Jurnal Komunikasi: Malaysian Journal of Communication
https://ejournal.ukm.my/mjc
Volume 41(3) 2025: 21-40

Visual Ethnography of Global Brands Advertisement in Addressing Social Distancing during Pandemic COVID-19 Crisis

ZAINAL ABIDIN ACHMAD*
HEIDY ARVIANI
Universitas Pembangunan Nasional Veteran Jawa Timur, Indonesia

NOBERTUS RIBUT SANTOSO
Universitas Atma Jaya Yogyakarta, Indonesia

MYRTATI DYAH ARTARIA
Universitas Airlangga, Indonesia

ABSTRACT

Global brand communication has undergone a significant transformation in response to global health crises, shifting toward more empathetic, socially responsible, and visually driven strategies. This paper examines how five leading transnational brands—McDonald's, Nike, Burger King, Coca-Cola, and IKEA—have adapted their advertising messages to encourage social distancing, promote unity, and reflect shifting consumer values. Using a qualitative visual ethnographic method, the study analyses key advertisements as cultural artifacts that convey shared social meanings. Visual messages of both brands are examined by logo variation, narrative copy, and campaign tactics that negotiate global consistency and local cultural sensitivity. Results are complemented by expert insights from journalists, marketing communication practitioners, and visual designers offering more in-depth explanations of how advertisements function in times of crisis. The study employs semiotic theory, symbolic interactionism, and the concept of glocalization to examine how visual branding conveys values such as resilience, care, and community. Findings reveal that brands not only reinforced health messages but also cultivated consumer trust through emotionally resonant visuals and symbolic storytelling. These efforts were instrumental in maintaining consumer allegiance and public engagement, even in the face of disruptions to everyday life and commercial operations. This research contributes to the literature on the evolving role of advertising in the global landscape by illustrating how brands serve as both market leaders and cultural mediators in times of crisis.

Keywords: *Advertisement, brand loyalty, global brands, visual ethnography, consumer behaviour.*

INTRODUCTION

The COVID-19 pandemic has generated widespread economic uncertainty and forced brands worldwide to engage in crisis management on a scale previously unanticipated (Indiyati et al., 2020; Santoso et al., 2021). Without a guiding manual, even the most adaptable brands have had to rapidly shift their strategies, communicating messages of resilience and unity to assure audiences we will overcome the crisis together (Achmad et al., 2020; Geyser, 2021). In this context, a crisis threatens the company's operations, with detrimental effects if not properly managed. Three potential issues may arise: (1) threats to public safety, (2) financial losses, and (3) reputational damage. A crisis can lead to severe harm and, in some cases, even fatalities. Financial losses may result from disruptions in operations, loss of market share, or emergency expenditures (Coombs, 2007).

*Corresponding author: z.abidinachmad@upnjatim.ac.id
E-ISSN: 2289-1528
https://doi.org/10.17576/JKMJC-2025-4103-02
Received: 19 September 2023 | Accepted: 24 February 2025 | Published: 30 September 2025

To mitigate economic disruption, brands actively reevaluated their campaigns, creatively adapted to social distancing restrictions, and shifted to digital and online marketing platforms to sustain brand reputation, engagement, and revenue (Hidayat, 2020; Wijaya et al., 2022). Beyond economic adjustments, the pandemic has had a massive impact on cultural practices, reformation of consumer behaviours, and speeding up digital transformation (Achmad et al., 2021). Fast-food brands could lean into delivery, while retail and entertainment faced unique challenges adapting to limited in-person interaction. Global brands like McDonald's, Nike, and IKEA, possessing a large cross-cultural footprint, played a crucial role in setting norms and expectations for safe behaviour, adapting advertising to reflect these shifting social values and signalling what the "new normal" might look like in marketing (Goelles, 2020).

As an institution of communication in culture, advertising had brands struggling to make relevance with creative messaging and visuals about something such as social distancing. The various industrial impacts due to the pandemic were wide, building a strong case for the need for communication strategies that will be versatile and contextually resonate with cultures and consumers (Mogaji, 2021; Taylor, 2020). For decades, transnational advertising—rooted in U.S.-dominated global communications—has shaped ideologies, values, and consumption patterns worldwide (Viswanath & Zeng, 2003). Technological and political changes have made transnational advertising one of the most crucial tools for the dissemination of modern lifestyles, the sharing of consumer information, and the promotion of social behaviour changes across borders (Straubhaar et al., 2017).

Contrary to local brands, this study will investigate how global brand advertising visuals communicate social distancing as a shared cultural practice to show how brands such as McDonald's, Nike, and IKEA, operating in very diverse regions, have uniquely influenced audiences while promoting resilience, solidarity, and responsibility values. Such branding is important because it creates messages that hit the mark, crossing cultural boundaries to build a common pandemic response. Nike, IKEA, Burger King, Coca-Cola, and McDonald's compete on quality, cultural myths, and social responsibility efforts, with consumers valuing their global characteristics (Holt et al., 2004).

Companies must share insights across countries to achieve global brand leadership, use consistent brand-planning processes, assign global managerial responsibility, and execute effective brand-building strategies (Ahmed et al., 2019). These strategies enabled them to penetrate different markets and ride on the cultural trends, proving how global brands influence the international community (Becker-Olsen et al., 2011; Sobande, 2020). According to this research, global brands have an influence that is perceived in many communities around the world concerning consumers' preferences and social perceptions.

Global branding and consumer behaviour research reveals the complex interaction between culture and marketing strategies. The cultural dimensions strongly impact cross-cultural consumer behaviour in terms of motivation, decision-making, and the adoption of innovation (de Mooij & Hofstede, 2010). The literature on branding, culture, and globalization reveals two main perspectives: global-local branding and cultural influences on consumer-brand interactions (Gürhan-Canli et al., 2018). As the global marketplace expands, brand positioning strategies have evolved to include global consumer culture positioning, which associates brands with symbols of emerging global consumer culture (Sobande, 2020).

This study adopts a visual ethnographic approach, which elaborates how global brands visually encode social distancing and present it to their audience as a health direction and a universal social value to shape consumer perceptions and social behaviours in a crisis. This ethnographic aspect is particularly relevant since it captures the embedded cultural narratives and social implications within advertising visuals (Brace-Govan, 2007). Unlike previous research that makes a broad assessment of brand strategies, this study emphasizes the importance of visual media in dealing with global social values and public health messages. Through comparative analysis of global brands advertisements, the study explores how these brands have used visual storytelling to communicate solidarity and resilience, analysing how their messaging was adapted to best resonate with a global audience in times of shared crisis. Thus, visual ethnography enables this research to analyse the intersection of marketing, cultural response, and public health on a global scale, providing a comprehensive look into how advertising shapes social meaning in a crisis (Schembri & Boyle, 2013).

LITERATURE REVIEW OR RESEARCH BACKGROUND

This literature review examines how global brands such as McDonald's, Nike, Burger King, Coca-Cola, and IKEA adapted visual communication strategies during the COVID-19 pandemic. Brands transformed logos and messaging to emphasize social distancing and community responsibility (Alhaider, 2023; Haghbin et al., 2022). Many advertisements shifted toward transformational and narrative styles, highlighting solidarity, trust, and resilience over purely informational content (Deng et al., 2022; Ertimur & Coskuner-Balli, 2021).

Using visual elements, companies adapted logos and branding to promote social distancing and public health awareness (Alhaider, 2023; Oprea, 2020). Visual adaptations aimed to deliver memorable, culturally relevant, and educational messages (Hermanto et al., 2021; Spajić et al., 2022). Some brands altered logos to promote social distancing, employing semiotic codes to enhance consumer attitudes, particularly for low-involvement products (Madadi et al., 2023).

Brands like IKEA, McDonald's, and Nike adjusted messaging to reflect new consumer behaviours and expectations in the “new normal” (Spajić et al., 2022). These visual shifts often involved separating, rewording, or redesigning elements (Alhaider, 2023). Studies on Coca-Cola's revealed strategic use of intercultural codes and mass media to reach diverse pandemic-phase audiences (Çitil, 2023).

The pandemic has strongly affected qualitative research methods, with data collection and analysis performed through different adaptations. Further, although new technologies have enabled conducting research, the main challenge lies in building rapport and capturing the non-verbal elements of communication. These methods are particularly useful in ethnographic research, as they enable researchers to explore digital experiences and the visual culture of the every day (Ong, 2020). The appeal of visual ethnography has heightened, especially after the COVID-19 crisis hit.

The pandemic made traditional fieldwork either impossible or highly limited, but it also pushed researchers to be creative and adapt established spatial methods (Presado et al., 2021). However, researchers need help conducting visual ethnography remotely, including limited non-verbal cues and difficulties building rapport with participants (Presado et al., 2021). Despite these limitations, visual ethnography remains a powerful tool for understanding and representing complex social realities, particularly in global crises like the COVID-19 pandemic (Hurworth, 2007; Presado et al., 2021).

This study looks at a big gap in research by concentrating on visual aspects of transnational advertising during the COVID-19 crisis. While much research has explored how global brands changed their advertising strategies in response to social distancing and crisis communication, only some have studied how they modified their visual elements to match changing cultural norms and consumer expectations globally. This study fills a gap by focusing on visual branding responses, showing how global brands aligned with changing norms and consumer expectations through culturally sensitive visuals—a key contrast to prior research centred on general messaging or strategy.

METHODOLOGY

This research uses a qualitative method with a visual ethnography approach to explore how brands convey solidarity and resilience during crises. This method integrates traditional advertising analysis with cultural responses, offering insights into how brands embed meaning into visuals during global challenges. Visual ethnography is a qualitative approach utilizing visual media—such as images, videos, and design—to explore culture and human behaviour (Kumar, 2018). It helps communicate experiences that may not be easily captured through text alone and enhances data collection and presentation (Pain, 2012). While interpretations can be subjective, careful analysis allows rich contextual understanding (Riviera, 2014).

This study collected data from advertisements published on websites addressing social distancing. These visual images include graphics, photos, colour, fonts, and text elements (Riviera, 2014). In addition to visual materials, the study incorporates insights from expert informants acting as collaborating ethnographers (Mannay et al., 2019). The expertise of informants as ethnographers directs discussion of surrounding issues in visual culture research (Pink, 2021).

This research requires informants with expertise in three fields of visual advertisements: media and social context, photograph and graphics performance, and marketing communication issues. Three informants in this research have expertise in three fields: (1) SC1 is a journalist and columnist, (2) SC2 is a visual communication expert, (3) SC3 is a marketing communication specialist. Their perspectives enabled a layered understanding of how visuals communicate cultural values. While images provide direct evidence of branding approaches, informants offer expert commentary on social and aesthetic implications.

Table 1: The world's most valuable brands 2020 (The Forbes list)

No	Brand	Forbes' WMV Brands Ranking	Brand Value
1	McDonald's	10	$46.1 B
2	Nike	13	$39.1 B
3	Burger King	97	$8.2 B
4	Coca-Cola	6	$64.4 B
5	IKEA	40	$15.8 B

Data was gathered from five globally recognized brands that appeared on Forbes' "The World's Most Valuable Brands 2020" list (Swant, 2020). Each selected brand—McDonald's, Nike, Burger King, Coca-Cola, and IKEA—published at least one advertisement addressing social distancing. One representative ad per brand was analysed (Table 1).

This research method is robust in contextualizing brand messaging during crises by integrating multiple perspectives and data sources. This is well positioned to explore the role of advertisements in their cultural context and their ability to influence public opinion in times of global challenges, given the mixture of visual ethnography and expert opinions supported by secondary data.

RESULTS AND DISCUSSION

This study has a few notable strengths that make it all the more capable of analysing the cultural implications of brand messaging during a global crisis like COVID-19. (1) The study Usefully bridges traditional advertising analysis with visual ethnography, delivering a rich, culturally informed interpretation of how brands communicate values like resilience and unity during difficult times. (2) The visual ethnography approach provides a nuanced view of how advertisements are not merely promotional tools but also cultural artifacts that respond to and shape societal narratives, making it valuable for understanding the social role of brands. (3) The study leverages widely influential and culturally impactful brands by selecting globally recognized brands from the Forbes list. These brands command significant reach and resources, often setting new trends with each advertising move. (4) The efforts made by these high-profile brands in response to COVID-19 present the worldwide trend of advertisement strategies, and therefore, the findings can be generalized to a larger international context.

McDonald's: Golden Arches Separation

Fast food has become so commonplace that it is an inevitable part of modern life (Dixit, 2017). Over a relatively short time, this industry has played a role in transforming a country's food, landscape, economy, workforce, and pop culture. McDonald's has become the world's largest chain of fast-food restaurants and the largest hamburger chain in the USA, serving 68 million customers daily in 119 countries with 36,525 outlets (Dixit, 2017). The company currently employs more than 400,000 people worldwide. It is present in the major continents, including Asia, North and South America, Australia, and Europe. McDonald's has a consistent record of growth and massive exposure at the international level.

McDonald's rethinks and repositions its brand offerings in different countries in line with its promise that people can find American fast food around the World (Shabbir, 2018). The company pays serious attention to its advertising practices and marketing strategies. In addition, McDonald's also follows its marketing campaign's direction to promote the company's health and quality-based food products (Azizan et al., 2023).

Global brands or "megabrands" exist in almost all countries and have the same fundamental strategies. While they sell their product in every market in the world, the marketing mix used can vary, and they do not rule out the possibility that a brand identity (logo, symbol, brand name, colour, shape) might have to change.

Many social media users have reacted negatively to McDonald's split arch campaign in Brazil. Several Twitter users criticized the campaign as an attempt to win an advertising award, prompting McDonald's Brazil to remove the image from its social media pages. In March 2020, the fast-food chain launched a new typographic video campaign for restaurants in the US, emphasizing delivery and delivery options (Licea, 2020).

In response to the criticism, McDonald's Brazil claimed it intended to support social distancing by separating its iconic Golden Arches logo into two separate arches. Besides this modification, the fast-food network promotes drive-in and delivery services and good

hygiene. It appears that McDonald's wants to address consumer concerns head-on, show concern, and raise their health protection standard.

President and CEO Kenneth Yang communicated McDonald's commitment to customer safety by reassuring audiences that the company would, if necessary, suspend customer activities or even temporarily close restaurants. Such messages bring out the companies' realization of the need for having a clear and timely message to the audience relevant to current health concerns. Likewise, Margot Torres, managing director of McDonald's Philippines, corroborated this commitment of the brand to being a community partner, citing its responsibility to inform consumers transparently about measures for their safety and well-being.

From a journalistic perspective, informant SC1 considered McDonald's move to change its iconic logo—that is, to split the golden arches into two separate arcs—as a way to show the flexibility of the brand in regard to social distancing (Figure 1). It is important to get a CEO to convey this message in order to showcase McDonald's commitment to food quality, service, and hygiene—something that is relevant today. According to informant SC1, the decision of McDonald's to replace the letter M logo with an image of two separate golden arches demonstrates the adaptability of the brand. SC1 further argued as follows:

> Examining McDonald's history reveals that the brand has consistently responded to major global events by modifying its logo, demonstrating its concern for the socio-political, economic, and cultural issues that resonate with the global population. This brand once did by flipping the letter M logo to W to commemorate World Women's Day. McDonald's response to the issue of social distancing by separating the letter M logo aims to convey the message that one way to prevent the spread of the COVID-19 virus is social distancing.



Figure 1: McDonald's social distance advertising (YouTube)
Source: McDonald's Brasil (2020)

Meanwhile, informant SC2 highlighted the strategic marketing intent behind the move, emphasizing employee morale and consumer reassurance during declining sales.

> Aside from having an external purpose, changing the McDonald's logo is an appropriate marketing strategy to show the brand's positioning as a source of employee pride. The employees still have the enthusiasm to work hard to

> serve sales. Maintaining sales figures will certainly impact the employees' income.

Analysing the changes in the McDonald's logo with regards to graphic form and layout reveals a breach of the underlying philosophy of the brand, though the general meaning of the logo is not affected. As a visual communication design expert, Informant SC3 commented:

> Changes to a brand's logo certainly impact changes in the initial philosophy and meaning of creating a logo. However, the logo changes only occurred in the layout and graphic form. Meanwhile, the size scale, colour composition, and basic shape have stayed the same. There is only a separation of the letter M so that it becomes two arcs. It is a skill in the visual arts. McDonald's logo has many possible meanings and placement variations. I call it a thematic logo. In other events that will occur in the future, whatever the event's name, the McDonald's logo may change temporarily and return to its original logo.

Nike: Play Inside, Play for the World

Nike Incorporation is the world's leading sports footwear and apparel company. The Nike brand mainly targets athletes, selling related products such as shoes, sporting equipment, and clothes. Year 2020 was the first contraction of the sporting goods industry since the financial crisis between 2007–2008. The majority of brands, retailers, and manufacturers have finished last year significantly in the red despite a bounce back of activity after the first and before the second wave of COVID-19-related lockdowns (Becker et al., 2021). Amid the continued pandemic, Nike suffered store closures, supply chain challenges, and more. The Annual Report 2021 shows that Nike is driving momentum through innovation, digital advantage, and the three brands—Nike, Jordan, and Converse—that create deep and meaningful connections with consumers worldwide (Muir, 2021).

A survey conducted by Influencer Marketing Hub on advertising spending shows that the law, government, and politics sectors experienced the most significant drops at 72%, followed by the travel sector at 65% and sports at 40%. At the same time, ad spending on e-commerce doubled in countries such as the US (Geyser, 2021). However, this is different at Nike. Despite experiencing a decline in revenue from $39.1 billion in 2019, dropping by 4.35% to $37.4 billion in 2020 (Serrano, 2020), Nike continues to spend heavily on advertising. As one of the largest and most recognizable sports brands on the planet, it is no surprise that Nike invests significant sums into its yearly promotional campaigns. Nike's advertising and promotion costs in 2021 amounted to approximately 3.11 billion US dollars (Davies, 2025).

Global brands are changing their advertising to encourage social distancing in response to COVID-19. Nike does this, too. Instead of fixing its trademark swoosh logo, Nike published messages about COVID-19's social distancing and self-isolation measures. The company launched a campaign to emphasize the need for social distancing during the coronavirus pandemic. In the spring of 2020, when athletes may not have been able to play as they usually would, Nike launched a campaign encouraging everyone to #playinside and #playfortheworld. To help facilitate playing inside, Nike delivered new resources and ways to access sport (NIKE Inc., 2021). As argued by informant SC2, the social distancing campaign through Nike advertisements aims to maintain optimism and courage to face the COVID-19 pandemic together.

> Like a sports team, which must work together to achieve the common good. The launch of this advertisement is very targeted because, in the challenging conditions of the COVID-19 pandemic, everyone must continue to make exercise a daily habit. Nike encourages people to develop a new habit of exercising and sports from home.

According to informant SC1, exercise to maintain health does not have to be done outside the home. Athletes do not have to compete on the field and be watched directly by thousands of eyes to reach achievements.

> Athletes now encourage themselves not to compete with others by direct contact. They can still compete virtually from their homes, and with the support of virtual sports equipment, they can still play for the world and be watched by millions worldwide. The COVID-19 pandemic was a crisis for almost everyone on earth. All mass media covered news and sad events during the crisis. The world needs positive courage from anyone, any leader, and any company to handle the situation. Moreover, Nike was the one of any.

While informant SC3 looks familiar with Nike's effort to respond to the COVID-19 pandemic crisis, Nike supports the COVID-19 pandemic crisis by closing its retail outlets and providing $15 million in financial aid for emergency response efforts. Nike's support during the pandemic is not just through advertising but by producing free subscription content from the Nike Training Club application.

> I am a Nike lover and have many apparels of Nike. I use the Nike Training Club application on my cell phone during the pandemic. Some menus include streaming physical exercise in the studio, tips for staying fit, light exercise movements, healthy food menus, good ways to rest, and tips for positive thinking. Healthy is not only physical but also mental.

On March 21, 2020, Nike shared an image on its social media platform with captions that read, "If you ever dreamed of playing for millions of people around the world, now is your chance. Playing inside, playing for the world" (Figure 2). Within an hour of its release, various Nike athletes and ambassadors had posted advertisements on their social media feeds. Examples include Cristiano Ronaldo, Tiger Woods, and Carli Lloyd. The afore mentioned activity has been consistent within Nike's advertisement strategy, which relies on public figures, including professional athletes to effect an increase in sales through word-of-mouth and publicity (Chochrek, 2020).

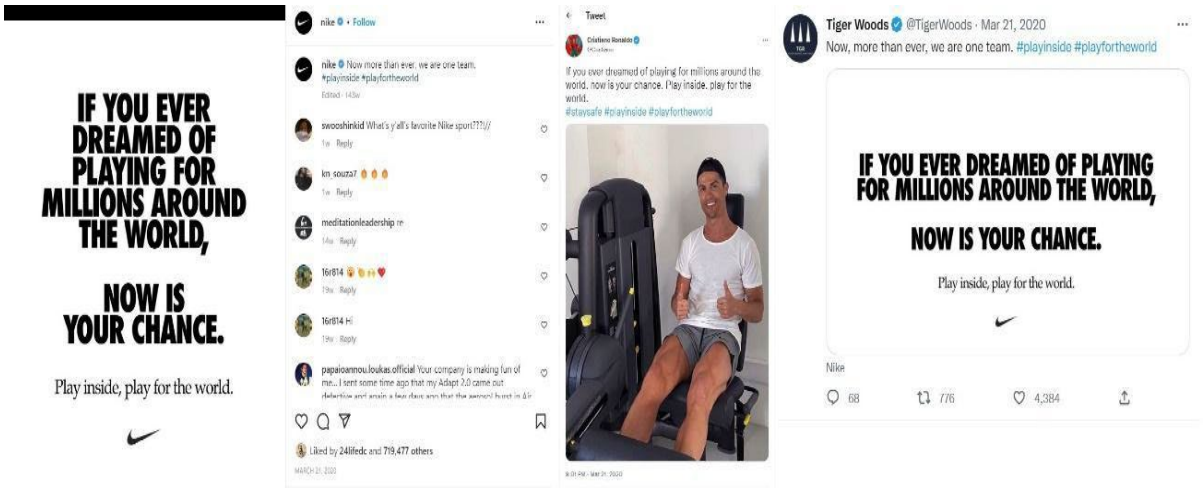


Figure 2: Nike campaign in social media

Informant SC3 gives an argument about Nike's advertisement as a sophisticated effort to deliver a message to the world's people. Nike has its style of advertising. Nike consistently uses public figures, but in the pandemic crisis, Nike did not need to pay all the public figures as professional talents.

> The advertisement of *Playing Inside, playing for the world,* only uses font and text as graphics composition. Nike uses only black and white; there was no picture but a small logo representing the brand. The strength of this advertisement was the text and meaning inside.

Burger King: Stay Home

What all global brands have in common is a physical footprint in the world. This well-known brand may have a strong e-commerce business and international brand image, but its presence in the local zone plays a vital role for Burger King. The brand's prominent burger platform (100% beef without fillers or preservatives) includes its signature Whopper configurations and various "King" varieties.

Most companies ensure that their advertising is never placed with headlines likely to antagonize potential customers. Companies almost always want to steer their ads clear of coronavirus reporting. But Burger King decided to be a different story. Instead of shunning articles that included terms like "COVID-19" or "pandemic," the company behind the Whopper focused its message on contactless food delivery and pickup (Tiffany & Tracy, 2020).

Burger King adapted its messaging by transforming its "Home of the Whopper" tagline to "Stay Home" in Belgium, aligning with global health campaigns (Figure 3). The brand also introduced custom face masks with printed orders to reduce verbal interaction and launched DIY burger kits for at-home cooking. No more talking; customers must wear their masks and head to a cashier who will immediately take their order. Only 500 masks were to be produced and given away. To get a mask, customers must comment on their favourite Burger King order on unique Facebook posts on the brand's page or create an Instagram Story with their order typed over a blank mask, starting in early September 2020 (Desreumaux, 2020).



Figure 3: 'Stay Home' Burger King in Belgium

On March 16, 2020, Burger King France announced on Twitter that it was shutting down all on-premise activity at outlets due to COVID-19, like many other fast-food chains. The brand acted quickly to find an alternative strategy in Paris and keep customer engagement high, announcing the Do-It-Yourself concept "Whopper de la Quarantaine" on March 30 and a Carrefour partnership on April 15 for consumers to cook at home (Fulleylove, 2020).

Informant SC1 conveyed his argument as a journalist that the phrase "stay at home" always made headlines in all mass media worldwide during the COVID-19 pandemic and became the most important issue. "This phrase is not just a health message but has become a social campaign spread widely to all inhabitants of the earth. Burger King's campaign by changing its brand tagline is a genius idea to urge people to stay at home."

Meanwhile, informant SC2 gave a different analysis. The argument explains that changing a tagline for a brand is as difficult as changing the logo. There are no limits to creativity in the study of visual communication design. However, changing a brand tagline already widely known requires extraordinary consideration and effort.

> This creative campaign relies on simplicity but has a strong moral message. What is the point of having a strong brand and tagline but not showing concern for the world crisis? "This simple moral message is proof of the seriousness of an international brand in supporting the stay-at-home campaign to suppress the spread of the Coronavirus.

Changing the tagline for an international brand shows the company's courage to take risks. There are two risks of changing a brand logo or tagline (Madadi et al., 2023). The negative possibility is that it results in bad publicity, consumer ridicule, criticism from marketing experts, and decreased product sales figures. Positive possibilities are increasing brand popularity, strengthening brand positioning, and increasing product sales (Lim, 2022; Pantano, 2021). And the decision to create the "STAY HOME" advertisement by Burger King was a risk-taking step that had an impact on positive results.

Coca-Cola: Staying Apart Is the Best Way to Stay United

It started in 1886 as a small patented medicine company based in Atlanta, USA, and grew into the world's largest soft drink manufacturer. With its rich history and legacy of over a decade, Coca-Cola has come up with exceptional marketing strategies and a top portfolio consisting

of over 500 beverages such as Sprite, Thumbs Up, Maaza, Minute Maid, and mineral water brands like Kinley (Singaram et al., 2019). On average, Coca-Cola has spent $4 billion in advertising over the last six years. In 2018, the company spent $4.11 billion on advertising, an increase of 3.6% from the $3.96 billion spent in 2017, while in 2016, they spent $4 billion on global advertising (Baltrusaitis, 2020).

The Coca-Cola Company is prioritizing its brands and adjusting its e-commerce business to respond to the COVID-19 pandemic. The company, headquartered in Atlanta, United States, ensures adequate inventory and prioritizes core brands and critical packaging. Coca-Cola Co. has also increased investment in e-commerce to support food vendors and delivery services by resizing the packaging to suit online sales and utilizing digital media for consumer and trade promotions.

As the company entered 2020 with solid momentum, Coca-Cola's revenue decreased 1% to $8.6 billion. In March 2020, as the coronavirus spread, Coca-Cola saw significant changes in consumer buying patterns, including a substantial decline in away-from-home channels. In at-home media, the company focused on a specific market with increasingly steady demand and growth in e-commerce. Since early April, however, Coca-Cola has seen global demand fall by around 25%, with almost all coming from away-from-home channels (Hammond, 2020).

Coca-Cola has continued implementing additional hygiene and sanitation routines at its facilities, and most office-based staff continue working remotely. Coca-Cola Co. supports COVID-19 relief efforts worldwide and has pledged to contribute over $100 million to these efforts, as well as medical supplies and a commitment to help the communities most affected by the pandemic. Mercado McCann worked with Coca-Cola to put up a billboard in Times Square, asking people to stay apart. "Staying apart is the best way to stay united," says the Billboard (Figure 4).



Figure 4: Coca-Cola billboard staying apart at Times Square
Source: Coca-Cola GB (2020)

Twitter responses exploded for Coca-Cola after the company shared a thank-you video expressing gratitude to various individuals and professionals in the United Kingdom. In this way, Coca-Cola demonstrated its appreciation for the efforts of various individuals responding

to the COVID-19 pandemic, including doctors, paramedics, and those sheltering at home. The company presented this appreciation through a photo collage, where the titles of different professionals, when arranged together, ultimately formed the shape of a Coca-Cola bottle.

A different form of advertisement came from a global brand, Coca-Cola. Informant SC1 highlighted the choice of using media for advertising. Coca-Cola chose conservative media for advertising, namely below-the-line media giant billboards in iconic locations, such as Times Square in New York, as the centre of economic activity in the United States.

> While most international brands use television, websites, and social media for advertising, Coca-Cola's choice of traditional media is unusual. The choice of venue supports that strategy, one reason why Coca-Cola billboards get so much attention from the international community. Times Square is the centre of New York City, and activity keeps the area alive almost 24 hours. It is situated at the crossroads of 7th Avenue, 42nd Street, and Broadway. Times Square is a perfect place to be for Coca-Cola signs. Many restaurants sell expensive commodities on the street, and many shops are located there. One of the symbols of Times Square is Broadway, a theatre for world-level theatre performances. When we talk about New York, we are talking about modern global culture.

The moral message through the Coca-Cola advertisement in text form to respond to the COVID-19 pandemic is a simple graphic design choice. One thing that needs to be more complex with Coca-Cola advertising is the choice of media and advertising location. Informant SC2 stated further:

> The graphic design of the Coca-Cola advertisement follows the shape of a towering building wall with walls that are not wide, with the position of the building being diagonally across Broadway. The graphic advantage of the Coca-Cola brand is its bright red colour. The colour choice is very striking and can attract visitors' attention to New York City. The choice of typography for the "STAYING APART" campaign in white with a contrasting red base makes it easy for anyone to read the message, even from a distance.

Informant SC3 has data regarding the effectiveness and financing of advertising on Times Square billboards. New York, nicknamed the City That Never Sleeps, is a business, art, and fashion centre. It is a megapolitan city that receives visits from millions of people a year from various countries. One of the unique sides of New York is the Times Square billboard or LED Screen, which is always the centre of visitors' attention (Andani, 2022).

> Times Square is so iconic that many companies worldwide spend millions of US dollars annually to advertise through the Times Square LED Screen. Why is that? Time Square has incredible visibility and opportunities for businesses. Time Square is one of the world's most valuable public advertising spaces for enhancing brand image. The average size of a Times Square billboard is 2,013.25 square feet (approximately 187 square meters). I saw Coca-Cola advertising in Times Square on the biggest and most expensive LED Screen.

> This LED has a 125,000-square-foot (approximately 11,612.9 square meters) display at 1535 Broadway. Its height is almost equivalent to an eight-story apartment. The LED screen was first rented by Google in 2014 for $2.5 million (around Rp. 39.2 billion) for four weeks.

IKEA: I Stay Home

IKEA is among the most well-known household furniture brands worldwide. The IKEA concept requires that its products combine functionality with good quality and design and, at the same time, keep prices as low as possible, especially by leaving the furniture's assembly to the consumer. Their shop usually provides a children's play area and a restaurant where customers can buy in-house branded food and snacks. The company's goal is, and always has been, to supply furniture that can make people's daily lives easier and that anyone can buy while paying attention to sustainability. IKEA is family-oriented, placing the greatest importance on children and the home (Alenezi et al., 2019).

IKEA advertisements convey a unique message: The house has always been a refuge for humans and, particularly during the pandemic, provides the best means of protecting ourselves and others from this unprecedented situation. That is why IKEA Spain wants to pay tribute to its home. A place that welcomes us when we wake up in the morning and wishes us goodnight when we go to sleep at night. A place where, in a new and straightforward way, we enjoy our time off — a place for exploration in our work and imagination.

McCann Spain created a new campaign to celebrate our homes titled #YoMeQuedoEnCasa (I Stay Home) (Figure 5). This film encourages people to see their homes from a new perspective. It challenges viewers to see family as a place where new experiences take place. Even though being at home causes stress and isolation for many people, IKEA Spain sees an opportunity to redirect Spanish and English-speaking audiences' perspectives back to their own homes. In this campaign, IKEA tries to remind one of the stable worlds they have built at home—be it playing with kids, dancing, making music, or simply chilling with loved ones. All of this happens in comfort, even as the world around us changes.



Figure 5: IKEA Spain advertising "I Stay Home" (YouTube)
Source: The Drum (2020)

Laura Durán, director of marketing at IKEA Spain, explains, "#YoMeQuedoEnCasa (# I'mStayingHome) is a home-born movement. IKEA pays tribute, inviting everyone to see their home from a different perspective, making home the place where we all can have new experiences together". The lockdown and social distancing measures have constrained consumer choices of shopping, leading to location-based constraints and shortages. This

situation has led to changes in mobility and access. Work, education, and shopping have re-oriented to a more local experience inside the home. Work, education, and shopping have transitioned to a more localized experience within the home. Simultaneously, consumers enjoy increased time flexibility as they no longer adhere to previously established schedules for work, school, shopping, or consumption (Sheth, 2020).

Spain is one of the European countries most affected by COVID-19, so when IKEA created the #stayhome advertisement, the touch of emotion deeply impressed the heart. Video advertisements on social media and YouTube showcase various typical human activities, including families and individuals of all ages engaging in working, playing at home, joking in their apartments, and exercising. This IKEA advertisement, in the form of a video, apart from highlighting human activity, also has text accompanying the video display.

> Hello, I am your house. Your home. I am the place where your children have grown up, where you have celebrated good news and taken refuge from the bad. I am the place where you can be yourself. Do you remember when we first met? Come on. Feel me. Smell me. Enjoy me. We can turn everything around. Maybe this is the time to rearrange the furniture or get our heads in order. I am your home, and I will be here for you, no matter what.

This video advertisement produces calmer feelings and thoughts, inviting people to reflect on the conditions of the COVID-19 pandemic, even though this brand's advertisements have so far been far from health issues. The unique thing about this IKEA advertisement is that it always starts the video show emphasizing its core business, which specializes in home furnishings.

IKEA encourages everyone to stay comfortable at home, influencing YouTube viewers and consumers to embrace this message. The brand invites individuals to view their homes as partners and friends, ready to provide warmth and protection. Home sustains our enthusiasm for sharing new experiences and fosters collective growth.

Informant SC1 said the concept for this campaign was given birth by the policy of the Spanish government to declare the closing of all schools as its first measure to control the spread of COVID-19. Such a policy is an extreme measure that will compel everyone to lock themselves up at home (Bernabe et al., 2024). Informant SC3 explained that when the Spanish government issued a policy to close schools, IKEA, as a global brand, quickly changed its advertising strategy to ensure it showed empathy for current conditions. #stayhome campaign policy via YouTube and television—Spanish television immediately replaced all IKEA commercial advertising in above-the-line media. Informant SC2 said that after school closures in Spain, IKEA also decided to carry out a metamorphosis by closing all its direct sales stores and encouraging its employees to work from home. “As far as I know, IKEA only needs a few hours to coordinate work-from-home activities. Inspired by employees' initial activities when working from home, IKEA prepared creative ideas worthy of carrying out the good name of the IKEA brand.”

From a theoretical standpoint, this study employs visual ethnography to elucidate the dual role of advertising as both a communication tool and a social artifact within a globalized framework. In this regard, visual ethnography combines traditional ethnographic methods with the analysis of visual media, allowing one to trace how cultural values are built and expressed through branding. This methodological approach aligns with semiotic theory,

which argues that advertisement symbols, such as logos and taglines, carry specific meanings that resonate with shared cultural and social expectations.

The brands studied in this paper use images and specific logo adaptation to convey a sense of togetherness and perseverance, transforming their logos into visual cues for public safety and social distancing. These are examples of what is called "glocalization"—a must for globally effective brand adaptations that balance universal messaging with localized responses to consumer concerns. That dynamic creates dual roles for brands: being market leaders and social influencers in a crisis.

The study uses a visual ethnographic approach to analyse how global brands use visuals to communicate solidarity, resilience, and adaptability in a global crisis. Integrating relevant theoretical perspectives, such as semiotics, symbolic interactionism, and the concept of "glocalization." Semiotic theory provides a foundation for understanding how the modifications of logos and taglines—such as McDonald's separated golden arches and Coca-Cola's "Staying Apart" campaign—serve as symbolic cues that promote social distancing. The logos of the brands become visual tags in the place of social responsibility, which align the companies with public health messaging while resonating with audiences across different cultural contexts. Informants have described these adaptations as responding to the pandemic and acting as cultural artifacts for global unity during times of crisis. Haghbin et al.'s (2022) findings reinforce this perspective by demonstrating how brands resemiotize social distancing to enhance brand value.

The informants' statements align with symbolic interactionism, which examines how individuals create meaning through social symbols. For instance, Nike's "Play Inside, Play for the World" campaign only makes use of text-based images, with no other imagery, in order to speak to a shared identity of resilience. The informants believed that this Spartan design highlighted self-discipline and teamwork—primary aspects of sports culture. This concept follows Ertimur and Coskuner-Balli's (2021) suggestion that empathetic messaging is one way brands connect with audiences at times of crisis. The idea of glocalization flags how global brands navigate a balance between universal messaging and localized cultural nuances. Informants pointed out that, for example, IKEA's #YoMeQuedoEnCasa (I Stay Home) in Spain and Burger King's "Stay Home" tagline adaptation in Belgium really follow an approach sensitive to specific cultural contexts—discovering specific social concerns and behaviours associated with those consumers within those regional contexts.

This response shows how transnational brands act as cultural influencers, supporting local practices such as "stay-at-home" mandates while maintaining a consistent global brand identity. The comments from the informants also lend support to the theory of emotional branding—that it is possible for brands to elicit loyalty by establishing a connection with consumers on an affective plane. Coca-Cola picked out iconic media locations like a Times Square billboard for its ability to simultaneously reinforce its brand identity and champion unity. Informants characterized this decision as economically strategic and symbolically powerful in cementing Coca-Cola's long-standing reputation as a "feel-good" brand that broadly appeals to shared values of unity and optimism.

This paper applies these theoretical perspectives in a manner that demonstrates how the visual adjustments made by global brands during the pandemic were effective tools of cultural meaning-making, in line with a commercial message that resonated with social values and collective resilience. These campaigns point out the role of global brands as market

leaders and cultural intermediaries; in this respect, their visual identity really works to interact meaningfully with people in times of global crisis.

CONCLUSION

The COVID-19 pandemic has considerably shifted brand communication, mostly on social media, since the companies encourage social distancing and emphasize their social responsibility. This change follows the changes in customer expectations, now much more health- and lifestyle-oriented, as global brands update logos and create relevant visual content that resonates with audiences during the crisis. These are necessary steps for brands in order to keep customer satisfaction and reposition within the "new normal."

This study highlights how global brands creatively adapted, from McDonald's modified logo to Nike's use of athletes promoting home exercise, IKEA's home-centric content, Coca-Cola's interactive campaigns, and Burger King's stay-at-home messaging. By aligning with consumer concerns and lifestyle changes, brands have reinforced their relevance and built a lasting connection with audiences; as marketing shifts toward targeted, personalized approaches, brands that remain adaptable and responsive to evolving consumer needs will better navigate post-pandemic market dynamics.

Future research in visual ethnography could delve into how brands adapt their visual identities in response to social issues that may not involve crises of the magnitude of COVID-19. Research examining symbolic imagery, changes in logos, and interactive media within different cultures could show how these modifications impact consumer perception and loyalty. A longitudinal approach to tracking brand visuals over time might also uncover the more sustainable effects of socially responsive branding on consumer trust and, hence, shed light for brands looking to build deeper connections with diverse audiences.

BIODATA

Zainal Abidin Achmad is an Associate Professor at the Department of Communication Science, Faculty of Social, Cultural, and Political Sciences, Universitas Pembangunan Nasional Veteran Jawa Timur, Jawa Timur 60294, Indonesia. He specialises in cultural studies, digital media, ethnography, and marketing communication. Email: z.abidinachmad@upnjatim.ac.id

Heidy Arviani is an Assistant Professor at the Department of Communication Science, Faculty of Social, Cultural, and Political Sciences, Universitas Pembangunan Nasional Veteran Jawa Timur, Jawa Timur 60294, Indonesia. She experts in marketing, branding, advertising, health communication, and digital communication. Email: heidy_arviani.ilkom@upnjatim.ac.id

Nobertus Ribut Santoso is an Assistant Professor at the Department of Communication Science, Faculty of Social and Political Sciences, Universitas Atma Jaya Yogyakarta, Jalan Babarsari 55281, Indonesia. His interests include corporate communication, communication and gender, customer relations, PR and Gender, and family communication. Email: nobertus.ribut@uajy.ac.id

Myrtati Dyah Artaria is a Professor at the Department of Anthropology, Faculty of Social and Political Sciences, Universitas Airlangga Surabaya, East Java 60115, Indonesia. Her study interests include bio-anthropology, dental anthropology, human biological variation, health anthropology, gender, and forensic anthropology. Email: myrtati.artaria@fisip.unair.ac.id

REFERENCES

Achmad, Z. A., Juwito, J., Candrasari, Y., & Ashfaq, A. (2021). Advantages of implementing mediamorphosis in supporting Using-ethnic programs at Radio Sritanjung FM Banyuwangi. *Masyarakat, Kebudayaan dan Politik, 34*(2), 133–146. https://doi.org/10.20473/mkp.V34I22021.133-146

Achmad, Z. A., Juwito, J., & Saud, M. (2020). The local creative ads on Sritanjung FM to increase financial revenue during COVID-19 pandemic. *Bricolage: Jurnal Magister Ilmu Komunikasi, 6*(2), 135–146. https://doi.org/10.30813/bricolage.v6i02.2229

Ahmed, R. R., Streimikiene, D., Berchtold, G., Vveinhardt, J., Channar, Z. A., & Soomro, R. H. (2019). Effectiveness of online digital media advertising as a strategic tool for building brand sustainability: Evidence from FMCGs and services sectors of Pakistan. *Sustainability, 11*(12), 3436. https://doi.org/10.3390/su11123436

Alenezi, S., Mutairi, N. Al, Alenezi, S., & Münzer, S. M. (2019). Analysis of IKEA's internationalization strategy. *Journal of The Community Development in Asia, 2*(3), 16–28.

Alhaider, S. M. (2023). Social distancing during the pandemic: A semiotic approach to organizational response through commercial branding. *World Journal of English Language, 13*(2), 8–15. https://doi.org/10.5430/wjel.v13n2p8

Andani, D. R. (2022, Nov 18). Semua hal tentang Billboard Times Square, berapa sih harga sewa per harinya? *DetikHot.* https://hot.detik.com/celeb/d-6413281/semua-hal-tentang-billboard-times-square-berapa-sih-harga-sewa-per-harinya

Azizan, M., Saifuddin, M. Z., Zulkifli, N., & Ismail, W. (2023). Organisational identity construction on social media amidst COVID-19: The case of a fast-food chain in Malaysia. *Jurnal Komunikasi: Malaysian Journal of Communication, 39*(4), 1–21. https://doi.org/10.17576/JKMJC-2023-3904-01

Baltrusaitis, J. (2020, March 4). Coca-Cola spent $4.24bn for advertising in 2019, $20bn in the last 5 years. *learnbonds.com*. https://learnbonds.com/coca-cola-spent-4-24bn-for-advertising-in-2019-20bn-in-the-last-5-years/

Becker-Olsen, K. L., Taylor, C. R., Hill, R. P., & Yalcinkaya, G. (2011). A cross-cultural examination of corporate social responsibility marketing communications in Mexico and the United States: Strategies for Global Brands. *Journal of International Marketing, 19*(2), 30–44. https://doi.org/10.1509/jimk.19.2.30

Becker, S., Berg, A., Kohli, S., & Thiel, A. (2021). Sporting goods 2021: The next normal for an industry in flux. *Mckinsey.com*. https://www.mckinsey.com/industries/retail/our-insights/sporting-goods-2021-the-next-normal-for-an-industry-in-flux

Bernabe, E. T., Pasumbal, D. T., Bernabe, M. S., & Pasumbal, L. R. T. (2024). Communication privacy management theory in the context of the COVID-19 pandemic: Case studies from the Philippines. *Jurnal Komunikasi: Malaysian Journal of Communication, 40*(1), 496–512. https://doi.org/10.17576/JKMJC-2024-4001-28

Brace-Govan, J. (2007). Participant photography in visual ethnography. *International Journal of Market Research, 49*(6), 735–750. https://doi.org/10.1177/147078530704900607

Chochrek, E. (2020). Nike delivers inspiring message for the Coronavirus era: 'Play Inside, Play for the World.' *Footwear News*. https://footwearnews.com/business/marketing/nike-ad-campaign-play-inside-coronavirus-1202951994/

Çitil, E. (2023). An analysis of mass communication in the pandemic (In the Example of Coca Cola Ads). *The Journal of Selcuk University Social Sciences Institute, 51*, 168–187. https://doi.org/10.52642/susbed.1283837

Coca-Cola GB. [@CocaCola_GB]. (2020, March 23). *Thank You* ❤️ [Image attached] [Post]. X. https://x.com/CocaCola_GB/status/1242035163296645120

Coombs, W. T. (2007). Crisis management and communications. *Institute for PR.org*. https://www.sciedupress.com/journal/index.php/wjel/article/view/23137

Davies, K. (2025). Nike's marketing expenses worldwide from 2014 to 2024. *Statista*. https://www.statista.com/statistics/685734/nike-ad-spend/#statisticContainer

de Mooij, M., & Hofstede, G. (2010). The Hofstede model: Applications to global branding and advertising strategy and research. *International Journal of Advertising, 29*(1), 85–110. https://doi.org/10.2501/S026504870920104X

Deng, T., Ekachai, D., & Pokrywczynski, J. (2022). Global COVID-19 advertisements: Use of informational, transformational and narrative advertising strategies. *Health Communication, 37*(5), 628–636. https://doi.org/10.1080/10410236.2020.1859725

Desreumaux, G. (2020, August 13). These face masks can place your Burger King order for you. *Wersm.com*. https://wersm.com/these-face-masks-can-place-your-burger-king-order-for-you/

Dixit, D. (2017). Global marketing strategies of Mcdonald's corporation (with reference to India and Russia). *International Journal of Applied Research, 3*(1), 870–875. https://www.allresearchjournal.com/archives/2017/vol3issue1/PartL/3-1-133-625.pdf

Ertimur, B., & Coskuner-Balli, G. (2021). Brands expressing compassion and care through advertising. *Journal of Advertising, 50*(3), 230–239. https://doi.org/gkdnrk

Fulleylove, R. (2020, April 2). Burger King creates a Quarantine Whopper to make at home. Creativereview.co.uk. https://www.creativereview.co.uk/burger-king-quarantine-whopper-ad/

Geyser, W. (2021). Coronavirus (COVID-19) marketing & ad spend report. *Influencer Marketing Hub.* https://influencermarketinghub.com/coronavirus-marketing-ad-spend-report/

Goelles, J. (2020, Jun 10). 3 ways global brands are shaping the future of marketing in the wake of COVID-19. *LinkedIn*. https://www.linkedin.com/pulse/3-ways-global-brands-shaping-future-marketing-wake-covid-19-goelles/

Gürhan-Canli, Z., Sarial-Abi, G., & Hayran, C. (2018). Consumers and brands across the globe: Research synthesis and new directions. *Journal of International Marketing, 26*(1), 96–117. https://doi.org/10.1509/jim.17.0063

Haghbin, F., Nambusubramaniyan, S., & Monfared, N. (2022). The semiotics of social-distance branding during the post-coronavirus crisis. *Semiotica, 249,* 145–175. https://doi.org/10.1515/sem-2021-0157

Hammond, H. (2020). How COVID-19 has changed Coca-Cola's business. *Cspdailynews.com*. https://www.cspdailynews.com/beverages/how-covid-19-has-changed-coca-colas-business

Hermanto, Y. A. L., Pahlevi, A. S., Rakhmatia, M. Z., Safitri, N. A., & Ibrahim, N. B. (2021). Analysis strategy of visual brand adaptation during the COVID-19 pandemic. *KnE Social Sciences, 5*(6), 130–138. https://doi.org/10.18502/KSS.V5I6.9187

Hidayat, D. (2020, April 13). Strategi brand pasarkan produk di tengah pandemi virus Corona. *Infobrand.id.* https://infobrand.id/strategi-brand-pasarkan-produk-di-tengah-pandemi-virus-corona.phtml

Holt, D. B., Quelch, J., & Taylor, E. L. (2004, September). How Global Brands Compete. *Harvard Business Review*. https://hbr.org/2004/09/how-global-brands-compete

Hurworth, R. (2007). Doing visual ethnography: Images, media and representation in research [Book Review]. *Qualitative Research Journal, 7*(2), 100–102. https://doi.org/ct2sxg

Indiyati, D., Chotijah, S., Khusnia, H. N., & Muhlis, M. (2020). Media vs public trust during the pandemic. *JCommsci - Journal of Media and Communication Science, 1*(1), 38–44.

Kumar, J. V. R. (2018). Researching visually using visual ethnographic methodology. *International Journal of Current Humanities & Social Science Researches (IJCHSSR), 2*(2), 1–11. https://doi.org/10.52443/ijchssr.v2i2.65

Licea, M. (2020, March 24). McDonald's slammed for separating Golden Arches to promote social distancing. *New York Post*. https://nypost.com/2020/03/24/mcdonalds-slammed-for-separating-golden-arches-to-promote-social-distancing/

Lim, W. M. (2022). Ushering a new era of Global Business and Organizational Excellence: Taking a leaf out of recent trends in the new normal. *Global Business and Organizational Excellence, 41*(5), 5–13. https://doi.org/10.1002/joe.22163

Madadi, R., Torres, I. M., Fazli-Salehi, R., & Zúñiga, M. Á. (2023). The effects of campaign-based logo changes on consumers' attitude and behavior: A case of social distancing messages during the COVID-19 pandemic. *Asia Pacific Journal of Marketing and Logistics, 35*(9), 2300–2316. https://doi.org/10.1108/APJML-01-2022-0078

Mannay, D., Fink, J., & Lomax, H. (2019). Visual ethnography. In P. Atkinson, S. Delamont, A. Cernat, J. W. Sakshaug, & R. A. Williams (Eds.), SAGE Research Methods Foundations. SAGE Publications Ltd. https://doi.org/10.4135/9781526421036775961

McDonald's Brasil. (2020, March 20). *Separados, mas #TMJ* [Video]. YouTube. https://www.youtube.com/watch?v=x07byU2mxQM

Mogaji, E. (2021). *Introduction to Advertising: Understanding and Managing the Advertising Process* (1st ed.). Routledge. https://doi.org/10.4324/9781003008729

Muir, A. (2021, Jun 24). NIKE, Inc. Reports Fiscal 2021 fourth quarter and full year results. *Business Wire*. https://www.businesswire.com/news/home/20210624005975/en/

NIKE Inc. (2021, May 14). COVID-19 response efforts [in Impact Resources]. https://about.nike.com/en/impact-resources/covid-19-response-efforts

Ong, P. A. L. (2020). Visual research methods: Qualifying and quantifying the visual. *Beijing International Review of Education, 2*(1), 35–53. https://doi.org/p48h

Oprea, D.-A. (2020). The social distancing visuals in brand communication. *Bulletin of the Transilvania University of Brașov, Series IV: Philology and Cultural Studies, 13*(62)(2), 79–94. https://doi.org/10.31926/BUT.PCS.2020.62.13.2.6

Pain, H. (2012). A literature review to evaluate the choice and use of visual methods. *International Journal of Qualitative Methods, 11*(4), 303–319. https://doi.org/gcd5nz

Pantano, E. (2021). When a luxury brand bursts: Modelling the social media viral effects of negative stereotypes adoption leading to brand hate. *Journal of Business Research, 123,* 117–125. https://doi.org/10.1016/j.jbusres.2020.09.049

Pink, S. (2021). Doing visual ethnography (4th ed.). SAGE Publications.

Presado, M. H., Baixinho, C. L., & Oliveira, E. S. F. de. (2021). Qualitative research in pandemic times. *Revista Brasileira de Enfermagem, 74*(Suppl 1), 1–2. https://doi.org/p48j

Riviera, D. (2014). Picture this: A review of doing visual ethnography: Images, media, and representation in research by Sarah Pink. *The Qualitative Report, 15*(4), 988–991. https://doi.org/10.46743/2160-3715/2010.1192

Santoso, N. R., Dewi, E. A. S. K., Arviani, H., & Achmad, Z. A. (2021). Public relations professionals' communication strategies in responding the COVID-19 pandemic based on gender. *Plaridel, 18*(1), 295–315. https://doi.org/p48k

Schembri, S., & Boyle, M. V. (2013). Visual ethnography: Achieving rigorous and authentic interpretations. *Journal of Business Research, 66*(9), 1251–1254. https://doi.org/10.1016/j.jbusres.2012.02.021

Serrano, S. (2020). Nike spent $3.59bn on advertising in 2020, closed 5.1% of its retail shops amid pandemic. *Campaign Me*. https://campaignme.com/nike-spent-3-59bn-on-advertising-in-2020-closed-5-1-of-its-retail-shops-amid-pandemic/

Shabbir, M. S. (2018). Innovation Strategy of McDonald Business from Historical perspectives. *Innovative Journal of Business and Management, 7*(12), 30–41.

Sheth, J. (2020). Impact of Covid-19 on consumer behavior: Will the old habits return or die? *Journal of Business Research, 117*(January), 280–283. https://doi.org/gg9xjt

Singaram, R., Ramasubramani, A., Mehta, A., & Arora, P. (2019). Coca Cola: A study on the marketing strategies for millenniums focusing on India. *International Journal of Advanced Research and Development, 4*(1), 62–68. https://multistudiesjournal.com/archives/2019/vol4/issue1/4-1-25

Sobande, F. (2020). 'We're all in this together': Commodified notions of connection, care and community in brand responses to COVID-19. *European Journal of Cultural Studies, 23*(6), 1033–1037. https://doi.org/10.1177/1367549420932294

Spajić, J., Mitrović, K., Novaković, N., & Lalić, D. (2022). Visual brand communication during the COVID-19 pandemic. *International Symposium on Graphic Engineering and Design*, 221–229. https://doi.org/10.24867/GRID-2022-P23

Straubhaar, J., LaRose, R., & Davenport, L. (2017). *Media Now: Understanding Media, Culture, and Technology* (10th ed.). Cengage Learning.

Swant, M. (2020). The World's Most Valuable Brands. *Forbes.com*. https://www.forbes.com/the-worlds-most-valuable-brands/#1dcc534b119c

Taylor, C. R. (2020). Advertising and COVID-19. *International Journal of Advertising, 39*(5), 587–589. https://doi.org/10.1080/02650487.2020.1774131

The Drum. (2020, March 24). *IKEA I Stay Home* [Video]. YouTube. https://www.youtube.com/watch?v=elOAZ4d3bhA

Tiffany, H., & Tracy, M. (2020, May 7). News outlets want more advertisers to act like Burger King. *The New York Times*. https://www.nytimes.com/2020/05/07/business/media/advertising-coronavirus-news.html

Viswanath, K., & Zeng, L. B. (2003). Transnational advertising. In B. Mody (Ed.), *International and Development Communication: A 21st-Century Perspective* (pp. 69–90). SAGE Publications, Inc. https://doi.org/10.4135/9781452229737.n6

Wijaya, B. S., Anitawati, M. T., Suharyanti, & Fortunisa, A. (2022). Media brand reputation in the digital milieu: The effects of online news ethics and logic on media brand image. *Jurnal Komunikasi: Malaysian Journal of Communication, 38*(3), 106–125. https://doi.org/10.17576/JKMJC-2022-3803-07