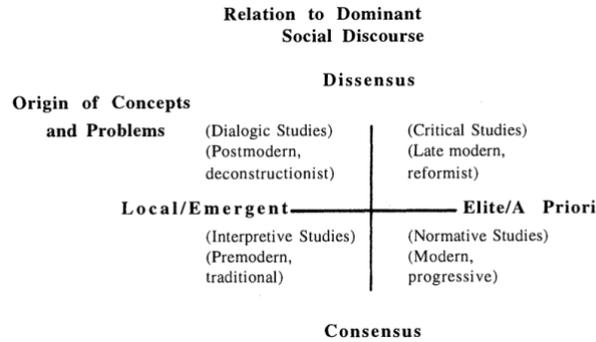


Figure 3.1 Contrasting dimensions from the metatheory of representational practices.

In his critique of Burrell and Morgan (1979), Deetz (1996) offers a different perspective to research approaches. Instead of having four categories, Deetz proposes the use of a scale with an x and y axis. The first axis is a continuum between local/emergent and elite/a priori. This dimension “focuses on the origin of concepts and problem statements as part of the constitutive process in research” (p. 195). The second axis is a continuum between consensus and dissensus, which focuses on “the relation of research practices to the dominant social discourses within the organization studied, the research community, and/or wider community” (p. 195). He displays these ideas on an intersecting scale (see the figure above). Because I am studying the persuasive nature of McDonald’s advertising, I believe my research falls on the local/emergent-consensus position of Deetz’s scale. Firstly, I am doing this research in an attempt to understand how the artifacts being analysed work within, what Deetz says, is a “dominant set of structurings of knowledge, social relations and identities” (p. 195). Second, it falls on the dissensus side because of the organisational aspect of McDonald’s and because I am taking a critical perspective. The artifacts are somewhat universalistic in that they touch on something humans need for survival: food. Taking a critical perspective offers more than what the organisation is telling us directly,

which will mean understanding the role of persuasion and rhetoric in McDonald's advertising.

3.2 Rhetoric

According to Sonja K. Foss (2018), rhetoric is comprised of three parts: "humans as the creators of rhetoric, symbols as the medium for rhetoric, and communication as the purpose for rhetoric" (p. 3). Humans are the creators of rhetoric because, as far as we know, humans are the only beings that use symbols to construct reality. The main distinction that must be made in the discussion of what rhetoric is, is the difference between signs and symbols. A sign would be something such as seeing your breath when you breathe outside. Your visible breath is a sign that it is cold. Contrastingly, a symbol does not necessarily have to have a direct relationship to its meaning. "Any action, whether intended to communicate or not, can be interpreted rhetorically by those who experience or encounter it" (Foss, 2018, p. 5). What this means is that symbolic meaning can be different between the rhetor and their audience. Hall (1988) contends that people can interpret something from a neutral, positive or negative standpoint. It also means that rhetoric is not only discursive or verbal language, but it can also be nondiscursive or nonverbal. The next portion of Foss's definition of rhetoric is its purpose, which she identifies as communication. Rhetoric allows humans to "articulate thoughts or feelings out loud to ourselves or in a journal and, in doing so, come to know ourselves better and perhaps make different choices in our lives" (Foss, 2018, p. 5). Burke (1969) originally explained this as persuasion not being successful until our intrapersonal dialogue, or what people tell themselves, matches the extrapersonal dialogue that the organisations are telling us (p. 31).

Rhetoric is a communication theory that has stood the test of time. Created by Aristotle, who lived between 400 and 300 B.C.E., rhetoric was taught as the art of persuasion. Originally meant to be used in court, Aristotle conceptualised rhetoric as a craft, "the counterpart of a dialectic" (p. 2), something that could be taught that would allow people to make their case to a judge. He taught that there are three ways by which someone can persuade another person: character (ethos), emotion (pathos), and logic (logos). The appeal through character happens not through prior knowledge of the speaker, but through the perception of the speech, "for we trust decent people more...on simply all subjects, and trust them entirely where there is no exactness but rather no belief either way" (p. 6). The appeal through emotion or feeling allows the speaker to generate empathy from the audience. The appeal through logic is by using apparent truth, or what Aristotle coined as an enthymeme - otherwise known as deductive reasoning. These ancient principles have been put into practice by numerous scholars and linguists over the centuries.

Rhetoric started as a speech act, which included written and verbal communication, but now includes non-verbal communication. Initially audiences were perceived as complacent and passive receivers, but during the Middle Ages, it was determined that the audience was in fact active in the communication exchange (Richards, 2008). The focus moved to the speaker-listener relationship. It was also at this time that rhetoric became increasingly linked to propaganda, because the concern was no longer the truth and how it could be used to persuade, but the act of changing audiences' opinions by whatever means necessary. For this reason, rhetoric has been variously referred to as empty language, but moves to see rhetoric as more dialogic and contextual have altered rhetoricians' views on the field (Foss, Foss & Trapp, 2002).

Burke is part of the new rhetorical system developed loosely in the 1960s. It combines the previous systems (classical, modern/middle ages) in that it covers the act or speech, the audience and extends the discussion to the implications for society (Crabbe 1990, Ehninger 1968). Cheney's (1983) ideas surrounding Burkean theory states how there are three different techniques (common ground, identification through antithesis, and transcendent 'we') which are common ways to influence individuals and, by extension, society. McDonald's needs to appeal to an audience made up of different people so bridging differences through commonality is key for them. It is also part of the reason, however, that people might respond negatively to the messages. There is a fourth system of rhetoric, called organisational rhetoric, which McDonald's falls under. Their rhetoric falls under this system because it speaks with one voice and all communications disseminated reflect "a person's views" but it is an organisation. An important aspect of organisational rhetoric as Cheney, Christensen, Conrad, and Lair (2004, p. 82) discuss is the following:

...organizational rhetoric is embedded in or implied in interaction that deals with contingencies, uncertainties and ambiguities. While classical rhetoric emphasized the intentionality of the speaker, contemporary rhetoric examines a range of communication situations...in which intentions are not tied to one person or decision-maker.

This statement is congruent with Burke's (1969) idea that you can only persuade someone as far as you can speak their language. Rhetoric is creating consubstantiality (cooperation and communication) which is a product of commonality.

3.3 Rhetorical Criticism

Rhetoric has been understood according to the above systems, but criticism has also been developed. Rhetorical criticism is a "qualitative research method that is designed for the systematic investigation and explanation of symbolic acts and artifacts for the purpose of understanding the rhetorical process" (Foss, 2018, p.6). Foss breaks her definition down into three parts: "systematic analysis as the act of criticism, acts and artifacts as the objects of analysis in criticism, and understanding rhetorical processes as the purpose of criticism" (p. 6).

By looking at the act of rhetorical criticism as a systematic analysis, a critic analyses symbols in a way that helps to discover why symbols have the ability to make people feel a certain way. According to Foss (2018) the objects of rhetorical criticism are acts and artifacts. An act is something that is witnessed in action, whereas an artifact is a rhetorical act that has been preserved or saved. For example, in the case of my thesis, the artifacts being analysed are McDonald's advertisements. Originally, these aired on television, which means they were acts because they were fleeting. However, since some of these advertisements date back to 1988, it is not possible for me to have seen them when they were originally acts. However, thanks to the people who recorded the rhetorical acts on a camera or on tape, I am now able to access them as rhetorical artifacts over the Internet. As rhetorical artifacts, I can replay them as many times as I want, which allows me to discover all the persuasive components they contain.

The final part of Foss's definition is regarding the purpose of criticism, which she identifies is in order to understand the rhetorical process. The purpose of this research is to critically analyse how McDonald's advertisements have targeted New Zealanders over the years. McDonald's strong, perhaps even dominant position over the last 30 years in New Zealand has motivated me to further understand how they have

achieved such longstanding success. "Rhetorical critics are interested in discovering what an artifact teaches about the nature of rhetoric...critics engage in rhetorical criticism to make a contribution to rhetorical theory" (p. 7). Ritzer's (1983) theory of the McDonaldization of society is a key indicator that McDonald's rhetoric has effectively shaped the society people operate in today. I am hoping that an analysis of the components of the rhetoric McDonald's puts out through their advertisements will contribute to a general understanding of how rhetoric operates in marketing and advertising: "Theories about rhetorical criticism enable us to develop a cumulative body of research and thus to improve our practice of communication" (p. 8).

3.4 Narrative Criticism

The type of rhetorical criticism that I have chosen to analyse McDonald's advertising with is narrative criticism. Although the study of narrative discourse dates back to Aristotle, Gerard Genette's book *Narrative Discourse* (1972) was the first to give "a system of codes or a toolbox of sorts for discussing narrative" (Foss, 2018, p. 321). Many subdivisions of communication studies have adopted the use of the narrative method including interpersonal communication (Bochner & Ellis, 1992), performance communication (Geertz, 1973), organisational communication (Mumby, 1987; Clair, 1993), and even health communication (Geist & Hardesty, 1990). The narrative methodology has since evolved, and narrative inquiry is being used "as a qualitative research method...to investigate the ways humans experience various aspects of the world" (Foss, 2018, p.322). I chose narrative criticism because, from my research, every advertisement tells a story. Key parts of a narrative: comprised of two or more events, sequence of chronological events, causal or contributing relationships, must be about

a unified subject. There are three steps involved in analysing artifacts through narrative criticism: "identifying the objective of the narrative, identifying the features of the narrative to discover how they accomplish the objective, and assessing or evaluating the narrative according to the particular objective" (Foss, 2018, p. 325). Because these narratives are advertisements, although they might be entertaining and informative the objective is to persuade the audience to buy the food. Combining the objective of persuasion with my research question - what are the persuasive elements of McDonald's advertising? - narrative criticism allows me to extract narrative elements that could possibly contribute to the inherent persuasion of the advertisement.

There are over a dozen identifying features to use when analysing a narrative artifact. They include setting, characters, narrator, events, structure, temporal relations, causal relations, audience, distribution across media, degree of interactivity, mechanics, theme, and type of narrative. For the purpose of clarification, I will briefly go over Foss' (2017) definitions of the elements I have chosen to use because it is her definitions that I based the data analysis on. The setting is where the events of the narrative occur. Characters are those who experience the events in the story. Events are the plotlines or things that happen in the narrative. The structure is understood to be the framework of the narrative, how the narrative is constructed. Temporal relations discuss the relationship between the events, and over the time period of which they occur. In the data analysis I often looped structure and temporal relations together because I found that they often were synonymous. The audience is the perceived person or people that the narrative is targeted. Finally, theme is a general idea or the significance of the narrative. I will be using the same selected characteristics to analyse all of the advertisements. Not only will this be helpful for consistency, but it will also be interesting to see what factors change and what stays the same over the 30 years that

these advertisements were published. I chose these seven because, based on a cursory look through the advertisements, these elements revealed themselves frequently, and therefore I chose to move forward using these elements to be consistent in the analysis. There are 17 advertisements in total, they span over a 30 year period (1988 to 2018) and were screened in New Zealand. To that end, the advertisements are aimed at New Zealand audiences. They have been grouped into the following categories based on their main objective (beyond selling the product and brand). The categories are New Zealand culture, convenience, quality assurance/morality, entertainment, and lifetime consumer.

3.5 Limitations

Limitations within the rhetorical practice began with Aristotle and the Romans viewing rhetoric as a skill or art that can be mastered. Richards (2008) argues that this definition "fixes our sense of rhetoric as a technical subject, one in which the professional orator or rhetorician is 'expert' ...it perpetuates a misplaced distinction between spontaneous and trained expression, and sincere and 'rhetorical' speech and writing" (p. 53). I think that Richards' critique ties in with the common misconception that rhetoric and spin are synonymous. When identified in this context, rhetoric is deceptive, and its goal is to manipulate the audience in some way. The artifacts I am analysing are advertisements, so I recognise that inherently I am dealing with elements that aim to persuade with the intention to sell. Richards (2008) outlines Nietzsche's (1874) argument that contested the ability of rhetoric to be a resource: "How can we understand rhetoric as an art, he asked, when we cannot control its linguistic effects?" (p. 11). Although I am interpreting artifacts with the objective of finding persuasive

elements, I cannot actually determine their effects without interviewing people who have been a live audience when these advertisements originally aired. My interest lies in what the advertisement projected at the time when it originally aired. The advertisements capture a moment in time, and regardless of whether audiences were impacted, the motivation to persuade was always there.

Regarding the limitations of qualitative research, Anderson (2010) argues that “findings can be more difficult and time-consuming to characterize in a visual way” and “the volume of data makes analysis and interpretation time consuming” (p. 141). These were both circumstances that I have encountered during my artifact collection. McDonald's has released a number of advertisements to its New Zealand audience over the decades, so to whittle them down, I looked to see whether the seven elements could be consistently applied.

Although there are not many academic critiques of narrative criticism, I do wish to offer my own thoughts on the limitations of this method. To start, because the artifacts are advertisements, they are visual narratives. Incorporating a visual side then creates a nondiscursive side, which could be interpreted differently depending on the audience and their perspective. I understand that the nondiscursive side can be interpreted differently, but this offers my scholarly perspective. Additionally, I think there is a limitation in the first step of analysing the artifact, which is to identify the objective of the narrative. Without actually speaking to the writers or marketing team who constructed these advertisements at the time of creation, I cannot actually say for sure what the objective is. This limitation can be overcome because I aimed to go into the analysis unbiased. Burke (1969) argues that there is a realm of motivation that is unconscious, meaning we do not know what our motives are when we do something.

3.6 The Method

To begin the research, I started by collecting recorded versions of McDonald's New Zealand advertisements. This was done using YouTube, as it was the most prolific source of the content I needed. Once I had collected about 25 advertisements, I narrowed them down to 17, because I found that they covered a range of time of 30 years, 1989 to 2019, which I thought might illustrate changes in telecommunication advertisements.

Once the artifacts were decided on, I moved on to research that supported my motivations for the thesis. This includes information regarding obesity in New Zealand, New Zealand culture, advertising strategies, and theories of persuasion. The research on my motivations made up the literature review.

Next I researched the elements that would help to construct the method for the data analysis. Looking at it from an upside-down pyramid perspective, I started with writing about rhetoric. From rhetoric, I specified more into rhetorical criticism and then had to look at different avenues of rhetorical criticism to decide on the best method for breaking down my artifacts in the data analysis. I decided on narrative criticism as my strategic approach because it allows me to look at the advertisements as stories, and by identifying elements in the stories, I can interpret what I perceive as the meaning.

After narrowing it down in the Methods chapter, I then had to execute the data analysis. By using Foss's (2018) steps for narrative criticism, I systematically analysed each advertisement, looking for the same narrative elements in each: setting, characters, events, structure, temporal relations, audience, and theme. After identifying these elements, I aimed to conclude on what I perceived as the potential implications that these narratives bring up. Finally, in the discussion I was able to elaborate more on

the implications as they could impact New Zealand society at large, as well as answer my research question: What are the persuasive elements of McDonald's advertising?

Chapter Four

Narrative Critiques of McDonald's Artifacts

4.1 Elements

For the data analysis, I spent time researching and collecting McDonald's advertisements that aired on New Zealand television. The ads span over a 30 year period, with the first one being from 1988 and the last one being from 2018 (although it is still being used on television now in 2019 as the main McDonald's advertisement for the Rugby World Cup). In order to streamline my analysis, I chose seven characteristics that a critic can use when applying narrative criticism to artifacts. Those characteristics are setting, characters, events, structure, temporal relations, theme, and audience. During the data analysis, I discovered that the structure and temporal relations often overlapped. These two are related in that the structure is defined by Foss (2017) as the building blocks, how the advertisement is constructed, and temporal relations are how the advertisement is constructed in terms of time. As such, I will be referring to them simultaneously.

According to Foss (2018), the first step in narrative criticism is to identify the key objective. Because these are all advertisements, I am confident to say that as a whole, the objective of all 17 artifacts is to sell McDonald's products. With that as a baseline, I can further delve into the significance of the perceived messages. This chapter is split into two halves. The first half is a chronological discussion of the advertisements. Each characteristic is identified while I briefly summarise the advertisement to provide context and I briefly touch on their significance. In the second half, I have grouped the

advertisements according to their perceived significance, the groups are as follows: New Zealand culture, convenience, quality assurance/morality, entertainment, and lifetime consumer.

The first advertisement, titled "Good Time, Great Taste" aired in 1988. The setting is in front of a McDonald's restaurant in the fictional city of McDonaldland, which was a frequent storyline used by the company throughout the 1970s and 1980s. In the first line of the song, Ronald McDonald refers to the setting as "our place." There are many characters in this production-style advertisement. To start, there is Ronald McDonald, who is the face of the brand. Other fictional characters include Grimace, a fuzzy purple giant, the Hamburglar, a masked character in a black and white pinstripe jumpsuit, Birdie the Early Bird, a giant bird with pigtails, the Fry Guys, a group of five small fluffy balls with legs that are all different colours, and eight human children. There is a lot going on in terms of events in this advertisement. It starts with Ronald cleaning the front of the store, but the cleaning objects are self-operating. When the music picks up, children flood to the front of the store doing various forms of activity such as skipping, biking, and jumping rope, and then all start dancing together. Next, they start including the food in three verses. Hamburgers are sung about by anthropomorphic hamburgers (that also grow on trees in McDonaldland), fries are sung by the "Fry Guys" and shakes are sung while the kids and Grimace do shaking motions. Next, the children all magically get Ronald McDonald's shoes and start spelling McDonald's. Overall it is a communal experience of people and characters moving together. I think it is worth noting that after this, there are no more characters in any of the other advertisements in my sample. The temporal relations are linear, there are a clear beginning and middle. The end of the advertisement is finite, as indicated by the ending of the song, it is possible that because the setting is in McDonaldland, I assume that the song is just a

moment in time and theoretically the characters and children could go on doing all the activities they were doing at the start of the advertisement such as playing and cleaning. The overall theme the advertisement illustrates is that the McDonald's experience is two-fold: fun and delicious, as depicted in the song "Good Time, Great Taste." It depicts McDonald's is a place where children are happy and active and anyone is welcome, hence the song's emphasis on "our place". The audience plays a role in an advertisement like this. This ad is aimed at children, and this can be assumed based on the narrative's use of fiction, mystical characters, anthropomorphic foods, children as actors, and a catchy tune that includes spelling, all of which are elements Rose et al. (2012) studied as fantasy themes, that was mentioned in the literature review. All of these elements put together can create a joyful advertisement that may be hard to look away from for young people.

As discussed in the theme, the messages coming through this advertisement cultivate the McDonald's experience. Not only is it inclusive with the emphasis of "our place," but the amount of dancing and other movements illustrate the idea that active children eat at McDonald's. These active children eat a hamburger, fries, and a shake, which, according to the current McDonald's website, is around 3,400 kilojoules. The Ministry of Health's Food and Nutrition Guidelines for Healthy Children and Young People (2012) has energy recommendations based on the degree of activity: "From the 2002 National Children's Nutrition Survey, the mean [physical activity level] was estimated to be 1.57 in girls and 1.67 in boys aged 5-14 years (Rush et al 2003)" (p. 188). According to this finding, the recommended energy requirement falls between 6,200 and 10,600 kilojoules daily, from 5 to 14 years, respectively (p. 189). In the same document, the physical activity guidelines for children aged 5-18 each day is "60 minutes or more of moderate to vigorous physical activity" (p. 98). It even goes so far to

advise that children of this age bracket not spend more “than two hours a day (outside of school time) in front of television, computers or gaming consoles” (p. 98). Although for older children, 3,400kj is only a portion of their daily intake, for younger children, one of the recommended meals of the advertisement is over half of their daily intake. When energy consumption is more than energy expulsion, weight gain can occur (Harvard Health, 2009).

From 1991, “Make the Most” aims to show that McDonald's is part of everyone's life and could even be considered a lifestyle brand. The setting varies from city streets to the beach, parks, sidewalks, McDonald's restaurants, the McDonald's drive-thru, parking lots, and front porches. The characters are diverse in age, gender, and race. This advertisement is very busy when it comes to events that could be bombarding people to the point that the message could be lost (Adorno & Horkheimer, 1945). One of the main elements though is activity. Dancing, biking, skating, and laughing are all interwoven throughout this upbeat, musical advertisement. Other events include a children's birthday party at McDonald's, parents feeding their baby a french fry, beautiful girls sitting and laughing on the bonnet of their car eating hamburgers, a couple taking a romantic stroll with McDonald's in hand, a McDonald's employee snapping a photo for a white family of four, an old man dancing next to a street musician, kids walking with a McDonald's tray wearing matching ambiguous athletic uniforms (which again implies that active people eat McDonald's) and a lot more dancing. Like the previous advertisement, the food being consumed is juxtaposed with activity. In addition to the actors, one of the events pictures the McDonald's “M” glowing in the clouds which could be to portray the sun, implying that McDonald's is all day, all the time. This could also imply that it is heavenly, or some sort of beacon. The structure and timing of the advertisement are linear; all the events are seemingly

happening simultaneously. Twenty-four hours is represented as a quick time lapse with the McDonald's sign positioned front and centre whilst the background shifts from day to night to day again, therefore indicating that McDonald's can be eaten any time of any day. The 24-hour period indicates how the brand is immersed in any time. The theme of the advertisement is similar to the Latin saying, "Carpe diem" meaning seize the day. The song lyrics in the background of the advertisement sing, "Make the most of every moment. You can't get too much of a good thing. Make the most of every moment. Any time is a good time to have a great time." These lyrics paired with the visual narrative can be interpreted as McDonald's implying that they are helping to ease the burden of a busy society, when they might actually be contributing to it. Similar to the previous ad, McDonald's is being illustrated as a moment in time, but what this advertisement does is show that the brand can be a moment in time for anybody, anywhere, at any time. This broad diversity and inclusivity could be used to show whoever saw the advertisement that McDonald's is for everyone. What this does is take away any exclusivity and give the audience the ability to identify with the commercial. The next two ads are other examples of identification.

The Kiwiburger was the creation of Hamilton-based franchise owner, Brian Old (Hepözden, 2011). He allegedly was selling these burgers at his five Hamilton locations before McDonald's decided to start selling the burgers nationwide in 1991. The burger is a take on what the average kiwi hamburger had on it before McDonald's opened in New Zealand in 1976. It contains a beef patty, egg, cheese, beetroot, lettuce, tomato, onions, mustard, and ketchup. The song created for the advertisement starts with the singer saying, "Kiwis love..." before going into a song that has 42 elements that demonstrate settings and events relevant to life in New Zealand ranging from sports and food to elements of nature. Visually, the advertisement overlaps still images and

videos that depict these elements. In 1997, the advertisement aired but contained a shortened version of the song. The elements are as follows: hot pools, rugby balls, McDonald's, Snapper schools, World peace, Woolly fleece, Ronald and Raising beasts. Chilly bins, Cricket wins, Fast skis, Golf tees, Silver ferns, Kauri trees, Swanndris, Butterflies, Mustard, Fishing flies, Hokey pokey, and Māori haka. In the middle of the advertisement is a description of the contents of the burger, that emphasise Kiwi made ingredients and which brand they belong to. With the idea of the burger stemming from New Zealand's life in the 1970s, the narrative structurally and temporally plays on both past and present motifs which could be a way of McDonald's assimilating with New Zealand culture by addressing its pastimes. The combination of the actual product this advertisement is selling, and the elements in the advertisement present the theme of Kiwi culture. However, some of these symbols that the advertisement claims are indicative of what "Kiwis love" is Anglo-Saxon in their representation, with only the mention of "Māori haka" at the very end of the song. Additionally, the only characters shown in this advertisement are white, and when the song mentions the Māori haka, they do not show Māori people doing the haka but rather a hei-tiki in the corner of the screen with other elements moving across the screen simultaneously, so the mention and representation are largely missed. It could be argued that this is an example of code-switching and tokenism, which have been studied as a strategy that advertisers can use to position consumers with the goal of conveying some sort of cultural solidarity (Conradie & van Niekerk, 2015, p. 118). Tokenism by definition Has to do with illegitimate involvement of a marginalised person based only on a salient characteristic such as race or gender (Niemann, 2003). While it may not be deliberate, the small gesture of inclusion does bring up questions of who the audience is.

The Big Mac advertisement from 1999 is identical to the Kiwiburger in terms of structure and theme. Starting with clips of different settings around New Zealand, the song narrates that people all over New Zealand are eating Big Macs. In the middle of the advertisement, they do a description of the burger, and the events finally finish with showing people eating McDonald's around New Zealand as they do in the first half of the advertisement. The theme is all about Kiwi culture; showcasing different towns all over the country. The locations might be important if McDonald's was trying to expand into rural New Zealand. Still, the characters are all people in very rural places. For the people interpreting the advertisements at the time, it might allow them to identify with the characters. Additionally, the characters are predominantly Caucasian, with one Pacific Island dancer, a few Māori children dancing in front of a Marae, and one Māori man with his baby standing in front of a church at the very end. While still a minority in the advertisement, there are more people of colour in this advertisement than the Kiwiburger, which only mentioned the Māori people in the form of a symbol. Also, worth noting is the scene at the Marae features four children dancing and two children watching while holding McDonald's fries and a Big Mac burger. Three Māori children are dancing in a line with a white child front and center, and the two children sitting in front are white. Even with the mention of Auckland and Wellington, the clips are not seemingly metropolitan. The overall theme is that the Big Mac burger is something that people are eating across towns and cities in New Zealand. This is also a reflection of the perceived audience because New Zealanders watching this advertisement when it was on television could see familiar traits in one of the settings, as it covers a broad scope. McDonald's is expressing Cheney's (1983) common ground technique. By creating a common ground, they are supposed to subvert the Americanised global brand by making it seem like McDonald's understands New Zealanders.

The Super Combo advertisement that came out in 1999, which emphasises the possibility of an upgraded meal for 50 cents is set at a McDonald's, except towards the middle of the advertisement viewers learn that it is on a production lot, as seen when the camera zooms out to reveal the setting is a stage complete with spotlights and props: such as an oversized 50 cent coin. In addition to the McDonald's staff and manager, characters include two tradesmen dressed as they work in construction, a nurse, a nun, a girl dressed in Ronald McDonald striped clothing, and other people dressed in casual clothes. The choice of characters (mostly the nun, nurse, and tradesmen) is interesting because they appear to represent the scope of the working class. Nurses are perceivably in good health, nuns are validated by God, and all three do not make a lot (if any) money. This could perhaps make the 50 cents extra more appealing, but also could imply a classist approach, which could have negative implications. Events in the advertisement start off with a McDonald's employee asking the two tradesmen how she can help, to which they respond that they are "really hungry". The production song ensues with the manager chiming in, and other staff members start singing about the Super Combo special whilst doing other restaurant maintenance duties such as carrying a tray of burgers, wiping down tables, and sweeping. While the majority of the cast sways synchronically, there are other events happening such as partner dancing and acrobatics. Structurally and temporally, there is a beginning, middle, and end to this advertisement. I am led to believe that this is not just a moment in time, as seen in previous advertisements, but it is finite due to the production aspect, which indicates how the advertisement is structured. This could be significant because it gives the effect of "putting on a show" for the perceived audience, who, if the perceived audience is mirrored by the characters, would be working-class people. The overall theme is a large, overstated gesture (professional

production) that indicates the deal they are selling (large drink and fries to the combo for only 50 cents more). From this, one could gather that the perceived audience would observe that the special is quite generous and not a lot of money is required to get a lot more food. This could be a form of upsizing and could shape the identities of tradesmen. Additionally, an interesting aspect regarding the production is that people who would normally attend live theatre productions typically would not be working class because tickets to such shows are expensive, which could be another indication of classism.

The next two advertisements from the year 2000 are related in their setting, characters, events, and themes. They are two advertisements from the same campaign, as indicated by the characters, events, and the product special that is advertised at the end. Set at a suburban home, a boy named Jason is selling his parent's possessions by way of a garage sale. In the first advertisement, his parents are sleeping while he wheels out the television to join a bunch of other items that he is selling for 85 cents each. In the second advertisement, his parents are watching an auction on television where the appraiser is asking about a precious locket. The man states that he bought it from a boy in New Zealand for \$1.95 and the mother freaks out and the father screams his son's name angrily. The perceived message this gives off is that children have a relationship with McDonald's instead of their family. After these clips, a man excitedly shouts out about the deals at McDonald's with pictures of the food on the screen. Structurally, it is meant to appear as though the advertisements are a television show on their own. This is indicated by "audience" laughter which gives two layers of audience. The laughter is present in the first "Jason" advertisement as if they know the premise of the storyline before the actual audience does. I know this because television shows at this point in history (e.g. Friends or Seinfeld) either have live

audiences or use a soundtrack. These types of advertisements illustrate a different theme and tactic to get the audience's attention. What I mean by this is that the visual narratives in these advertisements differ from the previous advertisements in that the audience does not learn that it is a commercial until the end of the commercial. They indicate that McDonald's advertisements are not just something you passively watch, but rather engage in and treat the same as the show that you are watching when this advertisement is occurring.

"Make it Click" is an advertisement from 2007 that touches on a different subject not yet seen in McDonald's advertising in New Zealand in that it makes a shift to public service advertising. Set in an animated world, Ronald McDonald is driving an anthropomorphic car and driving to a house where a mother is waiting with her two children outside. The events include Ronald singing about buckling your seatbelt when you get in the car. The children get in the car with Ronald McDonald and start driving while still singing, "Click goes your seatbelt, click, click, click!" On their drive, they drive behind two people dressed as New Zealand police officers who are also singing the song. The screen flashes words that read: "Remember all children under 5 must use a seat belt." As they turn a corner, an animated McDonald's is bouncing to the beat of the song in the background. The final image of the advertisement is the car pulling next to a McDonald's with the words "Make it Click!" in bold at the bottom, with the New Zealand Transport and New Zealand Police logos in the top corner, indicating an endorsement. Endorsements from government agencies could potentially affect how the advertisement was viewed by the audience at the time by potentially providing McDonald's credibility. Structurally, the song creates the steps in the narrative. This is indicated by Ronald singing to click your seatbelt as the children are getting in the car with him. The temporal relations paired with the animation of the advertisement could

indicate that it keeps going beyond the length of the clip as if it were a cartoon show. Thematically, "Make it Click" aims to illustrate that McDonald's cares about vehicular safety. The perceived audience would see this, and by using a catchy song, children can latch onto the message and put it into action in their daily lives if that was not a daily practice already. Additionally, this advertisement could impact the audience's relationship with McDonald's by validating their desire to give the company business because a public service advertisement from McDonald's could make McDonald's appear to be more than a restaurant, but also a lifestyle brand.

The advertisement "Loosen Up the Breakfast" from 2007 introduces the targeting of the 'young adult' demographic, which has not been seen yet. Set in a kitchen/dining area of a house, the only character, a young, Caucasian man who looks to be in his late 20s to early 30s, is looking for something to eat for breakfast. He pulls out eggs, sausage, and bread from the fridge, only to see that the eggs say, "Gavins, Don't Touch," the sausage with "Sara's" written in all caps, and the bread saying, "Sara's! Don't even think about it!" He then moves to the table to get some cereal, but all that is left is crumbs and a toy frog, indicating it is empty. The scene cuts to some images of McDonald's breakfast sandwiches with the narrator saying, "To make your mornings easy..." which has the implication of McDonald's being incorporated into one's lifestyle by playing on the brand aspect of convenience and efficiency. The structure of this advertisement is put together through the events of the character searching for something to eat for breakfast. Temporally, it can be inferred that it is in the morning, based on the character's breakfast choices and the narrator speaking about mornings. The theme is centered around convenience. The character no longer has to think about always having breakfast options in the house, because now McDonald's solves that problem for him, which could help to forge a relationship

between McDonald's and the perceived audience. Not only can he avoid having to cook or have food in the house, but he also has options for breakfast, all he has to do is go to the drive-through. Also, something I have not seen yet in the previous advertisements is this kind of perceived target audience. The man is young, and it seems like he is living in a flatting situation, or living in a house with other young people. This advertisement came on air 19 years after the "Good Time, Great Taste" advertisement that was aimed towards children. So, it could be inferred that the kids the 1988 advertisement was aimed at are now at the age the 2007 advertisement is aimed at. The audience could be living on their own, or with other similar aged people, and they can choose what they feed themselves (Jacoby & Kyner, 1973). Now that McDonald's offers breakfast, why not take the convenient route and eat from there instead of making breakfast at home? The idea that McDonald's is growing up with people is something that the following advertisement is centered on.

"Made to Order" originally aired on television in 2007, the same year as the previous advertisement. The setting shows a person walking down a sidewalk on their way to McDonald's. The main character, called Neil, makes the walk at different stages of his life. Each time, he is going to McDonald's, but as the narrator explains, his order changes depending on his age and what is happening in his life. It starts with his mother giving him money to get food at McDonald's by himself, and the walk to the restaurant is repeated over the course of his life. The kind of temporal relations and structure illustrated here is the same situation, walking to McDonald's, repeated over the course of a man's lifetime. Starting when Neil was nine, going all the way up to an unknown, but adult age. What the theme of this indicates is that McDonald's has lifetime customers, people who grew up eating their food, and still eat it today. This could be McDonald's way of communicating who their desired customer is. Additionally, this

advertisement showcases how McDonald's wants its perceived audience to understand that McDonald's is not stagnant, they want to change and evolve with their customers. In this particular advertisement, they are showcasing their evolution by creating burgers that are made to order. People who grew up eating McDonald's can know from this advertisement that the brand is changing with the times, growing up with its audience, which could be attractive if other brands in a similar sector are stagnant in growth.

The "Brain" advertisement from 2010 is the first advertisement whose setting takes place in an obviously metropolitan area. The characters, two men wearing collared shirts, appear to be walking back to the office after grabbing their lunch from McDonald's. Upon further analysis, I realised that this advertisement was filmed on St. Paul's Street, the street parallel to Wellesley Street that surrounds Auckland University of Technology's city campus. It is ironic how a narrative based around the brain and facts is shot at a university. On their walk, one of the characters stops and says to the other, "Did you know that McDonald's burgers are made with 100% premium beef?" To which his colleague stares into the distance and the audience is transported into the man's brain, which looks like a library, complete with three bored workers. It can be inferred that they are bored because two of them are playing a ping-pong game. A new fact gets delivered, and one of them needs to store it. But, there is no room left in the library of this man's brain, so one of the workers decides to take something out with the comment, "Oh, everyone knows that," and he discards a file under the door. Zooming back out to the street, the men go to walk inside the building and the brain character seems to have forgotten how to walk through a door, as he repeatedly runs into the floor-to-ceiling glass window. In the end, the screen shows a Big Mac burger and underneath the screen reads: "FACT: 100% Premium Beef. No additives. No

preservatives." It could be problematic to have the character's brain full of information but then later have him walking into doors. It could appear that this says McDonald's customers are not intelligent. The structure of this advertisement is linear, put together by the character processing a fact. Temporally it is perceivably as a moment in time and leads the audience to wonder what happens to the characters after the advertisement ends. Does the man ever figure out how to walk through the door? We do not know. It seems that the theme of this advertisement is centered around quality assurance. A deeper look into what was happening in the world of health and nutrition at this period of time will be explored later, and could perhaps give some insights into why McDonald's would feel the need to make an advertisement that explicitly cites what their burgers are made out of.

The next two advertisements, like the "Jason" advertisements from 2000, are two from the same campaign, advertising a Value Dinner Box. The characters are a family: a husband, a wife, a daughter, and a son. The first advertisement takes place only at the house, surrounding the family's dinner table. The second advertisement, however, starts at the children's' school, and the girl is surrounded by friends and a boy that she likes. Ad #1 only shows a glimpse of the family eating the McDonald's Value Dinner Box for a second and the rest is all shots of the food with a narrator discussing the deal. The second advertisement, however, starts at the daughter's school, and she makes eye contact with a boy carrying a guitar. Later, in the car, the daughter tells her mum that she would like to take guitar lessons. This conversation is happening whilst the mum is driving to the McDonald's drive-through to pick up dinner. Structurally, both of these advertisements are linear, the story progresses with the advertisements and keeps moving forward in time. The temporal relations indicate late afternoon moving into the evening, as evidenced by the children getting picked up from school and then the

family sitting down to eat dinner. Although the focus is on the same product, the themes are different. In the first advertisement, the narrator says, "Let Dad grab dinner from McDonald's tonight." This is an interesting comment because it implies that the father needs permission from someone in the family to get McDonald's for dinner. This could be interpreted as a break in gender roles with the man charged with supplying dinner, however, the language of the advertisement suggests that the woman is still in charge of the dinner which reinforces gender roles. But the fact that the father is the one going out to get dinner shows that there may be more investment from the man in the home life. It also takes an interesting perspective on who has the power in the family. The slogan of the second advertisement is, "Tuck in and let the stories begin." This gives a feeling of togetherness and quality family time. Some further questions to explore later ask what does a "normal" family look like? What is the size? New Zealand statistics identify a family as being "two or more people living in the same household who are either a couple, with or without children, or one parent and their children" (NZ 2013 Census). The McDonald's Value Dinner Box is a four-person meal, so what does that say about McDonald's expectations for the perceived audience? The majority (43.5%) of New Zealand households only have one child, while 36.7% have two, 13.7% have three, and 6.1% have four. McDonald's is projecting what the typical New Zealand family looks like when it is clearly not the case.

The advertisement from 2011 incorporates New Zealand rugby. Set in a McDonald's restaurant, the two characters, both young men, are pretending to play rugby with a coin, some McDonald's drink cups, and straws, with which they have fashioned goal posts. The character with the coin is wearing a black polo shirt, which could be symbolic of New Zealand's National Rugby Team, the All Blacks. In this advertisement, McDonald's is advertising midweek meals, and they give the reason for

the new meals as “we know how much Kiwis love their rugby,” as if the midweek meals were created specifically for rugby fans. When it originally aired, it could have coincided with the 2011 Rugby World Cup. The structure of this is linear, temporally a moment in time, much like the other advertisements. The perceived target audience would be for rugby fans who may want to get something quick and easy to eat on nights when rugby games are being televised in New Zealand.

In 2017, McDonald's aired the advertisement titled, “Middle Seat.” To the tune of “Stuck in the Middle with You” by Stealers Wheel, this narrative takes place in a family car. The parents are not really shown, and the focus is mostly on the little girl in the middle back seat stuck between her two older brothers. Throughout the narrative, there are 10 different scenarios that show the girl is not happy to be stuck in the middle seat. In the 11th car ride, she is pouting when she sees that her parents are pulling up to a McDonald's drive-through. Although her brothers are play fighting over her, the takeaway bag is put in the centre console, the perfect spot for her to access. She reaches into the bag and pulls out a french fry, and seems happy again. The structure is linear, where the advertisement starts at the family home and everyone is loading up into the car, driving through the majority of the advertisement, and then ending up at McDonald's. Temporally, it is unclear what time of day these 11 car rides occur, but it is during the day because the lighting is never dark. Also, an interesting observation is a fact that this is a McDonald's advertisement is not made obvious until the 45-second mark. At a total of 60 seconds, that means only the last 15 seconds are truly advertising the brand. The overall theme would be that McDonald's improves life. The little girl is unhappy for the majority of the video, and she does not seem pleased with her middle seat situation until she has the best access in the car to the McDonald's food bag. The message of this advertisement seems to imply that McDonald's thinks that when one

feels any kind of negative emotion, McDonald's food will make you feel better. Ultimately this could be a dangerous message based on the research that links trauma and obesity (Fuemmeler, Dedert, McClernon & Becham, 2009).

The advertisement titled, "How to Dad on Kiwiburger" that aired in 2018 combines a social media influencer with the old Kiwiburger narrative, perhaps to bring modern context to a past narrative. The first set shows the influencer, How to Dad, who is also the main character of this advertisement, wearing stubbies and gumboots walking into what looks like a rural pasture somewhere in New Zealand. He introduces himself and says that he's "heard through the grape bush that old classic Kiwiburger is back. You know, it's the one that had that song..." to which he attempts, awkwardly, to recall the song. Next, the original song plays in the background whilst How to Dad reenacts the Kiwiana themes. Like the original advertisement, it stops in the middle to say, "Kiwiburger, I'd love one please," except How to Dad is now saying this with a mouthful of what is presumably the Kiwiburger. Then the original song keeps playing with How to Dad again reenacting the elements and then ending with him trying to sing, "Kiwiburger that's our tucker!" but he is off-key. Finally, he gives a thumbs up to the camera and says, "She'll be right," a popular Australian and New Zealand saying that loosely means everything will work out. Structurally, it is the same layout as the original Kiwiburger advertisement previously analysed, but just with the character walking the audience through the elements. The perceived audience could be quite vast as the theme, being Kiwiburger, is nostalgic for older viewers, but then can also be familiar to younger viewers who know of How to Dad's social media platform. The fusion of television media and online media creates a wider audience. Later, I will compare the 1997 advertisement with this one to see how having a social media personality, who is also Māori, changes the original idea of what it means to be Kiwi.

The final advertisement to be analysed, titled "The Day After" was published on the McDonald's NZ YouTube page on 31st December 2018. Publishing the video to YouTube first could be a sign of a shift in popular media platforms. Shortened versions of this advertisement are still being used currently as the McDonald's advertisement during the 2019 Rugby World Cup broadcast by Spark Sports. The setting is in Auckland, in the early morning, right as the sun is beginning to rise. The characters include a man waking up on his floor, a woman drinking water wearing funky sunglasses, two young girls in party dresses walking in the street, a young man falling asleep on the edge of his bed, a woman waking up on a lawn chair outside, another woman waking up at her dining table with a note stuck to her forehead, two young children waking their parents up, a man and his cat staring aimlessly into the fridge, and another person walking downstairs wearing a unicorn mask. The final character is a McDonald's employee who greets the first man at his door with a slightly judgmental look, handing him a bag of McDonald's food. The delivery person's reaction is different from how McDonald's employees have been portrayed in previous advertisements (e.g. happy, cheerful). This break from normal characterisation could be symbolic of the fact that UberEATS is its own entity and its business has autonomous drivers that are not affiliated with the food they deliver. What all the characters have in common is that they look like they have had a big night, and are hungover. It could be assumed that the temporal relations are all on the morning of New Year's Day, with everyone having been partying for New Year's Eve the night before. In the end, the screen reads, "It's going to be a good year," with the McDonald's and Uber Eats logo juxtaposed underneath. This could be pre-emptive of the brand's positive collaboration. Perhaps it is a sign of UberEATS and McDonald's predicting that this partnership will be a successful business venture for them both. Themes of drinking culture and convenience are woven throughout this advertisement,

something that will be explored in part two. The target audience could be a wide range of people, anyone who wants McDonald's but cannot be bothered driving to the drive-through, can now order their food on their phone and get it delivered to their door.

4.2 Objectives

Now that all of the narrative elements have been summarised and identified, the second part of the data analysis will look more into what the deeper objectives are of these advertisements, beyond selling food, and into their persuasive efforts. Many of the advertisements share common objectives and have been grouped accordingly. I have grouped the 17 ads into five different categories based on their perceived influence: New Zealand culture, convenience, quality assurance/morality, entertainment, and lifetime consumer.

The first group of advertisements all play on a narrative of New Zealand culture, or rather what McDonald's perceives that culture to be. Advertisements in this group are Kiwiburger (1997), Big Mac (1999), Kiwi Rugby (2011), and How to Dad on Kiwiburger (2018). All the advertisements in this group portray a narrative of Kiwi culture, whether explicitly or implicitly. As previously mentioned, the Kiwiburger (1997) video has elements of both pre-McDonald's New Zealand life and present life. How to Dad on Kiwiburger (2018) brought this narrative into the very recent past, by combining two different telecommunication channels. Originally, the advertisement would have aired on television, but now by incorporating a social media personality, McDonald's fused a nostalgic idea with an up-to-date medium, the internet. This is significant because it could be a strategy of maintaining relevance across generations of consumers. The

older generation may not know of How to Dad, but they could remember Kiwiburger, thus making them feel included. Big Mac (1999) attempted to provide a sweeping view of New Zealanders, and Kiwi Rugby (2011) channeled the sports-loving demographic of New Zealand. The four advertisements in this group all have something in common, and that is a kind of collective idea that McDonald's knows what Kiwis love and they speak on behalf of Kiwis in declaring that. The Kiwiburger song starts with "Kiwis love..." and ends with "Kiwiburger that's our tucker!" The Big Mac song starts with "We're eating them in..." and ends with "Big Mac burger that Kiwi's choose like you." Kiwi Rugby starts with the narrator saying, "We know how much Kiwis love their rugby." Through this language, McDonald's is using Burke's identification strategy of the transcendent "we". According to Cheney (1983), "uses of this strategy allow a corporation to present similarity or commonality among organizational members as a taken-for-granted assumption" (p. 154). This could also be another example of tokenism. By tokenising elements of what McDonald's sees as New Zealander's preferences, they are stereotyping (and not necessarily offering an authentic or inclusive interpretation) of New Zealand culture. Being a brand that originated in the United States, McDonald's success on a global scale relies on tactics that allow them to seem enmeshed in whatever country they are marketing to. The threat of Americanisation has been voiced in New Zealand academia for decades (Openshaw, 1991). To offset how McDonald's contributes to this threat, they create advertisements that aim to acknowledge individuals in New Zealand. Through their advertisements, and their language in advertisements that include what McDonald's identifies as a "typical" New Zealander, by whatever definition that was for them when they constructed these advertisements, McDonald's attempts to illustrate the popularity of their food by speaking on behalf of their audience. However, it is debatable whether the

transcendent “we” McDonald’s uses in these advertisements really do paint an accurate picture of the typical New Zealand customer, because, in all these videos, they do not address a major group: metropolitan New Zealanders. As of June 2019, Auckland is home to 33% of the New Zealand population. In 1996, the population of Auckland was nearly 998,000 and the overall population of New Zealand was around 3.68 million. Still, even in 1996 when the Kiwiburger and Big Mac advertisements were coming out, Auckland held a large majority of New Zealanders, so it is interesting that McDonald’s would not represent this urban city in its Kiwi culture-based narratives.

The second grouping focuses on the overall theme of convenience. There are four ads in this group: Loosen Up the Breakfast (2007), both Family Dinner Box ads, which aired in 2010, and The Day After (2018). To briefly summarise the convenience factors in these advertisements, the first was centred around getting breakfast from McDonald’s instead of having it at home. Both Family Dinner Box advertisements have narratives surrounding picking up dinner from the drive-thru to have at home. The Day After was a collaboration between Uber Eats and McDonald’s, with a narrative about being hungover on New Year’s Day and getting McDonald’s delivered directly to your door. What these have in common is they involve varying degrees of convenience that could appeal to a wide audience, be it a young tradesman, a family, or anyone who has had a big night and cannot be bothered going to the drive-thru, because now McDonald’s can be delivered to your doorstep. All four of these advertisements are examples of George Ritzer’s (1992) “McDonaldization of Society”. In his writings, he talks about efficiency: “The addition of drive-through windows constitutes an effort to increase still further the efficiency of the dining experience. The family now can simply drive through, pick up its order, and eat it while driving to the next, undoubtedly efficiently organized, activity” (p. 373). This could be problematic because it prescribes ways of being, and

takes away someone's autonomy. Whether it be the efficiency of getting breakfast from the drive-thru, or dinner, or any other meal in between, McDonald's is giving people the option to forego meal preparation and everything that comes with it like purchasing ingredients, cooking, serving to family or friends, and dining together. Additionally, it is making McDonald's the bearer of food decisions. Now, their partnership with Uber Eats takes the idea of efficiency to a whole other level, something that, in my opinion, aligns with Ritzer's idea of substitution of nonhuman technology: "Because of tools and machines, as well as the elaborate rules dictating worker behavior, people often feel like they are dealing with human robots when they relate to the personnel of a fast-food restaurant" (p. 376-7). The average UberEATS experience looks something like this: open app, select restaurant, select food, place order, the restaurant prepares food, the driver picks up food, the driver drives to your house, driver knocks on your door, driver hands over your bag of food. There is little to no human interaction in this exchange. Not only is this the ultimate idea of convenience, but it is also promoting something that is potentially problematic: ultimate laziness. Additionally, The Day After (2018) advertisement specifically is not only promoting laziness, but it is also promoting drinking culture. Alcohol Healthwatch found that "40-50% of all alcohol sold in NZ is consumed in heavy drinking occasions" (2018). The advertisement implies the characters, from a multitude of backgrounds, were all up late drinking and now need food. But, instead of venturing to a drive-thru, they can order it on their phone, and be barely functioning when the delivery person arrives. According to the Alcohol Use Disorders Identification Test, 1 in 4 drinkers drink hazardously, demonstrating New Zealanders are already known to have a drinking problem. Promoting this kind of culture could be a danger to health.

The third grouping contains two ads, *Make it Click* (2005) and *Brain* (2010). This group's overarching theme is quality assurance and morality. What I mean by this is that both advertisements contain narratives that have a perceived motive of assuring the audience that McDonald's cares about safety, human life, and food quality outside of selling food. *Make it Click* was an advertisement where McDonald's partnered with NZ Police and Transport Safety to create a catchy song featuring Ronald McDonald and some children singing about buckling your seatbelt in the car. *Brain* is a conversation between two people about the quality of the beef in McDonald's hamburgers. While different in their subjects, the objective is the same and could be related to Corporate Social Responsibility initiatives that McDonald's may have had at the time. Carroll (1999) cites the original definition of CSR from Bowen (1953) like this: "It refers to the obligations of businessmen to pursue those policies, to make those decisions, or to follow those lines of action which are desirable in terms of the objectives and values of our society" (p.270). Children's safety and quality of food are what the New Zealand population may care deeply about, and McDonald's voicing that they do care shows an alliance with their consumers, which could link to how the brand is seen and in turn could make them more desirable. On its website, McDonald's NZ has a "Corporate Responsibility" page. They specifically state where they stand on issues such as marketing, food quality, children's health, and finances which allows them to appear transparent and honest (McDonald's 2016). Something that also should be considered in this group is the historical context. For example, according to the Ministry of Transport, there were 14,451 people killed or injured by car crashes in New Zealand in 2005. Of that number, 3,225 were children younger than 19 years old. It makes sense that the Ministry of Transport and the New Zealand Police would want to try to get a safety message out there and using a well-known brand to do so is mutually beneficial for them and McDonald's. The

Ministry and the Police endorsing a commercial entity could be problematic though because it legitimises McDonald's.

In 2009, First Lady Michelle Obama launched the "Let's Move!" initiative. Its goal was to tackle the issue of childhood obesity in the United States. Around that same time, a documentary called *Food Inc.* was released. According to a summary on IMDb, the film explores the "impact of food choice on people's health" and "looks at many misconceptions about food and diet" (IMDb). The integrity of McDonald's food was under scrutiny from its country of origin, and the Advertising Standards Authority in New Zealand were also making changes to their regulations at this time. A media release from May 2010 cited a new advertising code that focused on children and food stating: "taking care not to mislead about foods low in sugar or fat regarding energy content or health benefits" (ASA). It is possible that on a global scale McDonald's would see the global perspective on junk food shifting and as a result, try to assure other nations of the quality of their ingredients so as to avoid losing business.

The fourth grouping contains five advertisements: *Good Time, Great Taste* (1988), *Make the Most* (1991), *Super Combo* (1999), and both *Jason!* advertisements (2000). When constructing the groupings, I found it interesting that this category included advertisements that all came before or in the year 2000. What all of these have in common is that they have some sort of perceived entertainment aspect that blurs the lines of what an advertisement looks like. To explain further what I mean, the first three in the group are all set to music and are either structured as some sort of musical production or montage video. The last two are structured to mimic a television show. Referring back to some of the tactics discussed in the literature review, *Make the Most* (1999) is an example of brand mythology (Einstein, 2017). The advertisement does not sell a specific product, but rather sells the idea of what McDonald's is associated with:

family, friends, fun, sunshine, laughter. Good Time, Great Taste (1988) is evidence of fantasy themes used in advertising, which Rose et al. (2012) proved that children get excited about, especially with the inclusion of mythical characters, colours and activities being associated with a brand they recognise (p. 82). Set to mimic a television show, Jason! (both ads) could confuse children who are not yet media literate. The same can be said for Super Combo (1999) which is an advertisement disguised as a musical dance production that the media illiterate could potentially be persuaded by.

Finally, group five contains two advertisements: Made to Order (2007) and Middle Seat (2017), which are interestingly ten years apart. These two are grouped together because I think they both play with the idea of a customer for life mentality. Made to Order (2007) is a whole narrative based around the main character going to McDonald's at all stages of his life. Middle Seat (2017) is about a little girl who, while stuck in the middle seat that she does not enjoy, gets the perks of the McDonald's bag whenever her family goes through the drive-thru. Positive association with McDonald's or anything for that matter from a young age could ring true for a lifetime. It is the desired business goal to have customers who continuously seek your products or services over their lifetime. In the book, *Customers for Life: How to Turn That One-Time Buyer Into a Lifetime Customer* (2009), the first of the author's "Ten Commandments of Customer Service" is: "Ask customers what they want and give it to them again and again" (p. xvi). McDonald's profits off of evolving with the times, and reacquainting themselves with all audiences over and over again. No matter how these advertisements portray the McDonald's brand, or what the significance is, the agenda will be economic by nature so that McDonald's can maintain their market share. The perceived audience of Middle Seat would be children, which, in my sample of advertisements, had not been the perceived target audience in nearly 10 years. By

realigning themselves with a younger generation, McDonald's can potentially keep their success high with the next generation.

Chapter Five

Discussion

The motivation driving this research stemmed from an interest in rhetoric and the idea of being able to use theory to pick apart messages in order to gain a deeper understanding. Using rhetorical analysis as a methodical process to further understand symbols fascinates me because it allows me to take a critical perspective on something that is purely used by humans (White, 1944). It was also driven by an anxiety about the state of modern human health and what is driving the obesity problem in the Western world where, in both New Zealand and the United States, around one-third of the adult population is obese (Ministry of Health, 2018; CDC, 2016) and 11.3% to 18.5% of children are obese in New Zealand and the United States, respectively. The World Health Organisation classifies obesity as a worldwide epidemic that is fundamentally caused by an imbalance of calories consumed versus calories expended, which they associate with an increase in consumption of calorically dense but nutritionally poor foods and a decrease in physical activity (WHO, 2018). Consequences of obesity, they claim, are the increased risk of being diagnosed with noncommunicable diseases such as heart disease, diabetes, and some cancers, all of which are the leading causes of death in New Zealand and the United States (Ministry of Health, 2012; CDC, 2017).

I combined these two motivations and realised that my research is unique and necessary in that there is no rhetorical based research on the telecommunications advertising of McDonald's in New Zealand. Furthermore, as someone who grew up in the United States, I also thought researching how McDonald's translates its brand into a New Zealand context could shed some light on the concept of Americanisation and help me understand how United States brands are assimilated into international cultures.

5.1 The research question

What are the persuasive elements of McDonald's New Zealand advertising? The advertisements chosen to help answer this question demonstrate consistency within McDonald's advertising. Throughout the 30 year period that these advertisements cover, the material and narratives have changed, but what remains the same is the narrative elements used to help construct a persuasive message for McDonald's audiences. The repeated narrative elements are setting, characters, events, structure, temporal relations, audience, and theme. Evidence as presented in the literature review suggests that the narratives constructed in television advertisements create brand mythology, that allows the audience to create an association between the brand logo and a story (Einstein, 2017). The purpose of advertisements is not solely to sell. They can also educate, teach, entertain, or generate a positive mindset around the brand (Lee et al., 2009). These intentions can all be achieved through the brand mythology narratives that marketers create. With the knowledge that adults and children are persuaded through the use of mythical realities and colours (Rose et al.,

2012), familiar characters (Boyland & Halford, 2012), and strategies of identification (Tompkins & Cheney, 1985; (Hogg & Terry, 2000; Verkuyetn & Yildiz, 2007; Cheney, 1983), I selected characteristics from Foss' (2017) method of narrative criticism that could help me understand what makes McDonald's NZ advertising persuasive.

The narrative elements I selected for the data analysis were setting, characters, events, structure, temporal relations, audience, and theme. While they span over a 30 year period, from 1988 to 2018, every advertisement in my sample contains these characteristics. The setting, structure, and temporal relations contextualise the narrative. For the Good Time, Great Taste and Make it Click ads specifically, the setting could be persuasive based on research that found that children are excited or drawn in by a distorted reality of a mythical world (Rose et al., 2012). Other settings, like those that clearly take place in various parts of New Zealand, could inspire feelings of identification within the audience. Characters arguably play a vital role in the narrative, because they could also elicit identification amongst the audience by representing people through the use of Cheney's (1983) common ground technique. McDonald's main character, Ronald McDonald, is recognisable and could, therefore, be trusted by children and adults alike (Boyland et al., 2012). Events and activities that take place in the advertisements can be persuasive because they can potentially distract children from other parts of the advertisement (Boyland & Halford, 2012). The data suggest that the structure and temporal relations might also contribute to the reception of the narrative in cases where McDonald's is not revealed as the brand until late in the advertisement. I think this plays with the principle of media literacy because one would have to understand persuasive intent to know that an advertisement is an advertisement before the brand reveals itself in the narrative (Christ & Potter, 1998).

As a brand from the United States, McDonald's success in New Zealand ultimately relies on its ability to generate business. In order to do this, they have to employ persuasive strategies that entice New Zealanders to support their company. Academic theories on persuasion would suggest that the best way to persuade is to get the audience to identify with a message that is personally relevant to them (Festinger 1964; Greenwald 1968; Petty & Cacioppo, 1981). McDonald's employs Cheney's (1983) common ground, transcendent "we" and the espousal of shared values techniques to try and generate identification with their New Zealand audience. By selling a burger called the "Kiwiburger" that uses New Zealand brands and advertises it with a narrative that sings about different aspects of New Zealand culture, McDonald's is attempting to assimilate their brand by creating something that New Zealanders would hopefully see as common ground. The transcendent "we" technique is evident in their Big Mac commercial, which takes a famous McDonald's burger and places it in various towns of New Zealand to make it appear as though this burger is part of New Zealand life. Lastly, McDonald's aims to appeal to its New Zealand audience by putting forth CSR initiatives like pairing with the NZ Police to create a public service announcement on vehicular safety. The persuasive elements of McDonald's advertising lie within the characteristics embedded in the narratives they create for commercials. As supported by Cheney's (1983) theories on identification, the data would suggest that the perceived audience and the theme reveal what I think the underlying messages of the advertisements are. In turn, these deeper messages act as objectives of the narratives that aim to persuade the audience to think and feel a certain way about McDonald's NZ.

5.2 Implications

In part two of the data analysis, I grouped the advertisements together according to what I thought was their perceived significance. The five groups were: New Zealand culture, convenience, quality assurance/morality, entertainment, and lifetime consumer. These groupings represent what I thought the underlying message was for the ads, and fundamentally these messages have potentially problematic implications. As a young country, New Zealand's culture and identity are still under construction (King, 2003). Because of this, having a United States company come in and generate persuasive content where they basically are telling their New Zealand audience what their culture puts any authentic culture or practices in a vulnerable place. For example, McDonald's purchasing Georgie Pie, a company that was seen as quintessentially New Zealand (Canterbury), shutting down the business, turning Georgie Pie outlets into McDonald's restaurants, and then featuring a mince and cheese pie on the McDonald's menu and calling it the "Georgie Pie" demonstrates the direct action of Americanisation in New Zealand. Whether or not Americanisation is actually a bad circumstance is debatable, because some research shows that global brands tend to be well-received (Kapferer, 2001). Perhaps it is well received because the United States and New Zealand culture are not that different. Persuasive messaging has the ability to represent, reinforce and construct and, in the case of New Zealand identity, if McDonald's is telling its New Zealand audience what their identity is, an inauthentic and stereotypical image could be created. McDonald's repeating the same messages of what they think New Zealand identity is (i.e. rugby, rural, farmer, drinking culture) potentially shuts out alternative identities and personalities, therefore excluding a variety of New Zealand people and how they identify.

Some scholars have claimed that the image of the United States of America is convenient (Ritzer, 1983; Openshaw, 1991). Advertisements that were grouped under the convenience message demonstrated various levels of McDonald's involving itself in daily life for the purpose of making life easier. Ritzer (1983) brought up these ideas in his theory of McDonaldization, but the most recent advertisement in the sample, which advertises a partnership between McDonald's and UberEATS, brings convenience to such an ultimate level that virtually no activity is required to order food. The implication of this message is that it encourages laziness, which is another way of looking at inactivity. A decreased level of activity is one of the reasons the World Health Organization claims to cause obesity. Their other reason is an increased intake of calorically-dense, nutritionally-poor foods. Paired together with a narrative that illustrates New Zealand's dangerous drinking culture, UberEATS and McDonald's arguably are facilitating damaging habits. Not only that, but they are also exploiting what human evolution shows is a natural desire: making life more convenient. Buying healthy food in New Zealand takes time and money, buying McDonald's on UberEATS is fast and less expensive.

Quality assurance and morality are the messages of the third group. The implications of these messages are that when looked at on a surface level, it could be argued that it is good that a large corporation like McDonald's is showing concern for vehicular safety and wants to be transparent about what goes into their food. However, when paired with the implications of the previous group, these messages are deceptive, because McDonald's is showing that they care in certain fields (food quality, children's safety), while they are potentially causing harm in others (alcohol consumption and obesity). Additionally, having a governmental organisation such as the New Zealand Police endorse McDonald's might be a conflict of interest for the

government at large because the government also contains the Ministry of Health. One of my observations during the data analysis was that as the advertisements went on in time, the less they became so child-focused. Perhaps this is because organisations like the Advertising Standards Authority started enforcing new laws that protected children from advertising (2010). It is problematic for McDonald's to have Corporate Social Responsibility initiatives because what they sell and what they fundamentally stand for is unhealthy food that may contribute to New Zealand's obesity and noncommunicable disease problems.

The fourth group's umbrella message of entertainment value in advertising demonstrates an older era of advertising. All of the advertisements in this group aired before 2000, and the techniques they employed (music, dancing, magical characters, production value) did not carry on into the 21st century. These advertisements all blurred the lines of what an advertisement is, and could therefore not be understood by someone who does not understand persuasive intent, such as a child (Rose et al., 2012; Carter et al., 2011). Since this time, some governments (Pepall & Reiff, 2017; ASA, 2010) have put sanctions in place that strictly prohibit advertising on television during children's viewing times.

Lastly, the significance of group five is that both advertisements give off the message that McDonald's can be a part of life for all of life. Whether they change their business model, show their growth and evolution, or advertise in a modern sense, McDonald's is presented as a source of happiness to combat negative emotions, and the implications of this message are that as a corporation, they strive to keep customers coming back over the course of their lifetime (Sewell & Brown, 2009). I observed that the perceived targeted audiences have shifted in the narratives over the 30 years from children to adults. This trend is consistent with New Zealand putting protections in place

that shield children from advertising. Interestingly, that has not seemed to affect business in a negative way, because McDonald's continues on an upward trend of opening more restaurants across the country (McDonald's NZ). Looking at the evolution of these advertisements, people who were children when the advertising was still aimed at children would now be adults, and thus the marketing messages could be targeting the same people.

5.3 Limitations

I acknowledge that this research is not without limitations. Primarily when it comes to the advertisements, seeing as most of them aired on television in the past, I was confined to what I could find that had been recorded and published on the internet. Second, being qualitative analysis, these advertisements can be interpreted in various ways depending on the person. I aimed to analyse these from a neutral, critical perspective, but obviously a different person could look at these advertisements from their neutral, critical perspective and interpret them differently too. Lastly, I was limited to my own perception of who the perceived audiences of these advertisements would be. I do not know who actually saw these advertisements or whether they were persuaded by them or not, which could be a future angle of research.

5.4 Future Research

Considering the limitations of this research, I think that future research on the persuasive nature of McDonald's advertising would benefit from surveying and interviewing people. By including people's perspective on the advertisements, the research would

have a broader range of insight which may help to inform how the population at large receives these advertisements. Additionally, I think it would be beneficial to the field if more people analysed McDonald's messaging from a rhetorical perspective. Again, because I think that qualitative analysis and symbols need a variety of opinions in order to gauge their potential meaning. It could also be interesting to interview people in the corporate advertising industry to see how they construct advertisements, what they look for in demographics and messaging, and why.

5.5 Conclusion

My research has demonstrated that McDonald's New Zealand has employed persuasive strategies of identification to make their brand part of New Zealand life. Through the rhetoric of their advertisements, McDonald's has created a successful business in international land. This research is significant because it calls upon rhetorical criticism and theories of organisational identification as a means to better understand the persuasive elements of a global brand.

References

- Adorno, T.W., & Horkheimer, M. (1977). The culture industry. Enlightenment as mass deception. In J. Curran, M. Gurevitch & J. Woollacott (Eds.), *Mass communication and society* (pp. 349-383). London: Edward Arnold.
- A history of New Zealand 1769-1914. (n.d.). Retrieved from <https://nzhistory.govt.nz/culture/history-of-new-zealand-1769-1914>.
- Anderson C. (2010). Presenting and evaluating qualitative research. *American Journal of Pharmaceutical Education*, 74(8), 141. doi:10.5688/aj7408141
- Andreyeva, T., Kelly, I. & Harris, J. (2011). Exposure to food advertising on television: Associations with children's fast food and soft drink consumption and obesity. *Economics and Human Biology* 9, 221-233.
- Areni, C.S. & Lutz, R.J. (1988). The role of argument quality in the elaboration likelihood model. *Advances in Consumer Research*, 15, 197-203. Retrieved from: <https://www.acrwebsite.org/volumes/6646/volumes/v15/NA-15>
- Aristotle, & Reeve, C.D.C. (2018). *Rhetoric*. Hackett Publishing Company, Inc. Retrieved from <http://search.ebscohost.com.ezproxy.aut.ac.nz/login.aspx?direct=true&db=cot05020a&=aut.b5935677&site=eds-live>
- Ashforth, B.E., & Mael, F. (1989). Social identity theory and the organization. *The Academy of Management Review*. 12(1), 20-39. Retrieved from <http://web.ebscohost.com>
- Bell, C. & Neill, L. (2014) A Vernacular Food Tradition and National Identity in New Zealand, *Food, Culture & Society*, 17(1), 49-64, DOI: [10.2752/175174414X13828682779122](https://doi.org/10.2752/175174414X13828682779122)
- Berger, I.E. & Mitchell, A.A. (1989). The effect of advertising on attitude accessibility, attitude confidence, and the attitude-behavior relationship. *Journal of Consumer Research*, 16(3), 269-279. Retrieved from <http://www.jstor.org/stable2489508>
- Bochner, A.P. & Ellis, C. (1992). Personal narrative as a social approach to interpersonal communication. *Communication Theory*, 2, 165-72.
- Borzekowski, D. L. G. & Robinson, R. N. (2001). The 30-second effect: an experiment revealing the impact of television commercials on food preferences of preschoolers. *Journal of the American Dietetic Association*, 101(1), 42-46.

- Boyland, E.J. & Halford, J.C.G. (2013). Television advertising and branding: Effects on eating behaviour and food preferences in children. *Appetite*, 62, 236-241.
- Boyland, E.J., Harrold, J.A., Kirkham, T.C. & Halford, J.C. (2012). Persuasive techniques used in television advertisements to market foods to UK children. *Appetite*, 58(2) 658-64. Doi: 10.1016/j.appet.2011.11.017.
- Brailsford, I. (2003). 'U.S. image but N.Z. venture': Americana and fast-food advertising in New Zealand. 1971-1990. *Australasian Journal of American Studies*, 22(2), 10-24. Retrieved from www.jstor.org/stable/41053936
- Burrell, G., & Morgan, G. (1979). *Sociological paradigms and organisational analysis*. London, UK: Heinemann.
- Carroll, A. (1999). Corporate social responsibility: Evolution of a definitional construct. *Business & Society*, 38, 268-295.
- Carter, O., Patterson, L., Donovan, R., Ewing, M. & Roberts, C. (2011). Children's understanding of the selling versus persuasive intent of junk food advertising: Implications for regulation. *Social Science & Medicine*, 72(6), 962-8. 10.1016/j.socscimed.2011.01.018.
- Chamberlain, L. (2017). Why McDonald's Keeps Winning The QSR Foot-Traffic Game. Retrieved from <https://geomarketing.com/why-mcdonalds-keeps-winning-the-qsr-foot-traffic-game>.
- Chapple, S. (2000) Māori Socio-Economic Disparity. *Political Science*, 52(2), 101-115, DOI: [10.1177/003231870005200201](https://doi.org/10.1177/003231870005200201)
- Cheney, G. (1983). The rhetoric of identification and the study of organizational communication. *Quarterly Journal of Speech*, 69, 143-158. 10.1080/00335638309383643.
- Cheney, G., Christensen, L., Conrad, C. & Lair, D. (2004). Corporate rhetoric as organizational discourse. In D. Grant C. Hardy & C. Oswick, *The SAGE handbook of organizational discourse* (pp. 79-104). London: SAGE Publications Ltd doi: 10.4135/9781848608122.n4
- Children and young people's advertising code. (2017). Retrieved from <http://www.asa.co.nz/wp-content/uploads/2019/10/CHILDREN-AND-YOUNG-PEOPLES-ADVERTISING-CODE.pdf>
- Christ, W. & Potter, W. (2006). Media literacy, media education, and the academy.

Journal of Communication, 48, 5-15. doi: 10.1111/j.1460-2466.1998.tb02733.x.

Census night population 1858-1996. (n.d.). Retrieved from <https://cdm20045.contentdm.oclc.org/digital/collection/p20045coll18/id/193/rec/128>.

Clair, R.P. (1993). The use of framing devices to sequester organization narratives: Hegemony and harassment. *Communication Monographs*, 60(2), 113-36.

Conradie, M. & van Niekerk, A. (2015) The use of linguistic tokenism to secure brand loyalty: Code-switching practices in South African print advertising. *Language Matters*, 46(1), 117-138.

Coote, J., Coulter, R.A. & Moore, M. (2005). Enhancing or disrupting guilt: The role of ad credibility and perceived manipulative intent. *Journal of Business Research*, 58(3), 361-368. doi: 10.1016/S0148-2963(03)00102-4.

Corporate Responsibility: McDonald's New Zealand. (n.d.). Retrieved from <https://mcdonalds.co.nz/about-maccas/corporate-responsibility>.

Crothers, C. (2008). The State of New Zealand Sociology: an updated profile. *New Zealand Sociology*, 23.

Deetz, S. (1996). Describing Differences in Approaches to Organization Science: Rethinking Burrell and Morgan and Their Legacy. *Organization Science*, 7(2), 191-207. Retrieved from <http://www.jstor.org/stable/2634981>

Dhar, T., & Baylis, K. (2011). Fast-food consumption and the ban on advertising targeting children: The Quebec Experience. *Journal of Marketing Research (JMR)*, 48(5), 799-813.

DiSanza, J.R. & Bullis, C. (1999). Everybody identifies with smokey the bear' Employee responses to newsletter identification inducements at the U.S. forest service. *Management Communication Quarterly*, 12(3), 347-399.

Dixon, H.G., Scully, M.L., Wakefield, M.A., White, V.M. & Crawford, D.A. (2007). The effects of television advertisements for junk food versus nutritious food on children's food attitudes and preferences. *Social Science & Medicine*, 65, 1311-1323. Doi: 10.1016/j.socscimed.2007.05.011.

Dutton, J.E., Dukerich, J.M., & Haarquiali, C.V. (1994). Organizational images and member identification. *Administrative Science Quarterly*, 39(2), 239-263. Retrieved from <http://jstor.org.ezproxy.aut.ac.nz/stable/pdfplus/2393235.pdf>

- Eagle, L., Bulmer, S., De Bruin, A. & Kitchen, P.J., (2004) Exploring the link between obesity and advertising in New Zealand. *Journal of Marketing Communications*, 10(1), 49-67, DOI: [10.1080/1352726042000207199](https://doi.org/10.1080/1352726042000207199)
- Einstein, M. (2017). *Advertising : what everyone needs to know*. Oxford University Press.
Retrieved from
<http://search.ebscohost.com.ezproxy.aut.ac.nz/login.aspx?direct=true&db=cat05020a&AN=aut.b23796698&site=eds-live>
- Ezzy, D. (2002). *Qualitative Analysis*. London: Routledge.
- Families and households in New Zealand: Stats NZ. (n.d.). Retrieved from <https://www.stats.govt.nz/infographics/families-and-households-in-new-zealand>.
- FastStats - Leading Causes of Death. (2017, March 17). Retrieved from <https://www.cdc.gov/nchs/fastats/leading-causes-of-death.htm>.
- Festinger, L. (1964). Behavioral support for opinion change. *Public Opinion Quarterly*, 28(3), 404–417. <https://doi-org.ezproxy.aut.ac.nz/10.1086/267263>
- Fisher, W.R. (1987). *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action*. Columbia: University of South Carolina Press. ISBN 0 87249-500-0
- Foss, S.K. (2018). *Rhetorical criticism: exploration and practice*. Long Grove, IL: Waveland Press, Inc.
- Fuemmeler, B. F., Dedert, E., McClernon, F. J., & Beckham, J. C. (2009). Adverse childhood events are associated with obesity and disordered eating: Results from a U.S. population-based survey of young adults. *Journal of Traumatic Stress*, 22(4), 329–333. doi: 10.1002/jts.20421
- Geertz, C. (1973). *The interpretation of cultures*. New York: Basic.
- Geist, P. & Hardesty, M. (1990). Reliable, silent, hysterical, or assured: In their medical decision making. *Health Communication*, 2(2). 69-90.
- Gole, T., & Hirschheim, R. (2000). The paradigm is dead, the paradigm is dead...long live the paradigm: the legacy of Burrell and Morgan. *The International Journal of Management Science*, 28, 249-268.
- Gilbertson, A. (2008) Being New Zealanders now: Intricacies of identity in a multicultural New Zealand. *Journal of New Zealand Studies*, 6(7), 37-58.

- Greenwald, A.G. (1965). Effects of prior commitment on behaviour change after a persuasive communication. *Public Opinion Quarterly*, 29(4), 595-601. Doi: 10.1086/267362.
- Greenwald, A.G. (1968). Cognitive learning, cognitive response to persuasion, and attitude change. In A.G Greenwald, T.C. Brock, & T.M. Ostrom (Eds.), *Psychological foundations of attitudes* (pp. 147-170). New York: Academic Press.
- Grier, S.A. & Kumanyika, S.K. (2008) The context for choice: health implications of targeted food and beverage marketing to African Americans. *Am J Public Health* 98(9):1616–1629. doi:10.2105/ AJP.2007.115626
- Hall, D., Schneider, B., & Nygren, H. (1970). Personal Factors in Organizational Identification. *Administrative Science Quarterly*, 15(2), 176-190. doi:10.2307/2391488
- Harris, J.L., Schwartz, M. B., & Brownwell, K. D. (2010). Evaluating Fast Food Nutrition and Marketing to Youth. Evaluating Fast Food Nutrition and Marketing to Youth. *Yale Rudd Center for Food Policy and Obesity*. Retrieved from http://fastfoodmarketing.org/media/FastFoodFACTS_Report_Summary_2010.pdf
- Harvard Health Publishing. (2019, June 24). Why people become overweight. Retrieved from <https://www.health.harvard.edu/staying-healthy/why-people-become-overweight>.
- Hepözden, Rosemary (2011). O'Flaherty, Brian (ed.). *Golden Arches under Southern Skies: Celebrating 35 years of McDonald's in New Zealand. in co-op with McDonald's Restaurants (NZ) Ltd*. Auckland: Renaissance Publishing. 151. ISBN 978-0-9864521-1-6.
- Hite, R. E., & Eck, R. (1987). Advertising to children: Attitudes of business vs. consumer. *Journal of Advertising Research*, 27(5), 40–53. Retrieved from <http://search.ebscohost.com.ezproxy.aut.ac.nz/login.aspx?direct=true&db=bth&AN=6634318&site=eds-live>
- Hogg, M.A. & Terry, D.J. (2000). Social identity and self-categorization processes in organizational contexts. *The Academy of Management Review*, 25(1), 121-140. Retrieved from <http://www.jstor.org/stable/259266>
- Imports and exports: Stats NZ. (n.d.). Retrieved from <https://www.stats.govt.nz/topics/imports-and-exports>.
- Isgor Z., Powell L., Rimkus L., & Chaloupka F. (2016) Associations between retail food

- store exterior advertisements and community demographic and socioeconomic composition. *Health Place J Transl Name Health Place* 39, 43–50.
doi:10.1016/j.healthplace.
- Jacoby, J., & Kyner, D. B. (1973). Brand loyalty vs. repeat purchasing behavior. *Journal of Marketing Research*, 10(1), 1–9. <https://doi.org/10.1177/002224377301000101>
- Kapferer, J. (2002) Is there really no hope for local brands? *J Brand Manag* 9, 163–170.
doi:10.1057/palgrave.bm.2540066
- Kelly, B.P., King, L., Baumann, A., Smith, B.J. & Flood, V.M. (2007). The effects of different regulation systems on television food advertising to children. *Australian and New Zealand Journal of Public Health*, 31 (4): 340-343.
- Key facts about drinking in New Zealand. (n.d.). Retrieved from <https://www.alcohol.org.nz/research-resources/nz-statistics>.
- Kim, H., Lee, D., Hong, Y., Ahn, J., & Lee, K. (2016). A content analysis of television food advertising to children: comparing low and general-nutrition food. *International Journal of Consumer Studies*, 40(2), 201–210.
<https://doi.org.ezproxy.aut.ac.nz/10.1111/ijcs.12243>
- King, M. (2003). *The Penguin history of New Zealand*. Auckland: Penguin Books.
- Kunkel, D. & Gantz, W. (1992) Children's television advertising in the multichannel environment. *Journal of Communication*, 42, 134–152.
- Lee, M., Choi, Y., Quilliam, E. & Cole, R. (2009). Playing with food: Content analysis of food advergames. *Journal of Consumer Affairs*, 43 129 - 154. Doi: 10.1111/j.1745 6606.2008.01130.x.
- List of McDonald's characters. (n.d.). Retrieved from https://mcdonalds.fandom.com/wiki/List_of_McDonald's_characters.
- Livingstone S (2004). Advertising Foods to Children: understanding promotion in the context of children's daily lives. www.lse.ac.uk/collections/media@lse/whoswho/socialivingstone.htm
- Lobstein, T. and Dobb, S. (2005), Evidence of a possible link between obesogenic food advertising and child overweight. *Obesity Reviews*, 6, 203-208.
doi:10.1111/j.1467789X.2005.00191.x
- Major causes of death. (n.d.). Retrieved from <https://www.health.govt.nz/our>

work/populations/maori-health/tatau-kahukura-maori-health-statistics/nga mana-hauora-tutohu-health-status-indicators/major-causes-death.

Maré, D. C., Coleman, A., & Pinkerton, R. (2011). Patterns of population location across Auckland. Patterns of population location across Auckland. *Motu Economic and Public Policy Research*. Retrieved from <https://www.mbie.govt.nz/dmsdocument/1070-patterns-of-population-location-in-auckland-pdf>

McDonald, D. (2012). Challenging Ronald: McDonald versus McDonald's. *Journal of Paediatrics and Child Health*, 48(2), 103–105.

Media Releases. (n.d.). Retrieved from https://old.asa.co.nz/media_releases.php.

Miller, G.R. (1980). On being persuaded: Some basic distinctions. In M.E. Roloff & G.R. Miller (Eds.), *Persuasion: New direction in theory and research* (pp. 11-28). Beverly Hills, C.A.: SAGE Publications.

Miller, R.L., Brickman, P., & Bolen, D. (1975). Attribution versus persuasion as a means for modifying behavior. *Journal of Personality and Social Psychology*, 31(3), 430-441. doi: 10.1037/h0076539.

Mills, J. & Jellison, J.M.(1968). Effect on opinion change of similarity between the communicator and the audience he addressed. *Journal of Personality and Social Psychology*, 9(2), 153-156.

Ministry of Health (2012) Food and Nutrition Guidelines for Healthy Children and Young People (Aged 2–18 years): A background paper. Partial revision February 2015. Wellington: Ministry of Health.

Montgomery, M. (1986). *An Introduction to Language on Society*, Methuen.

Morgan, G., & Smircich, L. (1980). The case for qualitative research. *The Academy of Management Review*, 5(4), 491-500. Retrieved from <http://www.jstor.org/stable/257453>

Motor Vehicle Crashes in New Zealand. (n.d.). Retrieved from <https://www.transport.govt.nz/mot-resources/road-safety-resources/roadcrashstatistics/motorvehiclecrashesinnewzealand/>.

Mumby, D.K. (1987). The political function of narrative in organizations. *Communication Monographs*, 54, 113-127.

- Neighbourhood deprivation. (n.d.). Retrieved from <https://www.health.govt.nz/ourwork/populations/maori-health/tatau-kahukura-maori-health-statistics/nga-awe-o-te-hauora-socioeconomic-determinants-health/neighbourhood-deprivation>.
- Niemann, Y. F. (2003). *The psychology of tokenism: Psychosocial realities of faculty of color*. *Handbook of racial and ethnic minority psychology* (pp. 100-118). Thousand Oaks, CA: Sage.
- NZ Herald. (2017, August 25). Georgie Pie helps lift sales at McDonald's. Retrieved from https://www.nzherald.co.nz/business/news/article.cfm?c_id=3&objectid=11242856.
- Obesity statistics. (2019). Retrieved from <https://www.health.govt.nz/nz-health-statistics/health-statistics-and-data-sets/obesity-statistics#targetText=Adult obesity statistics,of Pacific adults were obese>.
- Openshaw, R. (1991). 'The glare of Broadway': Some New Zealand reactions to the perceived americanisation of youth. *Australasian Journal of American Studies*, 10(1), 48-61. Retrieved from www.jstor.org/stable/41053588
- Our Drinking Culture. (n.d.). Retrieved from <http://www.ahw.org.nz/Issues/Resources/Our-Drinking-Culture#1902233-our-drinking-culture->.
- Pearce, J., Blakely, T., Witten, K., Bartie, P. (2007) Neighborhood deprivation and access to fast-food retailing: a national study. *Am J Prev Med* 32(5), 375–382. doi:10.1016/j.amepre.2007.01.009
- Pepall, L., & Reiff, J. (2017). Targeted advertising and cumulative exposure effects: The impact of banning advertising to children in Quebec. *Review of Industrial Organization*, 51(3), 235–256. <https://doi-org.ezproxy.aut.ac.nz/10.1007/s11151-017-9567-y>
- Petty, R.E. & Cacioppo, J.T. (1984). The effects of involvement on responses to argument quantity and quality: Central and peripheral routes to persuasion. *Journal of Personality and Social Psychology*, 46(1), 69-81. doi: 10.1037/0022-3514.46.1.69.
- Petty, R.E., Cacioppo, J.T., & Schumann, D. (1983). Central and peripheral routes to advertising effectiveness: The moderating role of involvement. *Journal of Consumer Research*, 10(2), 135-146. Retrieved from <http://www.jstor.org/stable/248919>.
- Powell, L.M., Wada, R., Kumanyika, S.K. (2014) Racial/ethnic and income disparities in

- child and adolescent exposure to food and beverage television ads across the U.S. media markets. *Health Place*, 29, 124–131.
doi:10.1016/j.healthplace.2014.06.006
- Richards, J. (2008). *Rhetoric*. New York, NY: Routledge.
- Ritzer, G. (1983). The McDonaldization of Society. *Journal of American Culture*, 6(1), 371–379.
- Reece, B.B., Rifon, N.J. & Rodriguez, K. (1999) Selling food to children: Is fun part of a balanced breakfast? In *Advertising to Children: Concepts and Controversies* (ed by M. Carole & L. Carlson), pp. 189–210. Sage Publications, Thousand Oaks, CA.
- Rose, G. M., Merchant, A., & Bakir, A. (2012). Fantasy in food advertising targeted at children. *Journal of Advertising*, 41 (3), 75–90. Retrieved from <http://search.ebscohost.com.ezproxy.aut.ac.nz/login.aspx?direct=true&db=bth&AN=85985335&site=eds-live>
- Royal, C. & Kaka-Scott, J. (2013). 'Māori foods – kai Māori - Modern cuisine', Te Ara – the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-foods-kai-maori/page-5>
- Royal, C. & Kaka-Scott, J. '(2013). Māori foods – kai Māori - Foods introduced by Europeans', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-foods-kai-maori/page-4>
- Santilli, P.C. (1983). The informative and persuasive functions of advertising: A moral appraisal. *J Bus Ethics* 2, 27–33. <https://doi.org/10.1007/BF00382710>
- Schröder, M. and McEachern, M. (2005), Fast foods and ethical consumer value: a focus on McDonald's and KFC. *British Food Journal*, 107(4), pp. 212-224. <https://doi.org/10.1108/00070700510589503>
- Schegloff, E.A. (1997). Whose text? Whose context? *Discourse Society*, 8, 165-187.
- Scott, C.R., Corman, S.R., & Cheney, G. (1998). Development of structural model of identification in the organization. *Communication Theory*, 8(3), 298-336. Doi: 10.1111/j.1468-2885.1998.tb00223.x
- Seid, M. (2018). Requirements to Open a McDonalds Restaurant. Retrieved from <https://www.thebalancesmb.com/requirements-to-open-a-mcdonald-s-restaurant-1350975>
- "September 1996 decisions". (n.d.). canterbury.cyberplace.org.nz. Retrieved 16

December 2017.

- Settle, P.J., Cameron, A. & Thornton, L. (2014) Socioeconomic differences in outdoor food advertising at public transit stops across Melbourne suburbs. *Aust N Z J Public Health* 38(5), 414-18. doi:10.1111/1753-6405.12257
- Sewell, C., & Brown, P. B. (2002). *Customers for Life: How to Turn That One-Time Buyer Into a Lifetime Customer*. New York, New York: Doubleday.
- Signal, L.N., Stanley, J., Smith, M., Barr, M.B., Chambers, T.J., Zhou, J., & Ni Mhurchu, C. (2017). Children's everyday exposure to food marketing: an objective analysis using wearable cameras. *International Journal of Behavioral Nutrition and Physical Activity*, 14(1), 1-11.
- Stiff, J.B. & Mongeau, P.A. (2003). *Persuasive communication*. London, United Kingdom.: The Guilford Press.
- Sushil, Z., Vandevijvere, S., Exeter, D.J. et al. Food swamps by area socioeconomic deprivation in New Zealand: a national study. *Int J Public Health* 62, 869–877. doi:10.1007/s00038-017-0983-4
- Taillard, M.O. (2000). *Persuasive communication: The case of marketing*. Working Papers in Linguistics. Retrieved from <http://www.phon.ucl.ac.uk/home/PUB/WPL/00papers/taillard.pdf>
- Tompkins P.K., & Cheney, g. (1985). Communication and unobtrusive control in contemporary organizations. In R.D. McPhee & P.K. Tompkins (Eds.), *Organizational communication: Traditional themes and new directions* (pp. 179-210). Beverly Hills, CA: Sage Publications.
- Vandevijvere, S., Soupen, A., & Swinburn, B. (2017). Unhealthy food advertising directed to children on New Zealand television: Extent, nature, impact and policy implications. *Public Health Nutrition*, 20(17), 3029-3040.
- van Dijk, T. A. (1993). Principles of Critical Discourse Analysis. *Discourse & Society*, 4(2), 249–283. <https://doi.org/10.1177/0957926593004002006>
- Verkuyetn, M., & Yildiz, A.A. (2007). National (dis)identification and ethnic religious identity: A study among Turkish-Dutch Muslims. *Personality and Social Psychology Bulletin*, 33, 1448-1462. Doi: 10.1177/0146167207304276.
- White, L. (1944). THE symbol: The origin and basis of human behavior. *ETC: A Review of General Semantics*, 1(4), 229-237. Retrieved from www.jstor.org/stable/42581318

Witte, K. (1992). Putting the fear back into fear appeals: The extended parallel process model. *Communication Monographs*, 59(4), 329-349. Doi: 10.1080/03637759209376276.

Wolfe, T. (n.d.). Food Choices. Retrieved from https://www.imdb.com/title/tt6039284/plotsummary?ref_=tt_ov_ps.

Young, B., de Bruin, A., & Eagle, L. (2003). Attitudes of parents toward advertising to children in the UK, Sweden and New Zealand. *Journal of Marketing Management*, 19(3-4), 475-490. <https://doi-org.ezproxy.aut.ac.nz/10.1362/026725703321663755>