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THE REPRESENTATION AND PROJECTION OF HONG KONG AND ASIA THROUGH
CORPORATION BRANDING
--- BRITISH AIRWAYS AS CASE STUDY

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SOCI8030 Capstone Project

Supervisor: Dr. Tommy Tse

Date: 31 July 2016

Submitted in partial fulfillment of the requirements
for the degree of Master of Social Sciences
in Media, Culture and Creative Cities
Department of Sociology
The University of Hong Kong

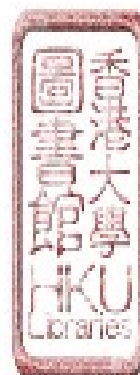
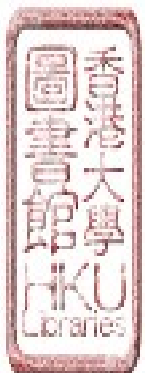


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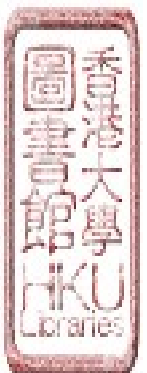
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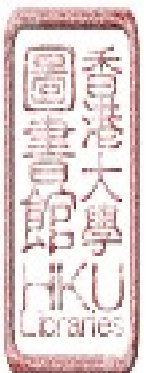
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Abstract

Hong Kong, thanks to its historical affiliation to the U.K., has multicultural facets revealed from local people's travel, study and working experiences. Through the qualitative methods of semiotic analysis on corporation branding products of British Airways, semi-structured in-depth interviews with people involving with two cultural contexts, and content analysis analyzing all the data obtained, this study has gone through both representations in branding and the perception and projection by those people bearing multi-faceted identity. The study indicates that people's projection on self-identity in Hong Kong turns out to be creolized, 'in-between' the western cultural identity and the coerced Chinese national identity. Collective memories associating with local urbanscape such as Kai Tak airport help anchor Hong Kong people's identity.

Keywords: Globalization, Glocalization, Global Cultural Supermarket, corporation branding, representation, projection, collective memory, Hong Kong identity, Post-colonialism, Creolization



Acknowledgement

A sociological study project could never be accomplished if there were not help from various partners with different social roles in the society. My project researching into the visual elements in corporation branding and Hong Kong people's projection is one of the type, thanks to the support, guidance and generous inputs from my professor, the community partner as well as all people I reached for interviews.

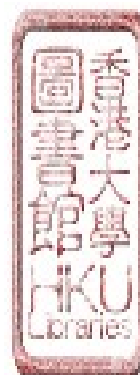
With warmth and gratefulness in my heart, I would like to thank my supervisor and professor Dr. Tommy Tse who provided comments and guidance to my essay writing all the time in a responsible and considerate way.

I would like to express my gratefulness to Mr. Hon Lam from our community partner British Airways, for transferring useful first hand sources from the archive in U.K. and helping establish the connections with interviewees who are well identified for my research project.

I would like to thank my interviewees who spent their spare time with this project because they considered it meaningful. The interview itself is already a journey to experience Hong Kong with local people's narratives as the conveyor.

Last but not least, biggest love and thanks to my parents and grandmother without the support and understanding of whom none of the journey, experience or exploration could ever come true.

July, 2016, at HKU



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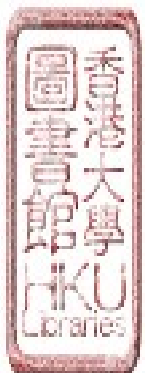


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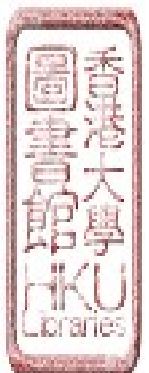
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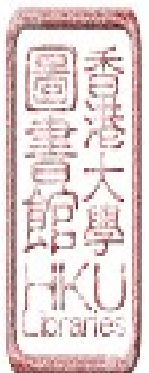
The Representation and Projection of Hong Kong and Asia through Corporation Branding

---- British Airways as Case Study

1. INTRODUCTION

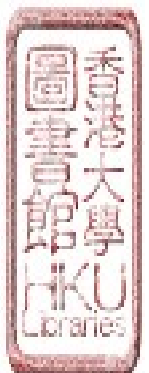
Advertising publications are direct products following a corporation's branding strategies. Other than marketing values, well-designed advertisements could bring about social and historical features of that particular era. Advertisements from an airline company having routes in Hong Kong may contain information such as the history of Hong Kong aviation industry, evolution of aircrafts, or expansion of the airport, as well as the developing local urbanscape, and people's living styles throughout the time. Visual icons picked out from the publications serve as memoirs of the old Hong Kong that local people find collective attachments, shaping their sense of belongings and identity. This essay aims to study sociologically the corporation branding strategies in Hong Kong particularly with case studies of how British Airways (BA) use visual elements to represent Hong Kong and Asia in their advertising products as a process of 'glocalization'; whereas at the same time Hong Kong people's perception and projection of these representations would be examined. This is because this process of projection and reflection will show case the effectiveness regarding corporation branding in attempt to construct local identity in their brand. At the same time, analyzing the contents people interpret and project local imagery brings about Hong Kong people's self-reflection on locality and self-identity throughout the era.

In this essay, after a brief review on BA's branding strategies, a theoretical framework will be established following which research methods and data



collection/process are introduced. The next stage presenting research findings is the process to theorize the data in attempt to answer the research questions. Last but not least discussion section will evaluate the research findings, limitation of theories and data, and the way forward under this topic. The first half will focus on how corporation branding products represent Hong Kong and Asia. Representative images and icons of Hong Kong are selected at this stage serving as the objects for interpretation in the interviews of next stage. In the second half, I would explore how Hong Kong people receive and perceive these visual elements.

This particular study will compare the advertisement representation and perception delivered by people with exposure of both culture. The aim is to argue that in the products of corporation branding, the sense of identity is unavoidably a process of representation based on cultural imaginations; while people's perception is established on their own life paths which may vary depending on individual experiences and different generations. The way people choose to construct oneself is to a large extent of freedom whilst in the Post-colonial age of Hong Kong, people's sense of identity is more 'creolized' with multi-facets particularly facing conflicts of the borrowed Western cultural identity and coerced Chinese identity which eventually turns out to be neither of both but a creolized 'third place' (Chow, R., 1992, p.151).



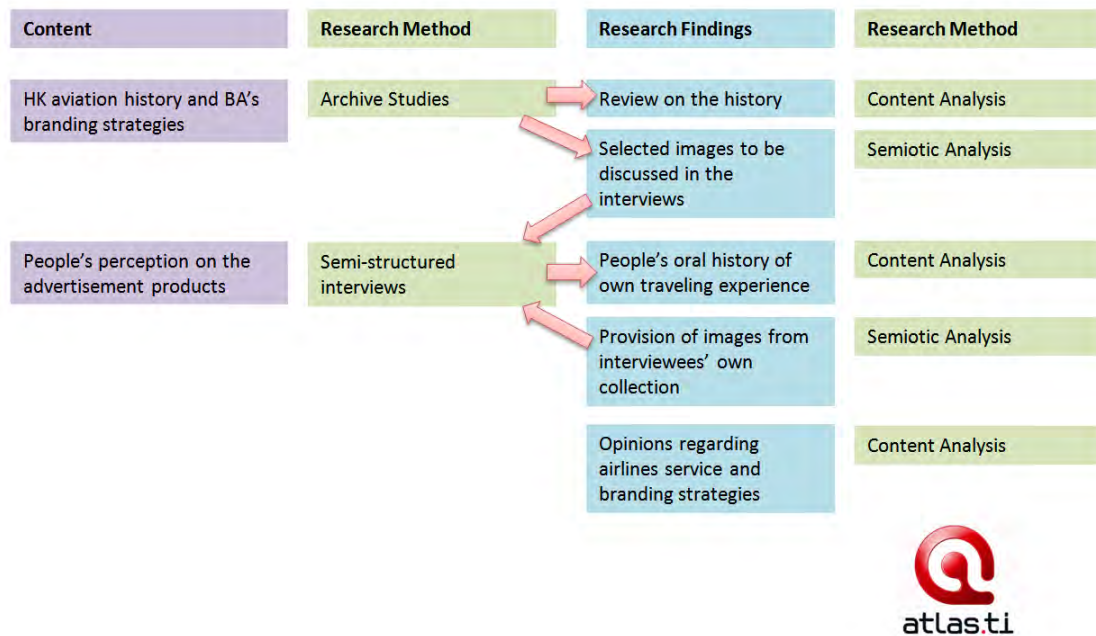
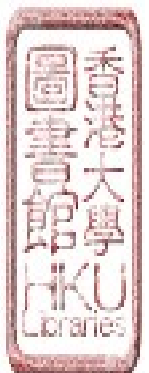


Figure 1-1: Diagram showing the logic of Research Methods; source: author.

2. DATA SOURCES, METHODOLOGICAL PROCEDURES, AND CONCEPT FORMATION

The study was conducted from 2015 to 2016 for my master degree capstone project. In the period of December 2015 to July 2016, archive studies and semi-structured in-depth interviews were carried out in Hong Kong and the U.K. (via telecommunication) to gather over 500 images and 15 interviews with 18 people. In this project under sociology discipline, a community partner, British Airways has been involved in the process as the case study. The coordinator from BA has assisted in some of archive studies from the U.K. side and helped to contact museum staff and frequent passengers from BA's business connection.



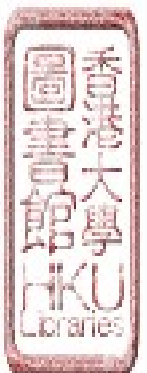
Images have three sources: from the literature archive studies, provided by interviewees and by photo-taking from BA's newspapers such as *BA News* and *B.O.A.C. News*.

By selecting interviewees, as stated with the coordinator from BA, people frequently flying between Hong Kong and the U.K. are wanted, and they should have experiences and understandings of both Asian and western contexts and they are preferred to belong to different age cohorts. This geological diversity guarantees interviewees have a tendency to identify themselves with more sophisticated grounds and divert views considering their multi-cultural experiences and thus they must have strong perception of their self-identity.

2.1 An Overview of BA's Branding Strategies Relating to Contexts of Hong Kong, Asia and a Broader Global Scope

This part will briefly review BA's branding strategies with focus on its scope within the Far East region where Hong Kong serves as an important connecting point in the Asian-Pacific region as well as BA's avant-garde scope to rebrand as a globalized corporation.

The history of British Airways could be traced back to early 1920s when Imperial Airways run by Imperial Airways Limited (IAL) served the royal airlines in the U.K. which until April 1, 1940 a corporation, British Airways Ltd. established in October 1935 came to merge with Imperial Airways together giving birth to a new firm: British Overseas Airways Corporation (B.O.A.C.). Parallel to the B.O.A.C. which as reflected in



its name served for the long bound overseas market, British European Airways (BEA) established in 1946 focused on the shorter bound European market. Later in 1974 B.O.A.C. and BEA joint venture and became what we have today the British Airways.

(Figure 2-1)

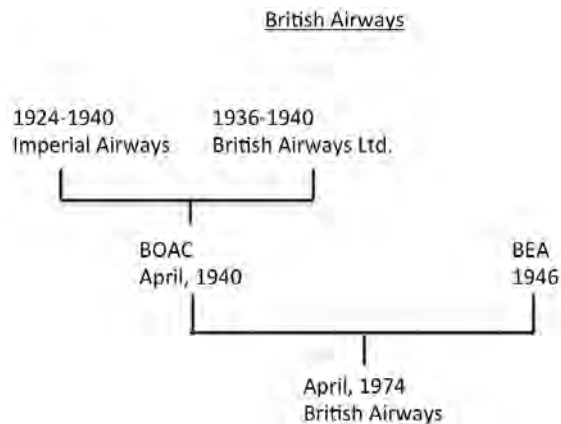
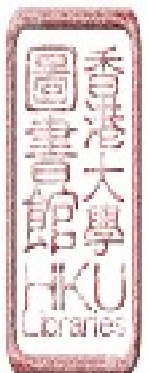


Figure 2-1: Evolution of British Airways; source: author.

IAL was concentrating on European route while at the same time, starting developing their airways routes in Asia. The earlier route can trace back to 1929 from London to India, terminating at Karachi and extended to Delhi the next year both under cooperation with the Indian government (Jarvis, 2014, p.2). In 1934 the first regular airmail flight service was operated. The DH86, which was initiated to link UK and Australia while it also linked up Southeast Asia and Hong Kong by the Penang and Hong Kong services. It is worth noting that in the year of 1937 the airways service to Hong Kong had been significantly increased by connecting Australia with Bangkok: the Bangkok-Udon-Hanoi-Ft. Bayard-Hong Kong. It was in that year when Hong Kong witnessed its very first landing of aircraft Diana by the Imperial Airways (Sung, 2003). Hong Kong, as a result, had been serving as a strategic hub connecting the Far East and Asian Pacific region within the ‘Empire Air Routes’ (Sung, 2003).



BA had been one of the earliest companies putting emphasis on their advertising and branding strategies in order to build up an image as a global citizen. In the age of Imperial Airways or earlier, BA had already cooperated with the Stuarts advertising agency which commissioned famous artists working on their corporation advertisements. The Stuarts agency not only produced posters representing the highly achievements of art and design style of the age, but also created the Speedbird logo which represented British civil aviation (Green, 2012, p.102) for over a half century. Their Design Committee established in 1945 with the leader of Kenneth Holmes aimed to work on design styles that represent ‘the beset British design and workmanship, and which will create prestige both for the corporation and Great Britain throughout the world’ (Green, 2012, p. 102; Holmes, 1947).

As early as in the 1940s and 1950s posters began boasting the globalized scope of BA’s precedent the B.O.A.C (**Figures 2-2 to 2-4**). In the 1980s the advertising agency, Saatchi & Saatchi was in commissioned by BA and they launched the famous commercial called ‘Global’ on Christmas Even 1989. (**Figures 2-5 and 2-6**) At the turning point of the new millennium the “Britishness” of British civil aviation had altered radically’ (Green, Anthony, 2012, p.187). In the Project Utopia in 1997, 47 ethnically diversified liveries were launched that ‘Britishness [...] resided in 47 other eclectic and strikingly individual tailfin designs that were unveiled as the new symbols of British Airways in 1997’ (Green, Anthony, 2012, p.189). Green and Anthony (2012) further praised this campaign as ‘an attempt to synthesise, aestheticise and celebrate [...] in a matter that added up to something more substantive than the short-lived corporate fad for “Glocalisation” (p.189) ’ (**Figure 2-7 and 2-8**)

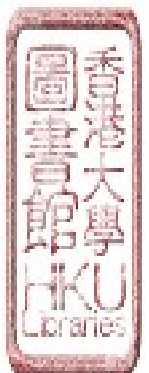




Figure2-2, 2-3, 2-4: 'It's a small world' series, end of 1940s; source: Green, 2012.



Figures 2-5, 2-6: 'Global', BA's face commercial in the early 1980s; source: Jarvis, 2015.

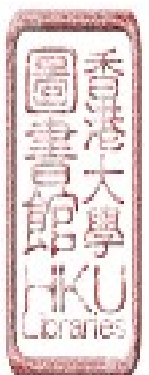
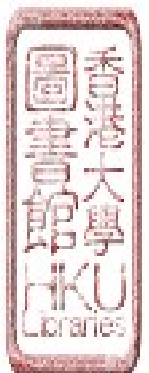




Figure 2-7: 'Revealed the New British Airways' on British Airways News staff magazine, 10/06/1997; source: Green, 2012, p.188.



Figure 2-8: Aircrafts with Utopia World Images Tailfins; source: Jarvis, 2015, p.92.

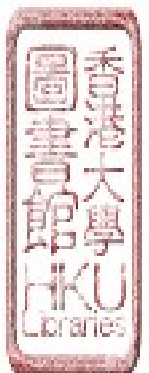


2.2. Theoretical Framework

2.2.1 Globalization, ‘Glocalization’ and the Global Cultural Supermarket

The broad backdrop of our discussion is the rising of globalization marked by ‘the fall of the Berlin Wall in 1989’ (Robertson and White, 2007) in a western sense. Globalization, as Giddens (1991, p.22) specified is ‘as expressing fundamental aspects of time-space of distanciation. Globalisation concerns the intersection of presence and absence, the interlacing of social events and social relations “at distance” with local contextualities’. The essence of globalization is about the ‘increasing connectivity’ (Robertson and White, 2007, p. 26). It usually happens in an economic discourse signified with ‘open market, free trade, deregulation and privatization’ (Robertson and White, 2007, pp.55-56). Under globalization the division of labour becomes geographically across countries and the horizon of a corporation is broadened and even differentiated with every different location.

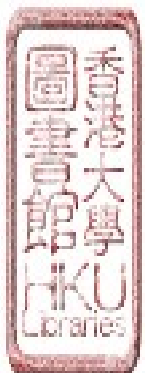
Globalization is yet ‘a dialectical phenomenon, in which events at one pole of a distanciated relation often produce divergent or even contrary occurrences at another’. (Giddens, 1991, p.22) This dialectical phenomenon consist both a progress of alienation when localized features sprout and articulate for a globally universal pursuit and a progress of homogeneity that standardization becomes the norm. Here the alienation for local features is what we called ‘glocalization’ as Bourdieu (1984) asserted as a ‘basis of cultural capital formation’ and it is never a controversy of globalized standard.



'The idea of glocalization in its business sense is closely related to what in some contexts is called, in more straightforwardly economic terms, micro-marketing: the tailoring and advertising of goods and services on a global or near-global basis to increasingly differentiated local and particular markets..[It] involves the construction of increasingly differentiated consumers, the "invention" of "consumer traditions" (of which tourism, arguably the biggest "industry" of the contemporary world, is undoubtedly the most clear-cut example).' (Robertson, R., 1995)

Furthermore, 'glocalization' links the economic and cultural aspects because whilst globalization distribute 'the consumption of goods or services around the world in a relatively homogeneous way', local features were adapted with the brands forming homogeneity (Robertson and White, 2007, p.62). In order to draw the eye ball of the local consumer groups and gain their acceptance with the brand, local elements added to the products successfully 'cop[es] "globally" with "local" circumstances' (Robertson and White, 2007, p. 62).

The combination of local features into the globalized end products echo with what Mathews G. (2000, p.166) mentioned as the 'global cultural supermarket', a process of filtering and inclusive have happened that only 'particular cultural identity' remains. Unlike the traditional belief that culture is belonging to a particular traditional and region, in such 'global cultural supermarket' people have the initiative to choose from the world culture, abandoning the original culture root (Mathews, G., 2000, p. 1). Taking into consideration the mutually exclusive status of one's culture from his origin and the

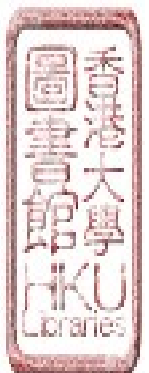


culture chosen from global cultural supermarket, the liberty of choices is always re-examined against one's cultural identity associating with its origin and root, resulting in 'a world of roots uprooted'. A most profound question to ponder is, 'what, in today's world, is the meaning of home?' (Mathews, G., 2000, p. 166) This mirrors the postcolonial Hong Kong with the local culture 'engaged in an intense discursive battle between Chineseness and internationalness, state and market, particular culture and cultural supermarket' (Ibid). Under globalization, entering the cultural supermarket is irreversible and people 'can't go home again, but only strive to imagine home from within the cultural supermarket's aisles' (Mathews, 2000, p.170)

2.2.2 Corporate Branding: Construction of Brand and Identity, Consumption and Identity

The rationale of corporate branding can be explained by consumption and identity, and the process of imagination because consumers are essentially consuming what they are (Schau, 2000, pp. 1-2). The value of consumed goods relies on how it reflects and labels one's taste, character, social status all contributing to one's identity.

Consumer experience is deeply rooted into the mechanism of human imagination, as imagination is 'central', 'link[ing] corporeality and abstract thought to yield knowledge' (Bundy 1928, p.48; Schau, 2000, p.2). 'Consumers communicate who they imagine themselves to be (Bocock 1993) through a process of socio-semiotic signification (Gottdiener 1995) that links their intangible cultural belief structures and individual value systems to material holdings, or possession sets (Belk 1988 and 1992) and symbols (Levy 1959).' (Appadurai, 1996, p.6)



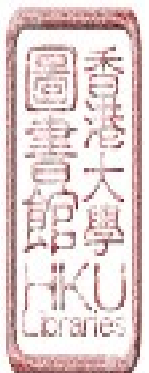
Consumption constructs the social world (Baudrillard in Poster 1998; Elliot 1997) and ‘expression of individual and collective identities’ (Belk 1988; Bocoock 1993). They ‘seek, express, confirm, and ascertain a sense of being through what they have’ (Belk 1988, p.146)’. Consumer ‘decipher written texts’ embedded within the products. This deciphering process enhances a round of imagination constructed by the information consumers obtain from the products. Appadurai (1996) further elaborated that imagination enables human potential dealing with ‘signs, symbols’ with ‘commercial products’ that conceiving meanings (p.5). This is particular when modern mass media upgrade people’s individual imaginations into a collective and social one.

By consuming commercial products, people are consuming the symbolic meanings embedded in the products and even ‘social codes and relationships’ to ‘(re)configure into meaningful identity projects’ (Appadurai, 1996, p.6). Under the ‘printing Capitalism’ people’s reading experience evokes imaginations in their minds that forms a larger sense of community beyond ‘primordial villages of face-to-face contact’ (Bundy 1928, p.48; Schau, 2000, p.2).

‘Signs are generated and negotiated by consumers (and producers) within a system of signs that serves as a “more or less coherent discourse”’.
(Baudreillard in Poster ed. 1988, p.22)

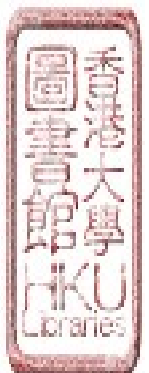
2.2.3 Post-colonialism, Hong Kong People’s Identity, Multiculturalism and Creolization

Post-colonialism came to the agenda when colonies won their independence however due to the long rooted colonial dominance, social and cultural issues remains:



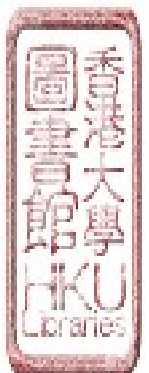
the process of ‘decolonization’ is indeed nationalism construction based on Westernized blueprint, that ‘euro-centric’ in essence did not disappear whereas enhanced in the post-colonial countries/regions, shaping new form of political economy. Rather than escaping from the colonial destination, the colonial tradition retained. (Lo, 2003) The postcolonial phenomenon is the result of ‘a forced return (without the consent of the colony’s residents) to a “mother country”, itself as imperialistic as the previous colonizer’ Chow (1992). In spite of the return of sovereignty, the reversed situation turns out to be ‘simply an anomaly in the history of colonialism’ because ‘the problem of “origins” that has often been suppressed in other postcolonial cultures because of ethnic pride’ Chow (1992). People in the post-colonial geography due to their long-term ‘traumatic character of “the colonial experience”’ could not resume quickly their ‘nativeness’ and ‘originality’ (with the term of ‘coercive naïveté’ by Chow, R. (1998)) but facing ‘otherness as an inner compulsion’ (Chow, 1992)

People’s identity in the modern society was raised by Stuart Hall (1992) claiming that ‘identity crises’ arise in the modern era symbolizing with decentralization, dislocation and fragmentation of identity (p. 274). People beginning realizing their identity signifies that ‘essential centre of the self’ has become the enlightenment subject, ‘formed in the “interaction” between self and society’ while keeping ‘a continuous dialogue with the cultural worlds “outside” and the identities which they offer’ in a sociological subject, and ‘a plurality of power centres’ under globalization in a post-modern subject. (Hall, 1992, pp. 274-279)



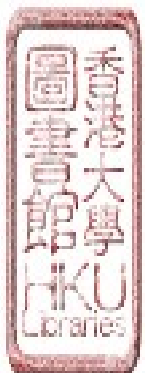
While a common situation for post-colonial entity is the irreconcilable conflicts between colonial tradition and native culture associating with one's nation and tradition, Hong Kong's cultural identity, being a nation state with resumption to an alienated motherland, was featured slightly complicated. As Rey Chow (1992) pointed out, Hong Kong is featured 'double impossibility' that during the colonial era, it was 'impossible to submit to British colonialism' whereas after its handover to China, it turned to be the other way round, as 'impossible to submit to Chinese nationalist/ nativist repossession'. Unlike other postcolonial entities such as India, Hong Kong as a nation state has its own root of appeal, which cannot simply equal the 'self-writing for China' to 'self-writing for Hong Kong' (Ibid). The fact is that 'the restoration of China's territorial propriety in/through Hong Kong does not amount to Hong Kong's repossession of its own cultural agency' (Chow, R., 1992)

One way of explanation is that 'the enormous seductiveness of the postmodern hybridite's discourse lies, of course, in its invitation to join the power of global capitalism by flattening out past injustices. Because we are already, whether or not we choose it, in the grips of that power, and because that power works efficiently' (Chow, R., 1992). With such superiority inherited from the colonial sovereignty, in the case of Hong Kong people's identity reconciliation, Heunggongyahn, under the influence of both British and traditional Chinese culture, is far beyond a binary status, as an unique identity featured as a 'Chineseness plus', meaning 'Chineseness plus affluence/cosmopolitanism/capitalism', 'Chineseness plus English/colonial education/colonialism' and 'Chineseness plus democracy/human rights/the rule of law' (Mathews, 1997, p.3). In the era of late 1990s



and particular in post-2000, the identity issue is becoming far more dramatically opposed to the Chineseness feature.

This juxtaposition of three spaces for cultural identity, in a liberal sense can be viewed as multiculturalism phenomenon, which advocates a status of ‘coexistence within the same political society of a number of sizeable cultural groups’ while their ‘distinct identity’ can be pursued as normal (Raz, J., 1998, p. 197). The hybridity of a ‘third space between the colonizer and the dominant native culture’ (Chow, R., 1992) to conceive a pure native Hong Kong culture can be further viewed as a process of creolization. With the term ‘creole’ meaning mixture population ‘with foreign origins’ and ‘become localized and blended’ baring ‘complex relationship between race, power, identity and sexuality’ (Cohen and Toninato, 2010, pp.3-4). Creolization initially refers to linguistic blending whilst in a cultural sense, it brings about the deviation from one’s place of origin but ‘intrinsically of mixed origin, the confluence of two or more widely separate historical currents’ (Cohen and Toninato, 2010, p.11). ‘The notion of creolization allowed some agency and influence to hitherto marginal and subordinate cultures and peoples’ (Cohen and Toninato, 2010, p. 12) ‘investigate cultures as inherently complex and dynamic systems rather than internally homogeneous discrete entities’. In this way, Creolization become an alliance of phenomena of multiculturalism featuring with people holding different languages and cultural backgrounds all mixed together. The cultural identity of Hong Kong, under the global cultural supermarket, goes through ‘appropriation and creolization of cultural meanings through negotiation between global and regional/local’ meanings. (Tse, 2015)



2.2.4 Collective Memories

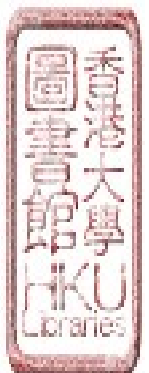
The French sociologist Halbwachs M (1992) gave the idea of collective memory that people's memories are generated in a collective form. People involving in events and activities with unavoidable interactions to the others while the society is a larger 'framework for beliefs and behaviours and recollections' (Fung, 2011; Halbwachs, 1992). The memories in collective form have significant impact not only on individual behaviours but on the cultural behaviour to a larger extent (Halbwachs, 1992; J. W. Pennebaker & Banasik, 1997)

2.3 Sources of the Data and the Interviewing Schedule

There are two methods to collect data: archive studies and semi-structured in-depth interviews (**Figure 1-1**). Archives were selected with the research logic and interviews with experts also provided direction for archive studies.

Categories of interviewees: BA's scholars and aviation historians, BA's marketing staff, frequent passengers and travel agents – 17 interviewees in total. Connections were established via the project manager from our community partner BA, and I also made use of Facebook to reach one book author and interviewed one of my colleagues who studied overseas.

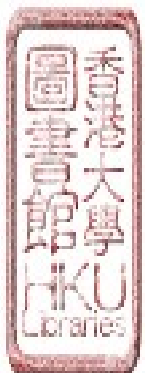
The interviews were conducted at BA's office, and offices of the travel agencies for interviewees who are in Hong Kong and contacted via BA's project manager. Two interviews were conducted in café in Hong Kong. Tele-communication was carried out if the interviewees are out of Hong Kong through Skype and email. Interviews were audio



recorded with acknowledgement to the interviewees and their consents. The interviews normally last around 40 minutes to 1.5 hours varying from the interview contents. Interviews were semi-structured with questions related to the research question and theoretical framework. **Appendix II** provided samples of full list of questions to interviewees and guiding questions are mostly in four categories and are summarized as the follow:

- (1). Could you please briefly describe your frequent flights between Hong Kong and UK? Would you please share some impressive incidents you had when living abroad?
- (2). Could you please share the memories about the old airport in Kai Tak? How would you compare Kai Tak airport and Chek Lap Kwok airport?
- (3). Would you please share your traveling experience with BA?
 - a. Do you have a sense of customer loyalty to BA?
 - b. Image reading upon advertisements and other visual elements from publications of BA (**Annex I, II, III**)
- (4). In that you have exposure to different culture, how would you define your self-identity?

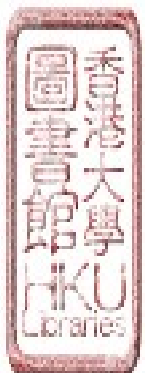
The interviews were mostly scheduled in the winter break with the help of the coordinator from BA side while one book author and one colleague of mine also accepted my interview invitation later. The master schedule of interviews with personal particulars, interview dates and major implications could be found at **Appendix I**.



2.4 Sampling Procedure and Methodologies

The rationale of interviews was to figure out to what extent both globalization and ‘glocalization’ works in the progress of corporation branding. In this way, interviewees are supposed to have experiences studying, working or traveling among different cultural backgrounds particularly in Hong Kong and the U.K. The interviewees also have diversification in ages ranging from people born in the 1940s to those born in the 1990s. The generation cohorts also provoke interesting findings in opinions differentiated from the age groups.

Apart from that, images processing also attributes to the research findings as semiotic analysis deconstruct the iconographical contents. The preliminary pool of images constitutes images from British Airways’ publications including books and newspapers, exhibition artifacts in BA’s museum, and images provided by the interviewees such as BA’s staff and frequent passengers. Before images filtering because the photos taken from BA News the weekly newspaper were fragmented and of bad quality, I used Photoshop to cut out relevant pieces and adjusted into readable quality, reducing the number of images from over 500 to 184. The first round of selection is to filter any images related to Asian and Hong Kong context. The second step is to do analysis on relevant and useful images, which helps to prepare interview questions. The third round of selection is to pick out typical images in representation of BA’s efforts and with strong identification of Hong Kong’s local context. These images are normally visually contextual and will be discussed in interviews. (**Figures 2-9 and 2-10**)



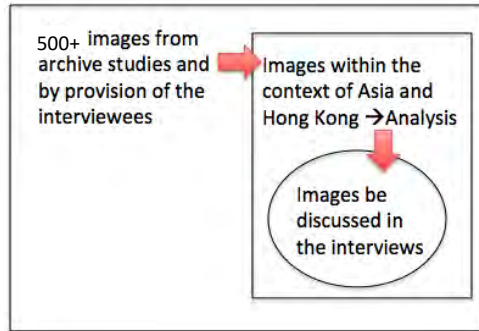
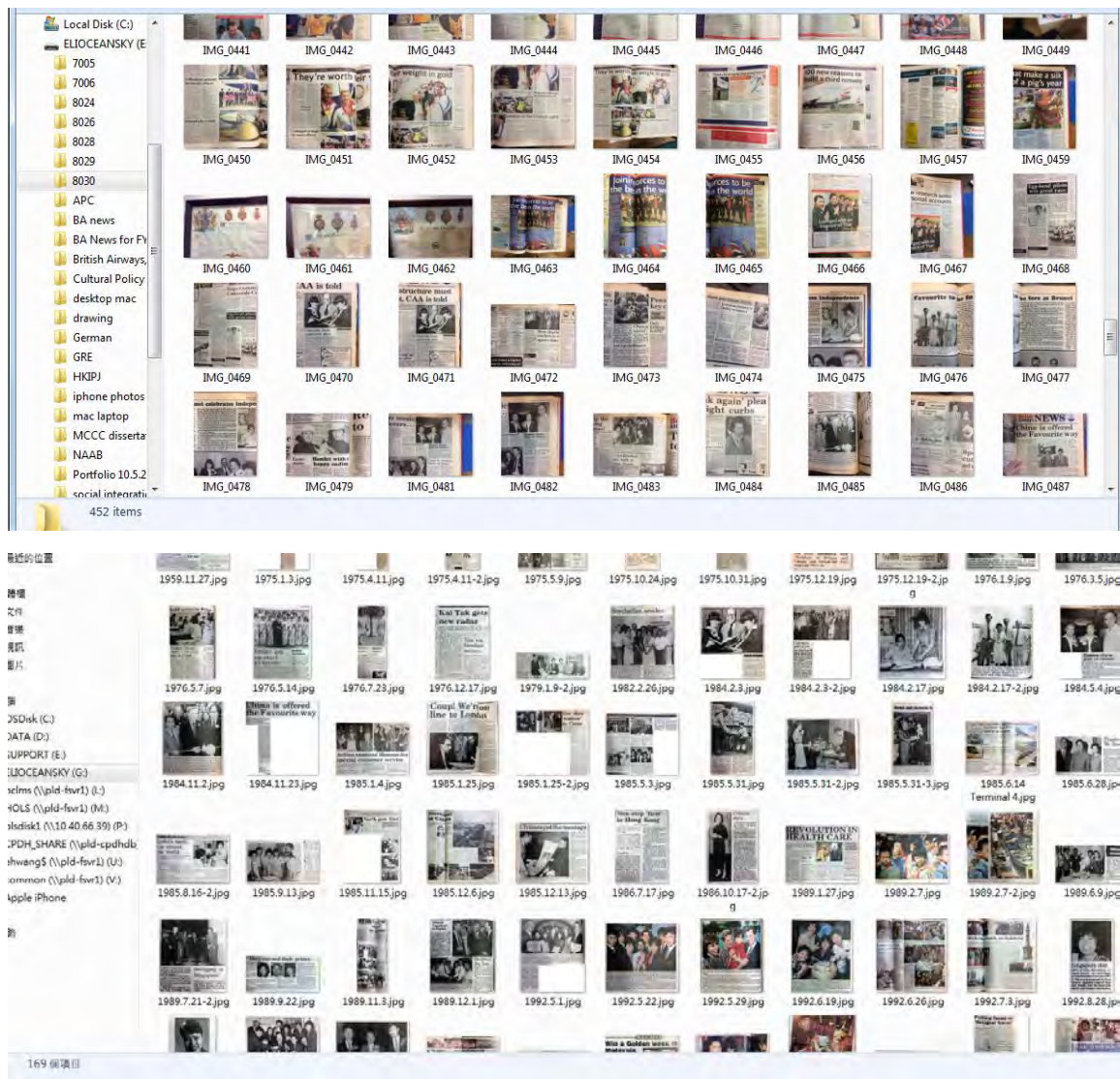
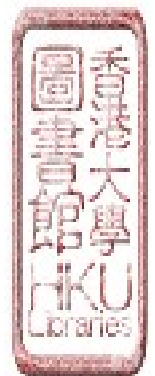


Figure 2-9: Diagram showing the procedure of filtering images for discussion and analysis; source: author.



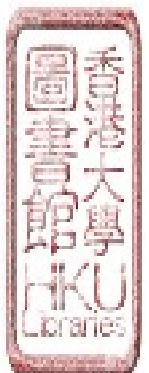
Figures 2-10: Preliminary Image Processing; source: author.



Atlas.ti (Figure 2-11) serves as an effective tool organizing into logic a large pool of data on a multi-media textual base such as texts, images, audio and video clips and even Google Earth imagery. Coding and memoing are effective techniques cutting the preliminary document into pieces, articulating the hidden agenda behind masses, and ‘making thinking visible’ (Konopásek, Z., 2008). Thus by examining the codes and memos using qualitative methods such as content analysis or semiotic analysis etc., themes and argumentations become self-evident. Further, quotation, coding, and memos could be constructed into a network view demonstrating the logic among the analysis. In this way, with the assistance of this Computer Assisted/Aided Qualitative Data Analysis Software (CAQDAS), primitive data get organized into a logical system and from coding paradigm to conceptualization (Lonkila, 1995) of the iconic meanings users could grasp major arguments through systematic analysis.

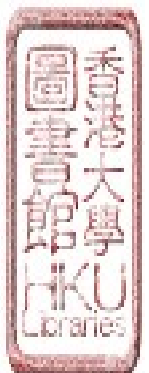


Figure 2-11: Interface of Atlas.ti’ source: author.



Two research methods are applied with data analysis: content analysis and semiotic analysis. Content analysis has been used processing all the textual based data including literature, images and interview scripts. It is an inductive research approach to generalize patterns from the texts so it is widely used in processing first hand data. Danielson (1963) quoted Berelson's definition of content analysis in his article of 'Content Analysis in Communication Research' that 'content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication' (p. 181). The very first content analysis as known was by Woodward in his research of communication subjects to classify newspaper articles and the next one was the work of Lasswell in research of political communication followed by Berelson's book talking about content analysis as a subject (p. 180). Content analysis interprets the textual based data by identifying the substance directly bit by bit but in paradigm and accumulatively demonstrates a story that is generated from the texts.

Images will be analyzed in particular through semiotic analysis, i.e. the study of signs, focusing on visual icons or icons/messages in other forms in attempt to recover the implicit meanings behind the explicit messages. Iconographical substances are 'shortcuts to values, identity or feelings' demonstrating 'collectively share and treasure' (Mak and Chan, 2013, p. 158), narrating 'social and cultural process' (Grady, 2008, pp. 18-19) and revealing significant vocabularies 'beyond the normal confines of society' (Sassoon and Gaur, 1997, p.48). Images are direct conveyors conceiving 'complexly layered meanings in a format that is immediately retrievable' (Grady, 2008, pp. 18-19). Semiotic analysis deciphers the explicit elements i.e. signifiers (icons for graphic base) with interpretation of its implicit correspondence i.e. signified (Barthes, 1973) (**Figure 2-12**). With the



consolidated corpus of a sign (could be an icon or a message) which is the primary signification denotation, via interpretation and analysis the understanding of a text reaches a stage called secondary signification connotation where “meanings are generated by connecting signifiers to wider cultural concerns: the beliefs, attitudes, frameworks and ideologies of a social formation.” (Barker, 2002, p. 69).

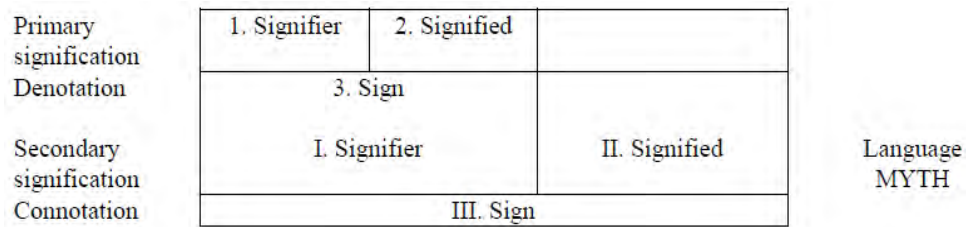
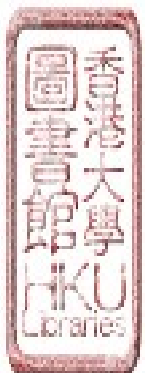


Figure 2-12: Signifier and Signified; Source: Ronald Barthes, *Mythologies*, 1972.

2.5 The Formation of the Typology

After coding with the three categories of images, some general typology could be obtained both demonstrated statistically and by observation of a single image. There are two significant periods worth mentioning: the 1960s and 1990s. Two representative events were brought about by BA: The International Cabin Crew (ICC) Programme (**Figures 2-20** and **2-21**) in mid 1950s featuring with international cabin crew dressing in their own traditional costumes while providing bilingual services with local languages; and the Project Utopia (also known as World Image) (**Figures 2-22** and **2-23**) in later 1990s with representation by tailfin designs by artists worldwide. In both the events, BA was in attempt to pick out world images with local signature design and built up their brand image as a leader of globalization and ‘glocalization’.



2.5.1 Content Analysis

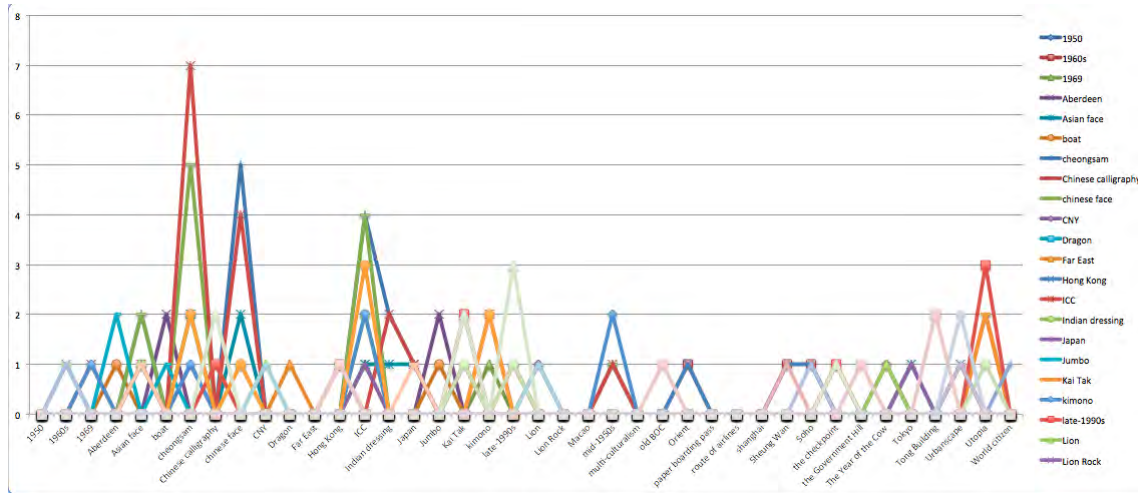


Figure 2-13: Chart showing co-occurrence among codes generated by Atlas.ti; source: author.

This chart (**Figure 2-13**) is generated from Excel exported from Atlas.ti. It illustrates the co-occurrences of words. It is prominent that the term ‘ICC’ co-occur with ‘cheongsam’ the most (7 times) while ‘ICC’ also occurs 3 times with ‘mid-1950s’. ‘Cheongsam’ and ‘Chinese face’ co-occur 5 times whilst ‘Chinese face’ and ‘ICC’ 4 times. It is manifest that ICC Programme in the mid-1950s was prominent in promoting traditional Chinese costumes of cheongsam signified with Chinese faces.

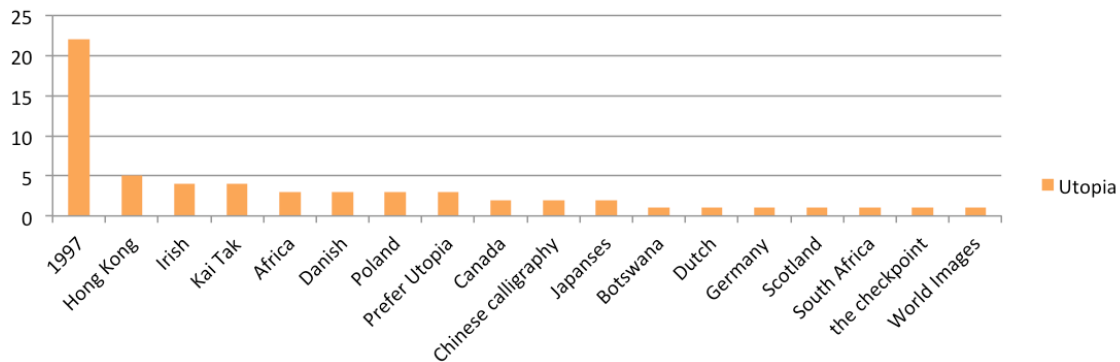
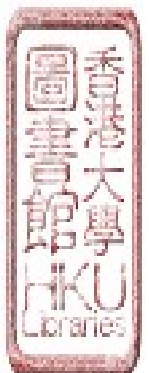


Figure 2-14: Chart showing co-occurrence among codes generated by Atlas.ti; source: author.

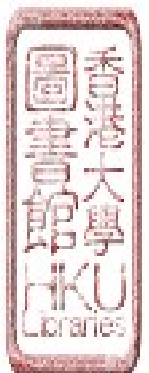


Similarly, the term ‘Utopia Project’ also appears with prominent numbers (**Figure 2-14**). The frequency of ‘Utopia’ co-occurring with other terms can reveal some common features of this project. For example, 1997 happens 22 times indicating Project Utopia was the most reported in 1997 so probably it was launched in 1997. The names of countries/regions can reflect the popularity of the world image designs. Hong Kong’s design, the Chinese calligraphy appeared the most frequently followed by African and Danish designs. In addition, a lot of photos in Project Utopia have the background scenery of Kai Tak airport.

2.5.2 Semiotic Analysis

In the publications, traditional icons and urbanscape in Hong Kong were frequent representations. Dragon and lion (**Figures 2-15 and 2-16**) are signature icons due to the legendary meanings in particular from the eyes westerners. They are more frequently used in festivals or events particularly referring to China, Hong Kong or the Far East. The icon of a lion or lion dancing is even closer related to Chinese festival, Chinatown and celebrations alike. These icons at the same time turn to be stereotyped, only focusing on China’s long history and traditional elements while not mentioning any of the modernity progress and westernized cultural fusion in the society.

Hong Kong landmark architecture and urbanscape (**Figures 2-17 to 2-19**) appear frequently in leaflets and brochures produced by BA with traveling information to Hong Kong. With the featured urban scenes, it is appealing to the travelers from the west. Most urban views convey the impression of Hong Kong as a modern city with buildings



embraced with signature ridgelines (Victoria/Tai Ping Peak and Lion Rock) and the Victoria Harbour. These are also stigmatized images of the city of Hong Kong.

Apart from that, BA made use of traditional cheongsam and Chinese calligraphy in two of their advertising campaigns. Cheongsam used to be very common in Hong Kong in the 1950s and it gained popularity among British people that BA made it a fashion having stewardess wear and demonstrate cheongsam on board. This fashion lasted until 1980s. These cheongsam uniforms also become necessary objects in BA's exhibitions for anniversaries (**Figure 3-9**) every five years. Cheongsam always holds the significance demonstrating Chinese culture and the elegance of Chinese females.

The images preserved in the Utopia Project with Kai Tak airport as the background is very indicative and story-telling. This is because Kai Tak is an irreplaceable symbol of the old Hong Kong forming local people's collective memories while the aircrafts with tailfins painted with designs from Hong against Kai Tak background just showcase an image of glocalization in a very dramatic and indicative way.

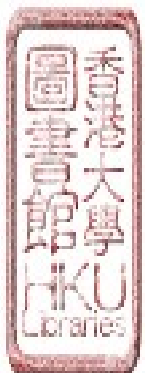




Figure 2-15, 2-16: Traditional Chinese icons on BA's publications; sources: Jarvis, 2015/by Mr. Jackie Tong.

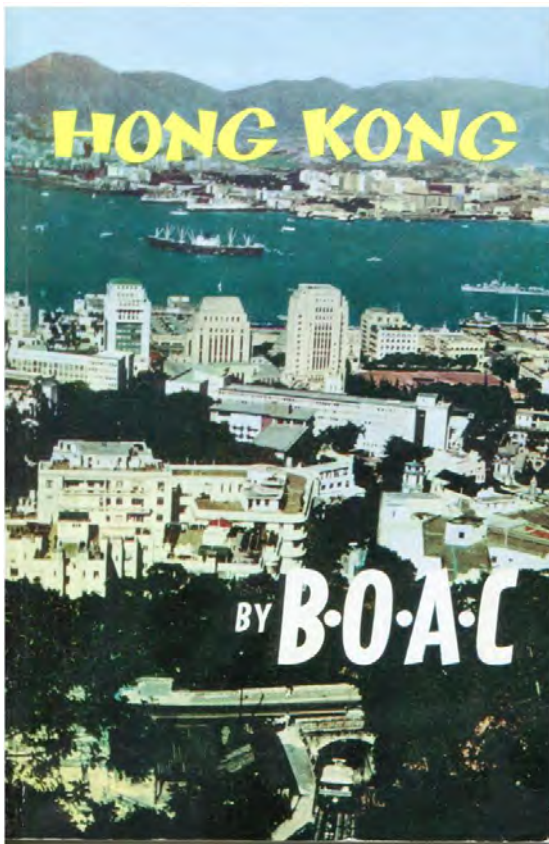


Figure 2-17, 2-18: Images of Hong Kong urban landscape on BA's publications; source: BA's archive.

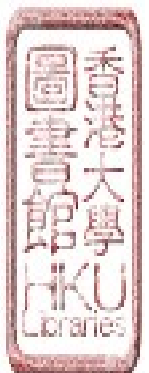
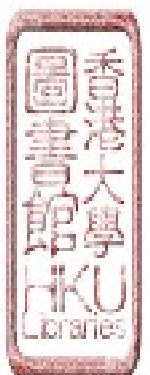




Figure 2-19: Flying over the Lion Rock from BA's archive; source: BA's archive.





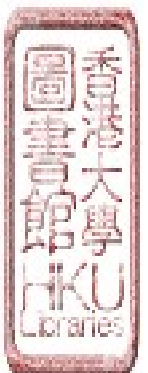
This spread: In the mid-1950s, BOAC introduced national dress uniforms for its Chinese, Indian, Pakistani and Japanese services. White cheongsams, colourful saris and traditional kimonos were worn by national stewardesses from these countries who spoke the relevant languages and understood the associated cultures. It was an extension of BOAC's 'taking more care' approach on routes with which it had strong historic links, and it was a service enhancement much appreciated by passengers.



Figure 2-20, 2-21: International Cabin Crew Programme in 1950s; source: Jarvis, 2015.



Figure 2-22, 2-23: Aircrafts the Utopia Project in Kai Tak airport; source: BA's archive.



New star in the Hong Kong skies



IN THE skies over Hong Kong, this specially-chosen British Airways Boeing 747 turned heads as it carried Prince Charles, Foreign Secretary Robin Cook and former Foreign Secretary Lord Howe to the handover ceremony for the former colony last Friday.

The aircraft was G-BNLO – freshly repainted with the Chinese world image created by calligrapher Yip Man-

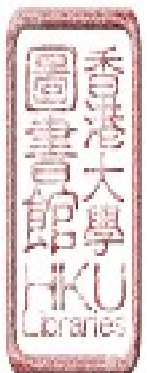
Yam. The design describes water boiling ready for the preparation of Chinese tea.

Sir Francis Kennedy, Special Adviser to the Chairman, was at the southside VIP suite to see off Flight BA9101C, which returned to London on July 1. The operation was coordinated by Rosemary Tiney, Operations Scheduling Manager Longhaul, and an Operations Control team.

Figure 2-24: Utopia Aircrafts serving Prince Charles for handover in Hong Kong; source: *BA New*, 11/07/1997.

3. THEORIZING THE BRANDING REPRESENTATION AND PROJECTIONS FROM LOCAL HONG KONG PEOPLE: A DISCUSSION OF HONG KONG IDENTITY

In this part, discussions will be held surrounding the theoretical framework elaborated with explicit cases from the BA's branding strategies and interviewees' responses. It would reveal how the global firm went through the process of glocalization,

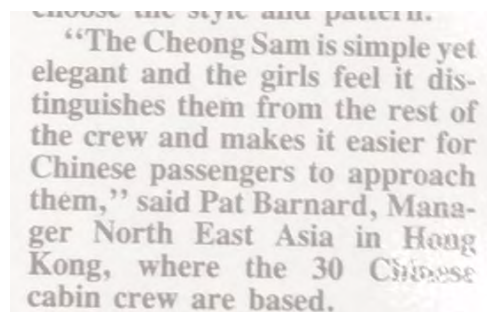


and how local Hong Kong people perceive their multi-faceted identities when reading these publications demonstrating cultural diversity and world images.

3.1 In Attempts to Build up an Corporate Identity as a Participant in Globalization

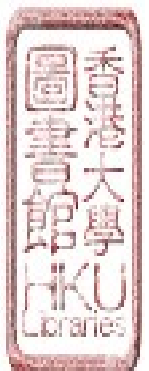
3.1.1 Representation: ICC and Utopia

In the International Cabin Crew (ICC) Programme campaign, cheongsam, as Chinese styled traditional costumes, was chosen as an alternative of BOAC's uniform. It was introduced in January 1956 (BOAC News, 1959) in pursuit of smoother customer services (**Figure 3-1**). The Chinese styled Cheongsam was attributed 'the latest fashion' in BA News in 1959 (**Figure 3-5**) showing 'charm and dignity' of Chinese ladies. And in a later age in 1980s they even let Chinese stewardess to choose the style and pattern by themselves and selected skillful tailors for garments making. (BA News, 1986) (**Figure 3-2**) Originality of the Chinese style was their pursuit. (**Figure 3-4 to 3-9**)



choose the style and pattern.
"The Cheong Sam is simple yet elegant and the girls feel it distinguishes them from the rest of the crew and makes it easier for Chinese passengers to approach them," said Pat Barnard, Manager North East Asia in Hong Kong, where the 30 Chinese cabin crew are based.

Figure 3-1: Description of cheongsam; Excerpt from *BA News*, 17/10/1986.

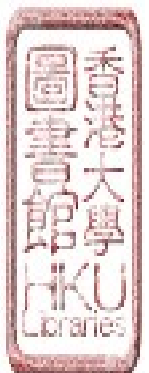


Turning again to the fashion journalists, one learns that at least one cheongsam manufacturer is to produce them in "attractive British floral designs." Oh no; not that! Designers, please study the real cheongsams in the Chinese designs. Learn that the Chinese designs are a must. Study the cheongsam in its natural surroundings at Hong Kong. B.O.A.C. will fly you there by Comet in 21 hours for only £415 16s. return. A very worthwhile investment — and very enjoyable too.

Figure 3-2: Manufacture of cheongsam; Excerpt from *BOAC News*, 27/11/1959.

In the Utopia Project (or world images tailfins) launched in 1997, The Hong Kong livery was painted with Chinese calligraphy by a local calligrapher, Yip Man-Yam with the words 'Yat-Fan-Fung-Shun (i.e. Smooth Sailing)'. The airline branding scope was 'to become a world airline whose headquarters happen to be in Britain' (Jarvis, 2015, p. 91) signifying how BA was position their brand into a globalized framework. (Figures 3-10 and 3-11) BA was aiming to create a new brand identity closely engaging with the world. The new identity signified 'the kind of company we are going to be' and 'it is a clear statement that British Airways is a community of people that is committed to serving and connecting the communities of the world'. (*BA News*, 1997)

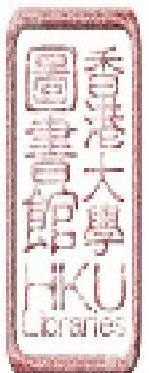
In both projects we could see how BA 'glocalized' their brand using signature Hong Kong/ Chinese icons. If providing qualified services and making customers feel superior is the strategy for brand construction, then adding local circumstances into the brand further provides a way for passengers to consume their local cultural identity whereas on a globalized platform. BA, as an airline company had the priority accessing



globalized resources while it took initiatives in the early ages to engage with localized features and facilitate the process of glocalization.

The branding team of BA then was obsessed with local elements and they emphasized the originality, rather than a westernized superficial representation. The Chinese styled cheongsam is a passion of the British people and at the same time they were presented in their original way so to ‘make it easier for Chinese passengers to approach’ (*BA News*). From a branding perspective, BA was trying to construct a local identity of Hong Kong in their products, rather than a stereotype fulfilling western imaginations but altering the original styles. They were presenting their brand as a participant in the process of globalization, as Jarvis, P. (2015) pointed out BA was portraying the brand as a ‘world citizen’¹. At the same time, from a consumer perspective they found it ‘easier to approach’ because for Chinese passengers they were consuming a brand with a same or similar identity status as themselves, which brought about comfortable costuming experiences. The design style from their place of origin makes them thinking about home. Even for passengers who were not Chinese, the Chinese style uniform presented them with an Orient tint forming up an Oriental imagination which is also a fascinating experience in airline services. These advertisements are trying to form of a process of identity/experience imagination for its passengers.

¹ Interview with Mr. Paul Jarvis on 16/12/2015.



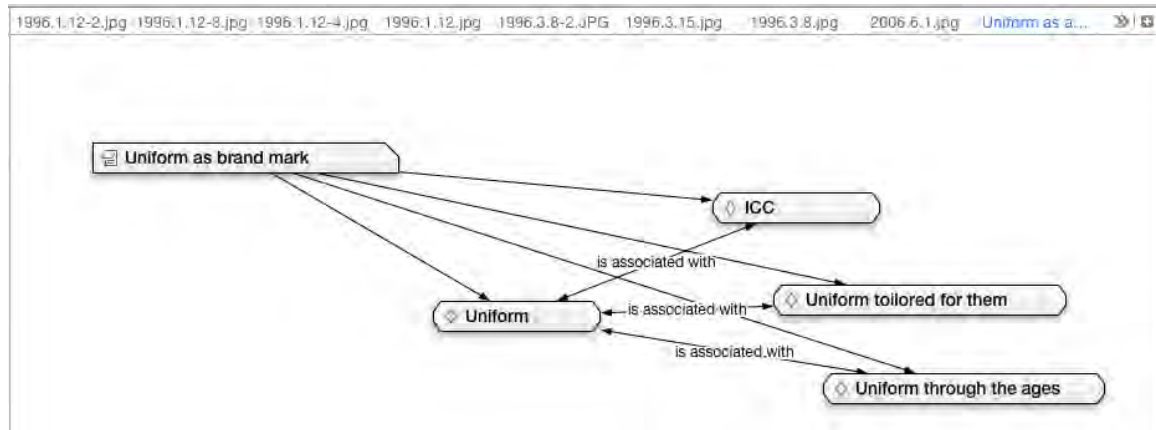
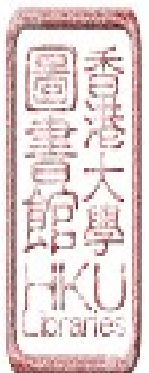


Figure 3-3: Network views generated from Atlas.ti; source: author.

Furthermore, the network view of Atlas.ti organizing codes and memos helps to reveal that uniform has vital significance in the corporation branding. **(Figure 3-3)** Uniform is one significant icon elaborated in BA's experimentation and implementation of glocalization absorbing different design styles from world culture.



Figure 3-4: Cabin crew in cheongsam; Excerpt from *B.O.A.C. News*, March, 1949.



It's Chinese—and the latest fashion!

ANOTHER 'FIRST' FOR B.O.A.C.



B.O.A.C. can add another "first" to its list of pioneering achievements, for photographs of our stewardesses dressed in this style went around the world.

But how are the English girls, built in some cases to a more robust mould than the slight Chinese figure for which the figure-hugging cheongsam is so suitable, going to re-act?

Turning again to the fashion journalists, one learns that at least one cheongsam manufacturer is to produce them in "attractive British floral designs." Oh no; not that! Designers, please study the real cheongsams in the Chinese designs. Learn that the Chinese designs are a must. Study the cheongsam in its natural surroundings at Hong Kong. B.O.A.C. will fly you there by Comet in 21 hours for only £415 16s. return. A very worthwhile investment — and very enjoyable too.

And British manufacturers — you also should study the Chinese designs and not rely on those oh-so-English floral patterns for an Oriental style. If you cannot go to the Far East, have a shipment of materials flown in quickly — before it is too late. Again, B.O.A.C. will be pleased to help. Textiles cost as little as nine shillings per kilo to fly from Hong Kong to London.

But when all this fashion fun is over and the dust has died down, it is still not likely that this will have proved to be a reciprocal operation. Can you picture the beauties of Hong Kong trotting down to the Star Ferry in tweed skirts and twin-sets?

South America proving flights

The journalists all agree that the sudden popularity of the cheongsam has been sparked off by the London stage production of "The World of Suzie Wong" — but they are wrong.

B.O.A.C. first brought the cheongsam to the notice of Europe when girls from Hong Kong came to Britain to train as stewardesses. This was as long ago as January 1956, and in the picture on the right the girls — and the cheongsams — had just arrived in the U.K. Thus

THE first of three B.O.A.C. Comet 4 proving flights, in preparation for the resumption of regular services to South America next January, left London Airport on Monday for Santiago, Chile. Among the passengers was Mr. F. de A. Chateaubriand, Brazilian Ambassador to Britain. The flight was commanded by Captain R. C. Alabaster, Flight Manager, B.O.A.C. Comet Fleet.



Good business for Atlantic Comets

VERY good load factors have been achieved in recent weeks on our Comets operating across the Atlantic. In the four-week period ended on 17th October the load factors, both ways for all classes totalled 89 per cent on the New York route and 90 per cent on the Canadian. In the following two weeks the New York route achieved 90 and 96 per cent, while the Canadian route reached 95 and 85 per cent.

However, while the Comets were doing very well, load factors for our other aircraft on Atlantic routes were not so good. In the same four-week period ending on 17th October, Britannia 312s operated 12 services to New York and 11 to Canada, with load factors of 55 per cent and 71 per cent respectively. DC7Cs operated 67 services to New York and 24 to Canada, with load factors of 43 per cent and 48 per cent respectively. This is indicative of the attraction of pure-jet travel.

Comet Flight Appointments

CHANGES in the Flight Appointments of the Comet Flight have been made recently. Captain R. E. Millicap, former Flight Manager, has, at his own request, returned to line duties, and his place has been taken by Captain R. C. Alabaster.

Captain E. J. N. Hengle, Deputy Flight Manager, has asked to return to line duties, and his place is taken by Captain J. A. Kelly.

Captains J. A. Perry, D. C. Davies, and R. G. Ballantine have all been appointed Flight Captains.

Ghana Airways' London rep.

MR. A. H. BATES has been appointed London Representative of Ghana Airways Limited, a B.O.A.C. associate. Mr. Bates, who has been seconded from B.O.A.C., joined the Corporation in 1946 in the Traffic Department. In 1955 he was temporarily seconded to Aden Airways, returning to Aden last year to become Superintendent, Stations and Traffic.

Students' flights

MORE than 550 Malayan students will take part in an 8,000-mile airift between Malaya and Britain in December — flying in B.O.A.C. Britannias. Half will be flying home — from London — at the end of a two-year stay in British teachers' training colleges. The others will be flying here — from Kuala Lumpur — to take their places.

CHERRIES FOR A SICK CHILD

A 3-lb. box of cherries from Cape Town was flown to London from Johannesburg by B.O.A.C. Britannia on Friday en route to Paris, where they were wanted for a child who was dangerously ill.

The cherries were flown to Paris by Air France and, as there was literally only a matter of minutes between the arrival of the Britannia at London Airport North and the departure of the Viscount from the Central area, the Corporation obtained Customs approval for the package to be cleared on the tarmac.

Poppy Day record

THE annual Poppy Day Collections at London Airport reached the record figure of £446 15s. 2d., of which B.O.A.C.'s share was £81 6s. 10d. The total exceeded the previous year's by £54 8s. 3d.

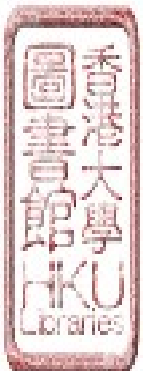
STOP PRESS

Following statement was issued yesterday (Thursday) by T.C.A. and B.O.A.C. It was announced jointly today by Trans-Canada Air Lines and the British Overseas Airways Corporation that in the interests of providing improved service to the public an agreement has been reached between T.C.A. and B.O.A.C. The agreement was reached by Mr. Gordon B. McGregor, President of T.C.A., and Mr. Basil Swallpole, Managing Director of B.O.A.C. This agreement will ensure that the services between Canada and the

RECENT POSTINGS

Staff No.	Name	Occupation	From	To
1620	BASTARD, F.	S/O	T.M.V. Pool	Dulles
31609	BRENNAN, J. C.	O'neal Engineer	Bermuda	M.L.M. Pool

Figure 3-5: Cheongsam Fashion; source: B.O.A.C. News, 27/11/1959.





What's in a name or three?

TWO pretty Chinese girls show how attractive the newly-modified sky blue cheongsam Asian uniform can be.

The girls are in training at Cranebank after which they will return to Hong Kong as Asian stewardesses.

Their names? You can have your choice. The girl on the left is 19-year-old Yu Ying which, when translated means Jade. But she also has an English name — Cecilia Young.

Her friend is 21-year-old Wai Ping, or Blue Sky, or Esther Wong.

Changes have been made to the neckline of the smartly-tailored two piece outfit, which is silk-lined and with a traditionally Chinese slit-sided skirt and Chinese buttons.

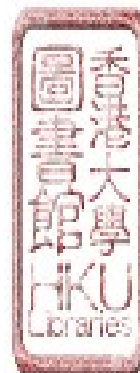
Manager switches jobs

SID Hildrew has taken up the appointment of General Manager Overseas Commercial Services, Overseas Division, on the retirement of Reg Walden. Mr Hildrew was previously Marketing Support Manager Europe, a post now filled by Roland Cobbold, previously Administration Manager Eastern Routes.

The retirement of Chief of Customer Service Ray White has meant a move for Ernie Carroll, who was previously Product and Service Manager Cabin Services.

Staff

Figure 3-6: Customized cheongsam; *BA News*, 23/07/1976.





Chinese style . . .

A NEW British Airways uniform was unveiled on the Queen's flight to China – this time for national cabin crew.

Stewardess Missan Lee was the first to wear the specially-designed traditional Cheong Sam on the TriStar flight from Heathrow when the Queen left for her 13-day tour of China and the Far East.

The midnight blue pure silk dress, with an oval Jaquard design in the weave and brilliant red piping accentuating the mandarin collar, three-quarter length sleeves and traditional side slits at the hemline, was an exercise in democracy – for the Chinese stewardesses themselves helped choose the style and pattern.

“The Cheong Sam is simple yet elegant and the girls feel it distinguishes them from the rest of the crew and makes it easier for Chinese passengers to approach them,” said Pat Barnard, Manager North East Asia in Hong Kong, where the 30 Chinese cabin crew are based.

Renee Benson, Administrator Asian Stewardesses, helped liaise with the Uniforms Committee and Roland Klein, who designed the mainline uniform, as well as being involved in selecting the best tailor.

Figure 3-7: Cheongsam as Chinese style; *BA News*, 17/10/1986.

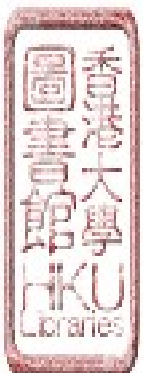
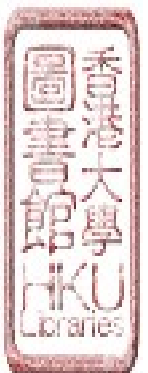




Figure 3-8: Images of ICC; source: Jarvis, 2015.



Nostalgic theme for Hong Kong 70th celebration

BRITISH Airways has celebrated 70 years in Hong Kong.

The anniversary was marked with two nostalgic cocktail evenings in the former British colony.

Martin George, commercial director, Robbie Baird, area general manager Asia and the Pacific, and Gavin Halliday, area commercial manager Asia and the Pacific, attended the events along with trade partners, media, and corporate clients.

More than 200 people were at the celebrations each evening, hosted by the local commercial team.

Cabin and flight crew uniforms from the different eras, on loan from the BA Museum, were modelled by the local team.

A video outlining the history of BA was shown, and posters depicting the early aircraft arriving in Hong Kong enhanced the atmosphere.

The events were held at the early 1900s inspired China Club which is owned by David Tang, a prominent businessman and a BA Premier member, who also attended the event.

The dress code was 1930s style and a prize of two Club World tickets to London were given to each evening to the person in the "best costume".



Uniforms through the ages at the celebration in Hong Kong

By Peter Krinks

On March 23 1936, an Imperial Airways' - BA's predecessor company - De Havilland DH86 aircraft landed at Hong Kong Kai Tak Airport.

BA, pioneering Hong Kong's passenger air travel service, operated the first scheduled passenger flight to land in the territory, ushering in a new era of air transportation.

The flight not only pioneered passenger air travel for Hong Kong people, but also saw the beginning of its airmail service, carrying the first mailbag from London to Hong Kong.

Today, BA operates three flights a day between Hong Kong and London with a journey time of 12 hours, a long way from the weekly flight it inaugurated in 1936 with a journey time of 192 hours including six night stops.

Figure 3-9: BA's 70th Anniversary in Hong Kong; *BA News*, 01/06/2006.

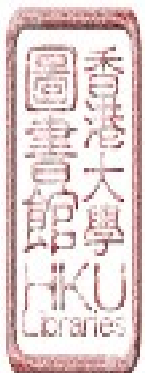
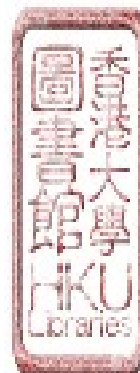




Figure 3-10: News about Project Utopia; source: BA News, 1997.



Figure 3-11: News about Project Utopia; source: BA News, 1997.



3.1.2 Projection: ICC and Utopia

When BA was trying to construct a brand image with ‘glocalized’ elements, how would people in Hong Kong receive these world images? Is this ‘glocalization’ process effective? Can these representations still apply today?

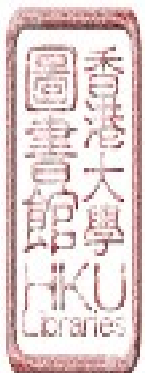
The ICC Programme turns out to be from an older age in the eyes of the interviewees. Most interviewees can still appreciate cheongsam today because it conveys prominent Chinese features ‘no matter in the 1960s or today’² but they remain conservative whether it is suggested for cabin crew to wear cheongsam on board nowadays. Cheongsam can still apply in special occasions ‘like the ball and party’ and particularly for women who are confident with their built³. Ms. Anlica Tang⁴ put it in 1960s circumstances together with BA’s multi-lingual services. There was a need back then for passengers to get in contact with their familiarized cultural context when traveling. BA thus provided this familiarity to the passengers. However today, Hong Kong is more international than it was in the old days and so are Hong Kong people. Their appreciation of fashion and styles also become modernized and westernized so the old presentation of cheongsam is no longer necessary⁵. The historian Mr. Albert Sung (2016) critically examined the condition of ICC was in early ages since British Airways was one of the few companies in the world having business globally and it promoted its corporation brand as a global one. ICC, in this way, was boasting its global business

² Interview with Mr. Albert Chan on 19/01/2016.

³ Interview with Mr. Albert Chan on 19/01/2016.

⁴ Interview with Ms. Anlica Tang on 22/01/2016.

⁵ Interview with Mr. Albert Sung on 19/06/2016.



scope and their appreciation of cultural diversity. However, nowadays traveling by air is quite common and there are more airline companies. Passengers will not value so much if they see patterns and design from their own culture. Identity construction and cultural imagination will not come so strong as the old days. Promotion of multi-cultural exposure, as a result, became not appealing as the old days, so the same marketing strategy may not gain same effectiveness today.⁶

A: It doesn't matter in the 60s or now. It can also represent China. It is similar to kimono. They wear kimono in the 60s and also now.
 E: But people still wear kimono now in Japan but you don't see a lot of cheongsam now in China.
 A: Yeah, but cheongsam can always represent Chinese.
 E: It is not very common in Hong Kong now.
 A: You still can see it now in Hong Kong but at the ball or party... Of course your figure is nice then you would have confidence to wear it...
 E: You think the traditional icon can still apply today?
 A: Yes, say a crew wearing this, she doesn't need to serve a lot but only speak Chinese.
 E: Some westerners also wear it.
 A: No it's not encouraging. It's fake.

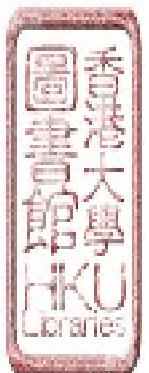
Figure 3-12: Excerpt interview transcript with Mr. Albert Chan.

A: I think it depends on the situations. In 50s not only BA but Cathy Pacific and other airlines all had different costumes. BA is one typical and well-known. The emphasis was on international as I am thinking is quite avant-garde. Whereas nowadays, we don't have such needs to do so, because it doesn't mean anything. Every international airlines are like this. The other way round, each airline should emphasize their own identity. For example, Korea Airlines had a re-designed a Korean styled costumes that you can pick up traditional elements of Korea. The cuisines are of Korean style. So if you provide an international image, it is not attractive to me whereas if you provide your own culture, the experience will be much more attractive.
 E: So speaking of the travelling experience, will you choose a specific airlines in order to experience the features of that country?
 A: Yes I would like to try different airlines, their settings and designs, different experiences etc. Also especially nowadays the cuisines from all over the world is popular everywhere unlike in the early days when you could not eat Japanese food outside of Japan, so our understanding of one particular region is more than before. What we are experiencing now is how the service and products based on the original culture, with further development and elaboration of it. So this kind of BA's international pursuit is no longer appealing; whereas in the 50s this action was smart and avant-garde. Not so many airlines were so global. You only had limited global airlines. The reason why BA could sell their internationalization was that BA was a long hound airline with images of inclusive with world images and culture. That is how they define their position. So looking back to 50s and 60s, they were ahead of time. So today it is already popular then it is no longer appealing.

Figure 3-13: Excerpt interview transcript with Mr. Albert Sung.

Mr. Jackie Tong (2016) he had special attachment to BA was solely because he thought BA was great as many Hong Kong people would do. Even there is no such advertisements promoting Hong Kong culture, Hong Kong people would associate BA

⁶ Interview with Mr. Albert Sung on 19/06/2016.



with Hong Kong due to the historical affiliation.⁷ Mr. Elliot Tenzer (2016) further elaborated his customer loyalty to BA's services narrating his journeys with BA crew since he was very young.⁸ (Figures 3-14 to 3-18) He weighs a lot with BA's services and he has a strong trust and loyalty to the brand.

E: Yes and then I said because I needed to go back to the U.K. so often and I don't even think traveling more. I go there, I check in quick. I go straight to the airport, down straight through. I mean, even the girls in the lounge, I know their well, Rose yeah, the one with curly hair. And another two girls who used to look after us. I was literally there with them for years. I think that's a credit for British Airways showing a family could be there. The staff could be there from as I remember the age of 5 or 6. And now I am into my forty and they are still there. You know, I think that shows how much people are in love with British Airways. I think it is a family, unit who's really nice.

W: When you were young, you always traveled with your family or your parents. So do you have memories of your family gathering in the airport or maybe you say goodbye to each other...
E: Yeah, I mean I think so coming back sometimes I would travel with colleague like one of the stewardess would like after you, like a boarding school crew, you have your bag and your name on it and they look after you. So coming back and being welcomed by the parents in Kai Tak because side you don't like the runway, you come down with your trolley, you won't be waiting. Have you seen those video Boeing was here I think it was uploaded to Youtube. I think it was 84 there were a lot of Kai Tak in Youtube. I see my family coming to Kai Tak, as boarding school wasn't for me great experience. I chose to go because my best friend was going. I didn't really like it, so coming home was fantastic and it was quite emotional but leaving was really hard. There was a lot of the time my mom would travel with me my mom or dad would take me back. Yeah as I said as I got older I was...you know in my twenties I was traveling much much more within Asia.

E: but for me British Airways is the airline of choice. I know everybody, because I think it's just a nice way to fly. You make it through the airplane, you make it feel comfortable and you've got personal touch to it. Whether you are a Gold card holder or Bronze card holder it doesn't matter, if you are part of the programme you are greeted by the head of steward or stewardess, they come over say how are you and thank you for coming back, you know, it's just being nice, special. I love about it. You know as I said for me now the 8380 is my plane of choice. It's big and it doesn't make you feel you are in a big plane.

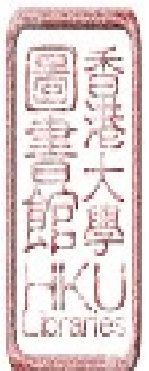
E: I am thinking of another funny story I was traveling with my dad when I was younger, in my late teens. One of the crew members at the time they said at the time I looked like I don't remember it was David Beckham or Bratt Pit or someone...it was the highlight of my hair when I was younger so I sat in the front and I couldn't understand the crew there were girls they kept on looking back and walking they kept on walking and walking... and then eventually one of the crew told me one of the aliens traveled in the front...

Figure 3-14 to 3-18: Excerpt interview transcript with Mr. Elliot Tenzer.

The Utopia Project gains appreciations for most interviewees. They value it because they like the diversity of culture displayed with the livery, they could identify each airplane, and they would feel happy if they saw the Chinese pattern at overseas

⁷ Interview with Mr. Jackie Tong on 01/02/2016.

⁸ Interview with Mr. Elliot Tenzer on 16/01/2016.



airports. They also could relate to their only culture as Chinese calligraphy passes prominent features of Chinese. Ms. Anlica Tang (2016), a lady compared it to changing different dressing styles which she considered fascinating⁹. The marketing manager Ms. Choi Fung (2006) asserted BA's attempts to construct the brand value of cultural diversity and glocalization behind the campaign that 'the idea of the design was almost a way of showing them that we fly to all these places and we also understand you' but she also considered it is once for a while, after all the company needed a uniformed trade mark. She believed that people from Hong Kong was proud of it and they 'feel emotional' because Hong Kong was one the few chosen for the tailfin design.¹⁰ Again, Mr. Albert Sung (2016) pointed out that livery painting is not sufficient enough for theme airline, compared with some airlines nowadays providing interior design, cuisine services and everything under one special theme (such as Star War, Hello Kitty, etc.). The customer experience with the Hello Kitty theme aircraft would truly experience staying with Hello Kitty whereas simply painting the tailfin is not so much imagination evoking and yet money costing.¹¹

A: Yes. But itself would not help with their sales, then what is the purpose of this campaign? Let me put it in this way: there are alternative ways to do it. Firstly, you know, British people didn't like it and Ms. Thatcher blamed it. The Former Prime Minister did it publicly being photographed by the public in a dislike way. Secondly we would not buy this airline tickets because they have these images on the aircrafts.

E: Then culturally do you think that these can become a kind of heritage? We can reflect on their attempt in it.

A: But the result was a failure, losing money. The CEO immediately ended it. You know to do these special livery it is very expensive. They need to paint and re-paint raising the cost. It takes time to re-paint in the factory. You should use the aircrafts to fly rather than in the factory to re-paint, so the whole thing doesn't make sense. In the other way round, there are some similar successful campaigns with themed airlines. For example ANA, actually it was Japan and the U.S. who had this experiments first, they had themed airlines. For example ANA had Doraemon and Star Wars, Taiwan EVA Air had Hello Kitty. They didn't paint the cartoons on the aircrafts, rather they had the figures inside of the airplanes. You have Hello Kitty themed food. It is effective marketing. You can see many people in Hong Kong who love Hello Kitty go to take the Hello Kitty airline.

⁹ Interview with Ms. Anlica Tang on 22/01/2016.

¹⁰ Interview with Ms. Choi Fong on 05/01/2016.

¹¹ Interview with Mr. Albert Sung on 19/06/2016.

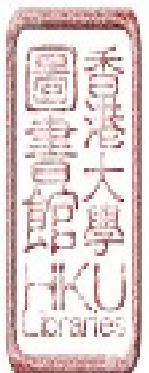
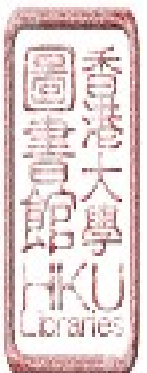


Figure 3-19: Excerpt interview transcript with Mr. Albert Sung.

Ms. Fong (2016) also told according to her experience that after 2000s BA's advertisements are becoming generic¹². It echoes with what discussed earlier that in 1960s multi-cultural exposure was a boast and it was audacious attempt projecting a branding image with localized elements; while in the new century under globalization, the world is under constant connection and with standardization of everything we share, the world is becoming generic. As a result, originality of traditions might get trapped into cliché, standardization is becoming the norm thus airlines services and promotions are again adopting the aesthetics cosmopolitan with design and services of global standardization.

¹² Ibid.



3.2 Traditional Icons and Cultural Heritage

3.2.1 Representation



Figure 3-20 and 3-21: Images of Traditional Icons; sources: Jarvis, 2015/ Mr. Jackie Tong.

As with the semiotic analysis did in an earlier section, traditional icons such as a dragon and a lion were used in BA's advertisement products. These very iconic and signifying items directly carry out the Chinese style and cultural value. Typical wording occurred with these kinds images include 'Far East', 'Chinese', 'Chinese New Year' etc. The advertisements are within Chinese local contexts and it passes the message that BA could understand Chinese culture and Chinese value. Also by referring to the Far East, it also appeals to the westerners with stereotyped images as 'a marketing device for tourists and foreigners' (Robertson and White). The icon of a lion is even more frequently used in western context when they held events related to Chinese culture. (Figures 3-22 to 3-24)

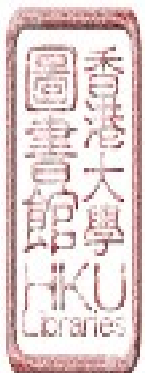
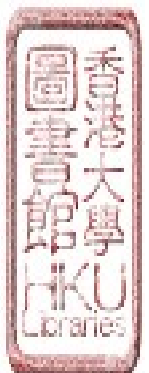




Figure 3-22: Lion Dancing in British Chinatown; source: *BA News*, 27/01/1989.



Figure 3-23: Lion Dancing in Beijing Olympic; source: *BA News*, 14/08/2008.





BRITISH AIRWAYS MANCHESTER - HONG KONG DIRECT

ABOVE: The banner trailed behind a light aircraft on the day of the inaugural flight sent the message loud and clear to the people of Manchester.



North goes East!

LEFT: Anthony Goldstone, Chairman of the North West Tourist Board; John Morris, President of the Manchester Chamber of Commerce and Industry; Lou Britz, Executive Councilor Electrical, Electronic, Telecommunications and Plumbing Union and former Chairman of the NJC; Colin Marshall; Gerald Colin, Chairman, Greater Manchester Council and his daughter-in-law Anne Colin; and Manchester Airport Chief Executive Gil Thompson and his wife Dorothy get a traditional Chinese send-off at Manchester Airport before leaving for the Far East.

From DAVID TATTERSALL in Hong Kong

A NEW scheduled longhaul service linking Manchester with the Far East for the first time took to the air last Saturday. The twice-weekly TriStar-200 service will stop at Munich, Dubai and Bangkok before its final destination, Hong Kong. Colin Marshall, Chief Executive, led a VIP party on the inaugural flight, and after arriving he told a Press conference: "We want to talk before

Lions saw the new service off - and then welcomed it

we run ans so we have started this service at a twice-weekly frequency. "We hope traffic will build up to the point where we will be able to increase frequency and/or the size of the aircraft. Our forward bookings are good. "The aircraft on the new three-class service from Hong-Kong continues through to New York direct from Manchester once a week and in the opposite direction provides a New York-Hong Kong link via Manchester and other intermediate points twice a week. "The launch of the new route confirms the airline's commitment to developing Manchester as its second major hub outside London, and opens the door in the North to the expanding markets of China and the Far East. "The major cities of the North of England - particularly Manchester and Liverpool - are the key centres for many Chinese living in the UK who have close links with Hong Kong. Manchester is the second home of British Airways, and is being developed as a crossroads of the air with a developing spread of new services."



Old custom. Colin Marshall dots the lion's eye for luck



Farewell Chinese style: A traditional dance from the lion at Manchester.



Welcome British style: The VIPs receive a fanfare of trumpets.

Figure 3-24: Lion Dancing celebrating Direct Flight between Hong Kong and Manchester; BA News

15/11/1985.

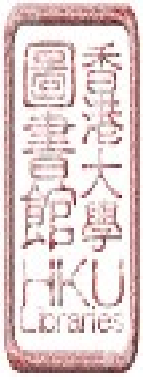




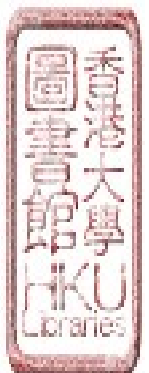
Figure 3-25: Images showing Hong Kong urbanscape; source: BA's archive.

Similarly, local Hong Kong urbanscape such as the skyscrapers, ridgeline, the view of Victoria Harbour and the Repulse Bay have been used in BA's advertisements. These are familiar scenes to both westerners and Hong Kong people. **(Figure 3-25)**

3.2.2 Projection

A: No. It looks very evil. It's like going to the hell. I prefer sailboat or people playing dragon or lion to demonstrate a happy atmosphere.
 E: Do you feel it very old fashioned?
 A: By showing a dragon it is old... The colours are nothing special. It should be quite old?
 E: Yes in the early 90s.
 N: There were not many Asian people so they use this image and they thought it was referring to the culture but we may not agree.
 A: Yes. The advertisements then were quite direct. Now we have a nice scenery and then they refer to the destination.

Figure 3-26: Excerpt interview transcript with Mr. Albert Chan.



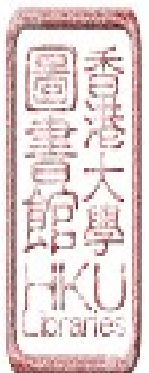
A: They are attractive too. When you see this kinds of images, the Jumbo for Hong Kong and Macau, as I understand it, they are booklets introducing the travel information. In the age when information technology was not that advanced, the airlines also had the responsibility of introducing travel information. So they had the leaflets for the destinations, the transportation and accommodations. But nowadays they don't need it anymore. People have smart phones. So that 'Hong Kong and Macau' is not advertisements but should be distributed to passengers to this destination.

Figure 3-27: Excerpt interview transcript with Mr. Albert Sung.

In the interviews no one denied the representativeness of a dragon or a lion regarding Chinese and Chinese culture. Both icons can represent in a broader sense of a cultural group of Chinese rather than nationality and geographical constraint. Other than 'Chinese', these icons also apply in contexts of the 'Far East' and 'Greater China'. However, some pointed out the use of a dragon or a lion is quite cliché and boring. 'Hong Kong is a modern city' so in the modern age corporations are suggested to seek some up-to-date images to better represent Hong Kong.

Further according to interviews, it seems Hong Kong people are more comfortable with urbanscape as representative of local culture. When asked to give examples of icons they thought could represent Hong Kong, what scored the most was the 'sailboat', followed by Star Ferry, the Victoria Harbour, and the Tower Clock at Tsim Sha Tsui, whereas other suggestions include the tram, the Big Buddha, the God of Wealth, Wong Tai Sin, Willington Street, Repulse Bay, Disneyland and Dim Sum. One interviewee even raised the ordinary urban jungle viewed from a footbridge¹³. **(Figure 3-28)** Rather than the traditional icons that always indicating a certain origin and history, images of Hong Kong's urbanscape always refer to the geographical terrain of Hong Kong. The urban views are always 'pure local' even if it changes through the ages. They would rather pick out something they can see as the icons representing Hong Kong. It is

¹³ Interview with Mr. Simon Chan on 22/12/2015.



the common mindset and they hardly link the fact to certain history, tradition and story telling the origin. In the global cultural supermarket, Hong Kongese would consume local features without a necessary connection to an origin, echoing the Postcolonial cultural identity as fragmented from history and origin.

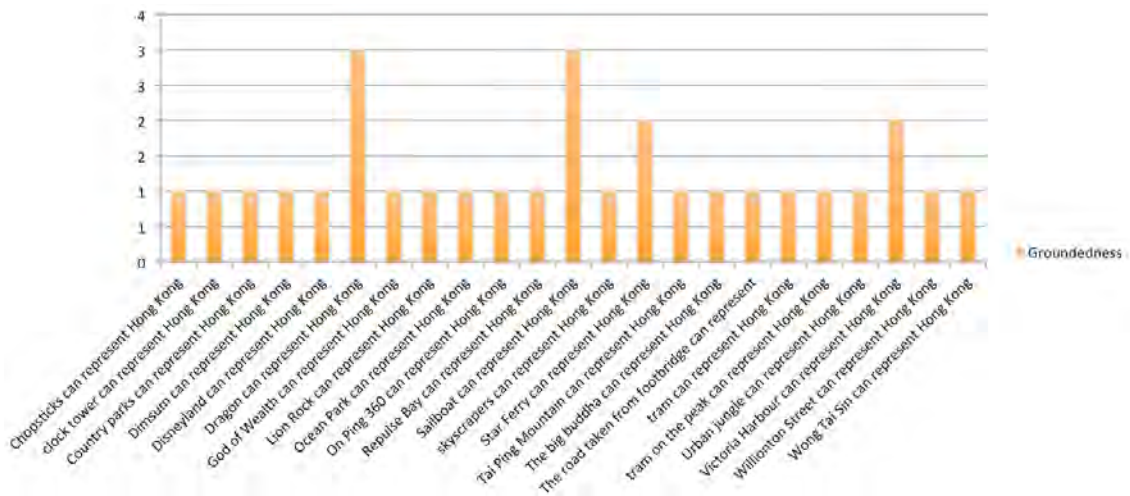


Figure 3-28: Frequency of icons representing Hong Kong as suggested by interviewees; source: author.

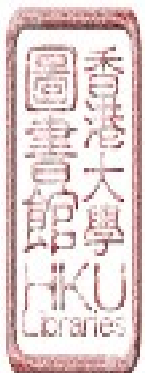
E: Nowadays it also works or we should make use of other modern icons?
A: It depends on what is expressed in the context, say the dragon is in representation of Far East, then it is all time favour. Whereas specifically representing Hong Kong, it may not be very representative. In the early days such as in the early 1990s mainland China was not fully opening, speaking of the Far East, people refer to Hong Kong. Hong Kong represented all the Far East region. So these Chinese elements in representation of Hong Kong was quite typical. Now China has opening up, and airlines not only reach Hong Kong. If you want to specifically represent Hong Kong, these elements are not enough. So in general for Far East and Chinese it is not outdated.

Figure 3-29: Excerpt interview transcript with Mr. Albert Sung.

3.3 The Multi-faceted Identity

3.3.1 Creolized Identity

Post-colonialism, Heunggongyahn is becoming one individual term compared to British and Chinese people. When asking about self-identity, all the interviewees asserted to be ‘Heunggongyahn’ but the term of ‘Heunggongyahn’ has different facets.



With study, travel and working experiences in overseas countries, interviewees had the multi-cultural exposure and multi-faceted identities. The definitions according to their answers included ‘Heunggongyahn (香港人)’, ‘native born Heunggongyahn (土生土長的香港人)’, ‘Chinese (華人)’ and ‘Chinese in Hong Kong(在香港的華人)’ (**Figure 3-31**). Regarding British born Hong Kong raised Heunggongyahn (as he defined himself), he asserted that ‘Hong Kong is home’¹⁴ (**Figure 3-30**). Another post-1990s Korean girl who had long term living experiences in Taiwan and Hong Kong was wondering ‘it’s a big question to me. I also have this question in mind’ and when talking about her friends circle she said ‘they are all like me... yes, we have identity crisis’¹⁵ (**Figure 3-32**).

Hon: I’m sure you have been asked the same question all the time, where do you prefer, Hong Kong or London?
E: **Hong Kong’s home** and because I spent the majority of my life here. and London I had a good network of social friends. It took much longer time to build. I think what you do fine with Hong Kong is people like much because you don’t have family around then your friends become family; whereas when I come back to U.K., it took a good year to establish a group of friends, because people have the groups already.

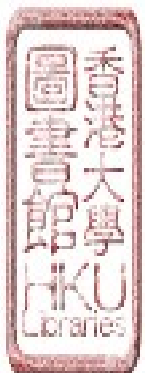
Figure 3-30: Excerpt interview transcript with Mr. Elliot Tenzer.

E: Based on your own experiences living in many countries, I know you are a native born Hong-Kongese (土生土長的香港人), how would you define yourself, as Hong-Kongese, or a world citizen, or...with a multi-faceted identity?
A: I define myself as a Chinese (華人) in Hong Kong. In my eyes, Hong Kong should be an international city. They should open the gate and welcome all the people in. I consider myself as a Chinese (華人) in Hong Kong. To define as Hong Kongese (香港人) or a local Hong Kongese (土生土長的香港人), it is not my ideally definition. I think you should be Chinese in Hong Kong, British in Hong Kong or French in Hong Kong, things like this in my ideal.
E: So people achieve a status of co-habitation.
A: Yeah I see Hong Kong as a location where different people can come to develop. The term of ‘Hong Kongese’ is too general. You immediately think of spoken Cantonese, native born, or Wen Tan noodle. I prefer a broader definition as **a Chinese in Hong Kong (在香港的華人)**.

Figure 3-31: Excerpt interview transcript with Mr. Albert Sung.

¹⁴ Interview with Mr. Elliot Tenzer on 06/01/2016.

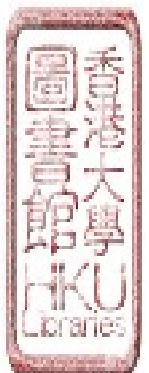
¹⁵ Interview with Ms. Shawn Park on 02/02/2016.



E: About identity, as you have been living in Hong Kong for several years, how do you define yourself?
 S: I think I am actually **Chinese inside, and Korean outside**...[laughter]
 E: How?
 S: Because I have been living in Taiwan and Hong Kong since I was very young.
 E: Yes, as multi-cultural identity.
 S: what identity do I have now?
 E: I am doing this project related to people fly frequently so I expect to meet people from multi-cultural background. I would like to figure it out.
 S: **That is a big question to me too. I also have it in my mind.**
 E: So you feel you are somewhere in between?
 S: Yeah I am somewhere in between. I think I appear Korean to the people in Hong Kong.
 E: Are you planning to stay here for the future?
 S: I don't know it yet. You are asking all the questions I have in my mind too. Because I talk to people who grew up in Korea, I feel the difference a little bit in terms of the topic you talk about and the value you have. So what you think are a bit different. When I stay in Hong Kong what I do is different from in the Korea, and when I talk with my parents especially, I feel a bit different too.
 E: How about the Taiwan people or Hong Kong people, do you feel you think similar to them or not?
 S: It's not really, because my root is from Korea.
 E: British?
 S: No. I'm Asian. I think living in different countries, it helps me to adapt to different cultures very easily. And I understand the background too.
 E: How about the time? For most of the time, you go back home or Taiwan?
 S: I don't go to Taiwan.
 E: It's like Hong Kong is your second home?
 S: So once or twice a year you go back to Korea?
 E: How about friends? Friends are also like quite multi-cultural?
 S: Yeah, they are all like me [laughter]. Yeah, **so we all have identity crisis**... [laughter]
 E: I think I understand that. You are in the progress if it. In Hong Kong it is quite common that you were born in one place and you go to study or work to another place. It is not uncommon in Hong Kong.
 S: Yeah quite open-minded.
 E: So in Hong Kong people are more civilized and more tolerant to difference.

Figure 3-32: Excerpt interview transcript with Ms. Shawn Park.

The way people define themselves are closely related to their personal living experience and different cultural exposure. The way being a Heunggongyahn has both the purity of location and a hybridity of Chinese and western origin. This purity and hybridity are however never in an opposite condition but they would come along together with a large space for self-narration and self-elaboration. This kind of seemingly contradictory unification demonstrates how creolized Hong Kong identity is. Being in this kind of cultural fusion, Heunggongyahn are having more willingness to articulate and define their identities. The identity of Heunggongyahn is never a static one but associating with one's living experience, constantly evolving. One person can choose to



add labels onto his self-identity with what he sees in a different culture and thus what he believes he is.

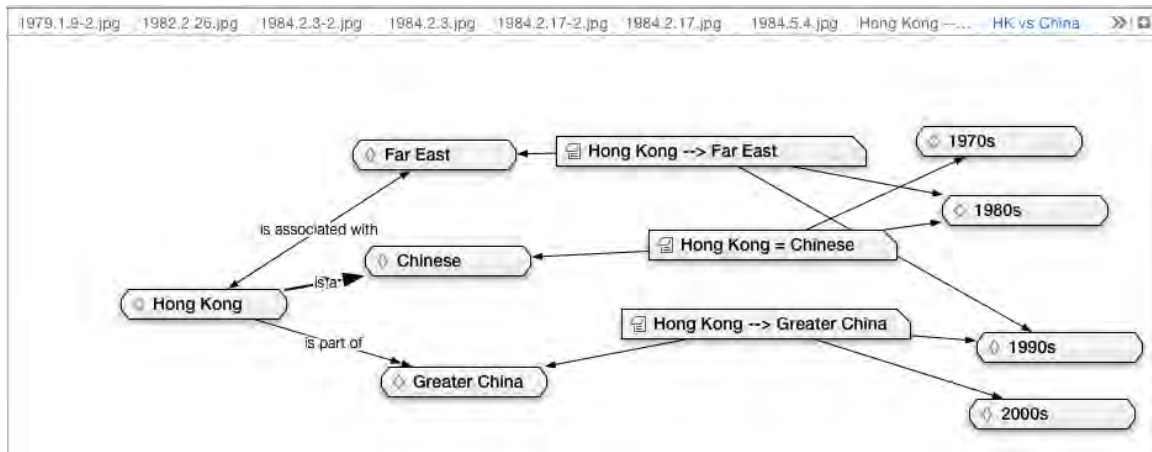
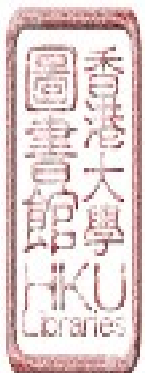


Figure 3-33: Network view analyzing *BA News* narrating HK identity vs Chinese identity generated by Atlas.ti; source: author.

The network view generated with Atlas.ti (**Figure 3-33**) is trying to manage the way *BA News* narrated Hong Kong and people from Hong Kong and figure out the dialectic relation of Hong Kong and China. It is manifest that in the early days of 1970s and 1980s, Hong Kong were mentioned in the context of Far East and thus news clips used the term ‘Chinese’ to describe Hong Kong people indicating to some extent, ‘Hong Kong’ was an equivalent term to ‘China’. It can be understood that in the 1970s and 1980s before China’s opening up with international trade and business, Hong Kong was the gate for China and the world’s connection in business and other aspects. When they talked about China, they actually referred to Hong Kong.

On the other hand, in the 1990s, Hong Kong is featured more as district of the Greater China region. This might be more manifest from the narrative of BA staff who serves the position of western perspective seeing Hong Kong and China¹⁶. Their

¹⁶ Interviews with Ms. Choi Fong, Ms. June Hui and Mr. Paul Jarvis.



statements are quite into an economic discourse talking about the connections of China and the U.K. that after the new millennium the Greater China turns to be one economic entity rather than a single city or state. In this way, the identity issue of Heunggongyahn is more a localized issue: it is more about how local Hong Kong people define themselves rather than the others from the western world identify them. The articulation of local Hong Kong identity can also be retrieved when interviewees appreciating the world images on BA's tailfins, they would boast Hong Kong as the only nation state chosen within Chinese culture domain to present their local design elements. Hong Kong identity is always expressed as a distinction, not affiliating to either the U.K. or China.

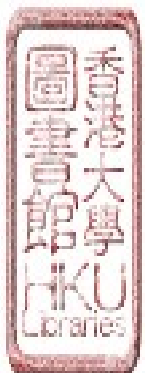
Apart from Hong Kong identity fitting into a 'third place' distinguished from Chinese or British affiliation, younger generations due to their early exposure to the western cultural contexts, are expressed to be less connected with the history and connection with Chinese culture thus they tended to be blurred with Hong Kong identity. At the same time some expressed their sense of Britishness due to the early study and living experiences and also nationality¹⁷ (Figure 3-34). Their identity as Heunggongyahn, thus is an equally fusion where Britishness outweighs the Chineseness.

E: Have you ever traveled with British Airways? Would you please share you customer experiences? Any loyalty to this brand?

S: I did. I usually travel with ba when i was kid. Mainly beside they have children take care service which allows kid travel alone. It's not the best airline but it gave confident and quality to me. And yes, I am BA fly programme member, still. I have a nice story to tell abt BA, when I was doing my 3rd yr in UK, I have been to Amsterdam for a field trip, 3 of my friend booked a budget airline, easyjet. The return flight was cancelled, and I found out a BA flight will be departure 2 hrs later. I went to the counter and ask for any spare seat on that one and told them the situations. They are very kind to offer 4 tickets to us for free, and the staff told us that, BA as British company, they must bring their citizen back to home. The ticket itself not worth a lots, but the services behind that it priceless.

Figure 3-34: Mr. Sam Luk sharing about his impression on BA's services

¹⁷ Interview with Mr. Sam Luk on 05/07/2016.



3.3.2 Kai Tak as Collective Memories to Anchor Hong Kong Identity

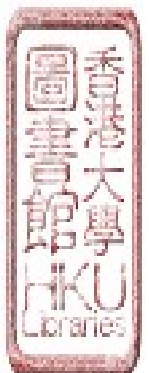
Although there is discrepancy of BA's presentation and people's projection on the icons in advertisements, people reached agreements at the point talking about Kai Tak airport because it reflects the old Hong Kong serving as a collective memory for all Hong Kong people. It seems Kai Tak is such a warm memory that almost all interviewees could recollect their stories in the old days. Kai Tak, thus becomes a reservoir of Hong Kong people's collective memories and an anchor of pure local identity.

Interviewees tend to be nostalgic talking about Kai Tak recollecting their own studying and traveling experiences in the early days. More than one interviewees shared their memories about the farewell at Kai Tak (**Figures 3-35**) and group photo taking at one particular stage¹⁸. The farewell scenes and that kind of emotional atmosphere are uniquely belonging to Kai Tak and it is more so strong nowadays. The landing experience of Kai Tak is also linked with people's impression of old Kowloon City and the smell of Hong Kong¹⁹ (**Figures 3-37 to 3-41, 3-45, 3-47**). Kai Tak represents an old age when life was in a slow pace and people planned ahead and waited for some time before going to the destination. After their return they waited to print photos and friends would share their traveling moments²⁰ (**Figure 3-41**).

¹⁸ Interviews with Mr. Jackie Tong, Ms. Anlica Tang and Mr. Albert Wong.

¹⁹ Interviews with Ms. Anlica Tang, Mr. Jackie Wong and Mr. Elliot Tenzer.

²⁰ Interview with Ms. Anlica Tang and Mr. Albert Wong on 22/01/2016.



A: And inside in the 1990s there was only one restaurant. Later there were two or three. For shops at the early ages only one or two were at Cathy side, and latter Gate 10s and 20s were established, whereas at the very beginning we had only 8 gates.

E: So the whole family went to send one student aboard?

J: This was our experience. I left Hong Kong in 1974 and aunts (姨媽姑姐) ...

A: to study in Canada?

J: Yes. Because four of us left together, then in total we had 200 something people sending us...

A: More than 200!

E: Who were they?

J: Friends and relatives...

A: Ok, one person has 50 relatives. Nowadays you still see 20 people sending sometimes.

J: It's not that shocking anymore. If you search Youtube for 許冠傑's song.

E: Did you have enough space to stand by in the airport...

J: It was quite shocking... We took pictures and obtruding the others walking by... [laughter]

A: Cried.

E: Very emotional?

J: Yes, in the old days it was like this.

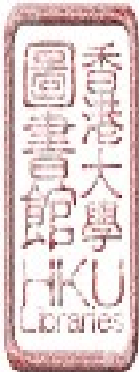
E: Yes study aboard was a big incident.

Figure 3-35: Mr. Jackie Tong sharing farewell at Kai Tak before studying abroad.

Collective memory in this way plays the role of a platform people from common social groups injecting their shared memories and living experiences, which forms a group of people's identity on a common ground (Zeraboval, 2003). In Hong Kong, people's shared experience and collective memories are more attached to substances reflecting exclusively local features such as local movements people participated together, or urbanscape that everyone could go through. Kai Tak, under such definition, serves as a typical conveyor of collective memories. It's a legend of Hong Kong as things were built up bit by bit unlike modern airports that are usually under a long-term and comprehensive planning and thus the construction of Kai Tak was not at one go²¹. Kai Tak, in this way, is a unique 'made in Hong Kong' thing. Similarly, to people's preference of urbanscape as representations of Hong Kong, Kai Tak is also considered one irreplaceable image of Hong Kong.

Unlike Chek Lap Kwok airport which is always described as modern, efficient, and capacious, magnificent architecture design and lighting with international standards,

²¹ Interview with Mr. Albert Sung on 19/06/2016.



Kai Tak is perceived as localized, vernacular, unique/irreplaceable particularly impressing with the L-turn²² (Figure 3-36) before landing, deep connected into people's memories with their family kinship and friendship, generating a strong sense of nostalgia. This comparison further distinct Kai Tak as a unique local thing compared with the new airport when local features could seldom be found.

H: Now, another story. We used to have, there was a man in BBC, British Broadcast Corporation, called Allen Wicka, okay? And he tells a story about sitting in the First Class or 707 or VC10 maybe a Jumbo, going into Kai Tak. You probably don't remember Kai Tak at all.

J: No.

H: But you come in over the land, and you literally were below the flats or the apartments.

J: There were buildings there.

H: Yes buildings up there. But you get to a point with a big checkboard and the pilot had to go hard right and to land up with the runway. Otherwise you go straight into the mountain. You have the checkboard. Mr. Wiccan was sitting in the First Class, next to a BOAC captain. And he tuned to the BOAC.. he thought the captain was a passenger. And he turned to the captain and said, do you know Mr. captain, when I get to this point, I always close my eyes. And the captain, the pilot said to him, do you know Mr. Wiccan, so do I... [laughters...]

Figure 3-36: Mr. Howard Greene telling a joke about the scary L-turn of Kai Tak landing

E: Yes but the quality was terrible... you know it was 70s or early 80s so it was fine, right? But I think it was an exciting time, especially coming into Kai Tak, it was such compared to anywhere in the world there is no such airport quite like it. And it was quite sad when it switched over, phenomenal as the new airport is, I would say one of the best in the world without doubt for me, you know the most efficient for me...even Heathrow Terminal 5 is wonderful if it is, Hong Kong is still I think is way in above. It was really sad to see it go because memory is aside and you just see such characters in it. And you would land in the middle of the city. Where else can you do that in the world today?

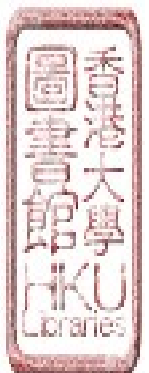
E: Also you had no choice but to know you are in Hong Kong because of the smell. The smell would come through, the air. You could smell the city. It was bizarre. It was literally as you were coming in you could smell the pollution, you could smell the sea. Everything would become encumbers into the cabin. It was crazy, you know. Hong Kong became Hong Pond, you know. Really it was amazing. You could feel it. You've got the goosebumps, because you know you were home.

E: To compare the new and the old airports, which one do you like?

A: Each of them has their strengths. For Kai Tak, it is unique and irreplaceable in the world, which is commonly accepted. Even if films today, you could see images of old Kai Tak there. For example the newest movie called *Ghost in The Shell*, the scenes in the future city but with Hong Kong as a blueprint, those shops you can track the sense of Kai Tak. So Kai Tak is the icon of Hong Kong. Moreover, the process developing Kai Tak was not like the new airport. It was not built in one go and it was piece by piece for construction. For every step people looked into strategies because in the downtown district you build up an international airport you were facing a lot of restrictions, but for every step you figured out strategies to overcome the limitations. So it was to build up a perfect airport in an imperfect environment. So it reflects the whole history of Hong Kong of pre-97 in decades that things were not under long-term planning, and innovative ideas were used to tackle problems. This should be a reflection of the holistic mindset and ways of survival in Hong Kong in the early days. The new airport is already the same as the other international airports. People found a perfect location and did long-term planning and develop in large scale. So the two airports reflect two different periods.

Figures 3-37, 3-38: Mr. Elliot Tenzer recollecting old Kai Tak and old Hong Kong.

²² Interview with Mr. Howard Greene on 16/12/2015.



J: Taking airplanes now and then at Kai Tak are different in what aspects?

Al: Really different.

An: A big different. Before if you don't remember your ID you can call taxi and go back home to take it immediately.

J: Location.

An: Or your family can send it to you quickly. Now it is hardly possible because the airport is far away. Secondly it was convenient before. Usually after arrival passengers would go to Kowloon City for dining. Some people would expect air meals are not good.

Al: In the old days in the old airport, passing the Immigration the area was around two times of this room. You walk all the way to the plane. There are ten chairs where people can sit and wait for their journey.

An: We had broadcasts then.

J: The layout was quite simple.

An: Not really simple. The flows in the airport was great. There was an observation platform. Team leaders gave briefings there.

J: There were some escalators?

Al: Over twenty steps.

An: People stood there and took photos together.

Al: That is the good part of Kai Tak. People came to pick you up, because it is close to the city.

An: Yeah they came to send you. In the old days, when going to study abroad, classmates came to send you. Now it's not that often.

Al: When landing you can see families in town. You can see their ceilings, their television...

An: Kai Tak is unique in the world.

J: You really could see their television?

An: Yes, see their clothing hanging there. In the old days, pilots were very skillful. It was close to the residents and the runway was shorter.

Al: Much shorter.

J: You guys were not scared.

Al: If we go back to Kai Tak now we are scared. But then we were not scared.

An: Not all all. We were watching the bus, cars and people walking... It was very interesting.

J: What are the advantages of Kai Tak?

Al: Advantages? It was close, very warm-hearted, more people...

An: and I believe even in the old days no other airport was like Kai Tak. Kai Tak is the only one.

Al: An airport right in the downtown area.

An: Yes.

J: Will you miss Kai Tak?

An: Not really missing Kai Tak but whenever we talk about Kai Tak we feel special. It is a collective memory. Say you went to the amusement park in the childhood you remember the elephant and your friends also had that experiences. They share the feelings.

Al: Another feature is smelly. [laughter] When you arrive Hong Kong, you know you are in the city. There is a smell of Hong Kong.

Al: Travelling with families mostly happened in the summer time, depending on the locations. For example, for those 20 to 30 thousand HKD there were fewer children because the cost was high. Mostly couples.

An: Honeymoon. In the old days, after the wedding, the next day they flew. They thought Europe is romantic.

Al: Now they would not fly immediately.

An: Now it's different. It was quite precious in the old days.

Al: In the old days they would fly and after the return they share the photos and tell stories.

An: In the season of wedding, maybe in the group there were 6, 7 or 8 pairs of couples.

Al: I used to have a 40 people group in which there were 18 pairs of couples.

An: At the end of the year.

Al: Yes they would not have weddings in the summer.

An: In autumn.

Al: In Christmas off-season.

J: How many people were there in a group?

Al: around 30 to 40 people.

An: It should be a record having 18 pairs of couples, 36 people.

J: They were all married in that period. It must be very exciting.

An: And they would talk about wedding dressing. It was different weddings then compared to now. They took photos during the wedding ceremonies. Now you use your phones but in the old days they had photographers.

Al: In the old days they had more expectations because you didn't have cell phones. You would tell your journey only after you returned.

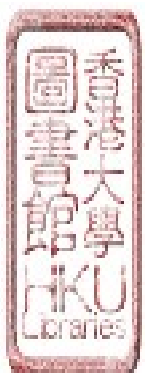
J: Things were precious.

An: Precious memories.

J: Now we don't see photos again.

An: So the population of information technology may not be a good thing...well it has two sides.

Figures 3-39 to 3-41: Ms. Anlica Tang and Mr. Albert Wong talking about old Kai Tak.



Z: It was very convenient. Kai Tak was in the downtown area. Kai Tak was very unique. It was in the city centre. It is uncommon in the world to find an airport right in the city centre. The area is not large. It is not possible to be late. You didn't need to look for the check-in counter. And good transportation.

Z: When I was young, traveling by air was quite a big thing. We didn't have opportunities to fly. You could see in the television that people watching the plane outside the fencing. It was a special experience so no matter it was departure or arrival their relatives and friends would come to the airport.

J: So they would spend a long time before coming back for study.

Z: Right. Unlike today you can return three times per year. BA has bundle tickets three per year. In the old days my friend went aboard to study and they would stay there for a year or even two or three years. The tickets were more expensive then.

Figures 3-42, 3-43: Ms. Zoe and Tray talking about old Kai Tak

Hong Kong's spectacular £3.8bn Chek Lap Kok Airport will change face of aviation in the Far East

Gateway to a new era

Story by Rodney Kumar
Illustrations courtesy of the Hong Kong Tourist Association

AS HONG Kong enters a new era in its history, the aviation industry is also gearing up for a major change in the way it operates - thanks to the massive Chek Lap Kok Airport project.

The project has been six years in the making, starting off with the creation of a new man-made island off Lantau Island.

Looking at how that current facilities at Kai Tak airport compare with Chek Lap Kok, it is clear to see that the Hong Kong Airport Authority expects to process passenger traffic in the Asia Pacific region will leap from 13.5 million trips to 400 million trips between 1995 and 2010.

It expects airlines in the region to take delivery of 3,400 new commercial aircraft at a value of £204 billion.

British Airways and Qantas will operate four facilities at the new airport from the outset, when phase one opens in April 1998.

Currently British Airways and Qantas have 79.4 square metres of office space at Kai Tak. At Chek Lap Kok they will have 333.

Their joint lounge will be 942 square metres compared to the current 642, while the First and Club lounges will accommodate 100 people instead of Kai Tak's 190.

The airport's head office general air side and baggage.

Open 24 hours a day (Kai Tak is open for 18) the airport is four times bigger than Kai Tak and by October 1998 will have three runways.

There will be 77 aircraft bays in the northern terminal and 85 in the southern terminal, compared with the current 69 bays at Kai Tak.

Passengers as well as airport staff will see a big improvement in their facilities.

There will be 37 inner passenger bays at Chek Lap Kok (Kai Tak has just eight) and car parking capacity will more than double - from 1,732 to 3,100 spaces.

And the Regal Airport Hotel will have 500 rooms, whereas the current facility has 400.

If those statistics don't make your eyes bulge, how about hotel Chek Lap Kok will house 288 check-in desks, 76 Customs inspection positions and lounge seating for 6,446.

Passenger capacity at the time of opening will be 35 million a year, increasing to 41 million by October, while cargo capacity will double to three million tonnes a year.

But surprisingly, this sort of project requires some major investment. The whole project worth US\$3.8 billion and the Airport Authority of Hong Kong borrowed US\$1.5 billion from 18 banks in 13 countries around the world to start it.

The scale of the development means expenditure over the world - some 20 countries have an involvement no greater or less or event.

And with such a potentially massive throughput, an efficient transport infrastructure is essential to prevent the muddle of traffic jams.

There was a huge celebratory event to mark the opening of the Lantau Link a 3.5 kilometre long road bridge in April, featuring a 1983 metre firework display.

A section of the highway which connects onto the Western Harbour Crossing is now in use while the West Kowloon Expressway is already open.

And the first train for the airport railway system is currently undergoing extensive testing and claims to be the first railway system specifically built for an airport.

BRIDGE THAT GAP: The Tung Ma Bridge will provide rapid connections with the new Chek Lap Kok Airport.

IN WITH A BANG: The opening of the Tung Ma Bridge was marked by a huge fireworks display.

Airport employees are being given top priority in the allocation of public housing flats. Phase 1 is being designed for a population of 20 million people with a mixture of private and rental accommodation, shopping centres and a hotel complex.

And don't think this is the end of the story. The Airport Authority of Hong Kong says Chek Lap Kok will on "full development" be able to process 87 million passengers and one million tonnes of cargo a year.

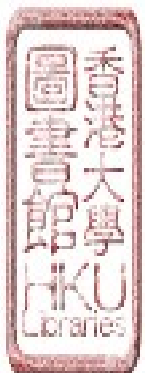
So as Hong Kong enters a new era in world aviation, British Airways and Qantas are set to move into that era at the same time. And keep reading British Airways News for more details of it.

HONG KONG'S NEW AIRPORT & RELATED CORE PROJECTS

MAPLED OUT: The new airport has generated many other related projects throughout Hong Kong.

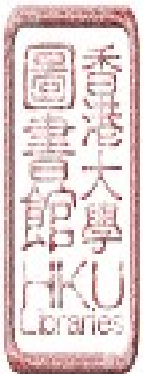
GREAT IMPRESSIONS: Above and top, how the new airport will look from the ground and the air.

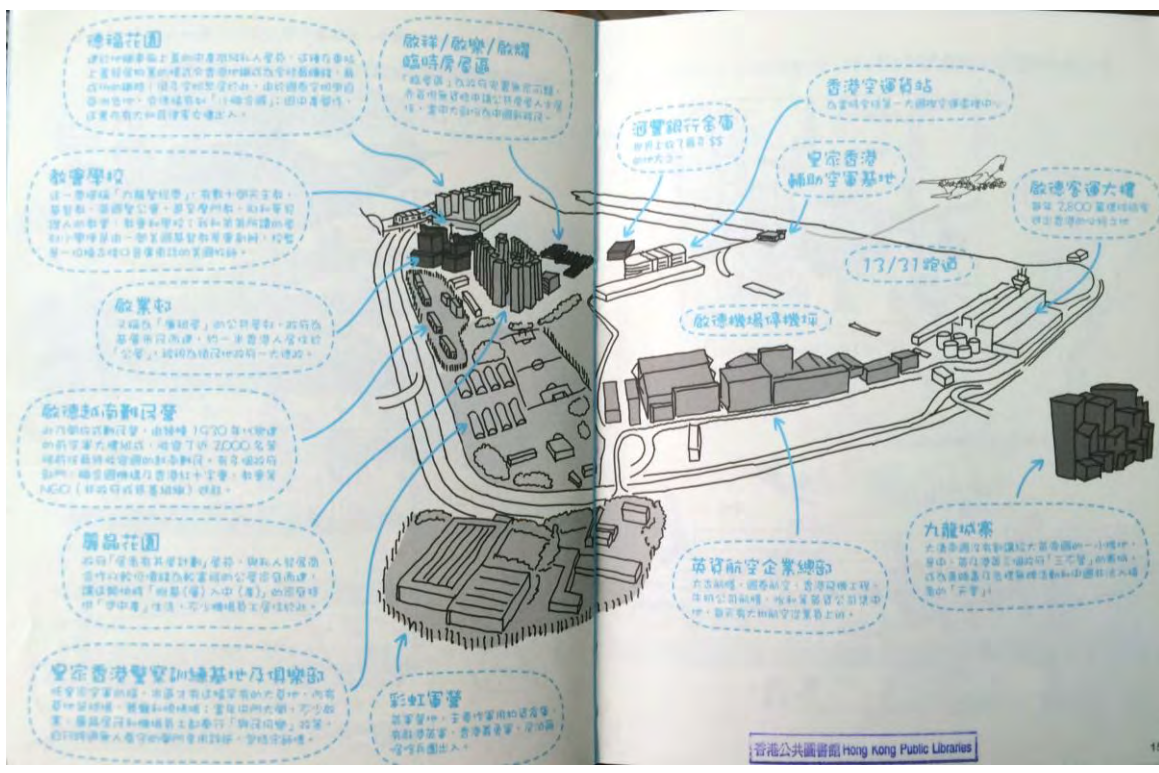
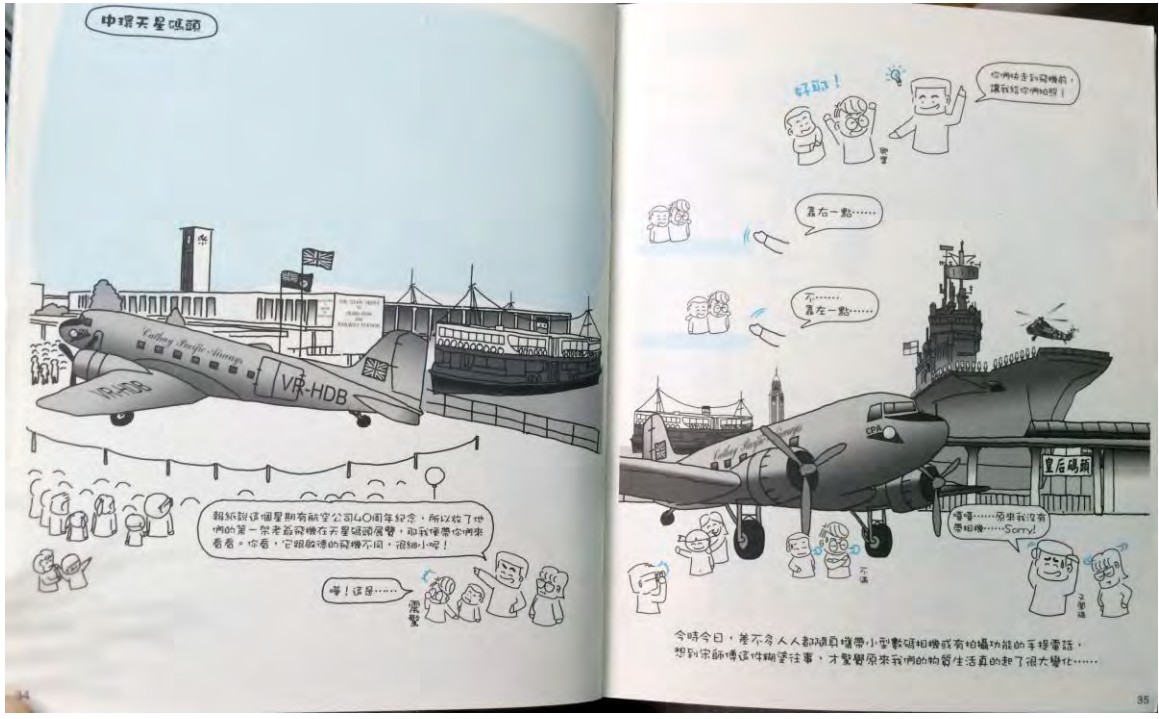
Figures 3-44: The Construction of Chek Lap Kwok Airport; source: BA News, 01/08/1997.



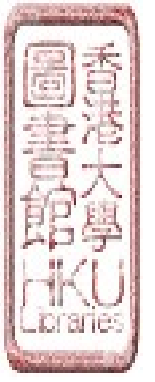


Figures 3-45: Airplane on the old Kowloon City; source: Sung, 2006.





Figures 3-46 and 3-47: Memories of the old airport; source: Sung, 2006.



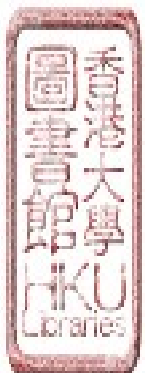


Figures 3-45: Memories of the old airport; source: Sung, 2006.

4. CONCLUSION AND DISCUSSIONS

So far, BA's branding products presenting Hong Kong contexts and local people's projection on their self-identity have been examined. Asking about their definition of self-identity, it varies with generation cohorts and their working contexts (whether in western contexts or Hong Kong).

With regard of Hong Kong and China, people working in a western context do not have a clear cut because Hong Kong is taken as part of the Far East and the Greater China

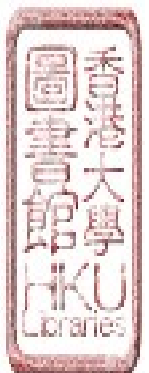


region. People working in a local context on the other hand, see a clearer distinction of Hong Kong to the other parts of Asia.

Both Mathews' and Chow's assertions about Hong Kong identity stay valid in the findings that Hong Kong identity as perceived by interviewees are distinguished from Chinese or British but in a 'third place'. Comparatively interviewees from older generations tend to have strong attachments to Hong Kong identity, which they felt proud of. They appreciated every effort that have been made in the city's memories, and their sense of identity is closely rooted into the city, reflected by their responses using popular urbanscape as Hong Kong's icons. The younger generations maybe because of their young ages and they are absence from particular ages when Hong Kong was under constant construction and transformation, their self- identifications are based on the 'third place' while their early overseas living experiences granted them the sense of superiority resulting in a faded attachment and blurred localized identity.

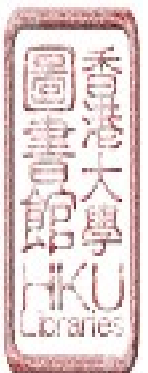
This brings about research limitations. The existing literature normally examines the dialectical relation of Hong Kong identity against Chinese national identity while identity issues due to the British affiliation is seldom mentioned. This is prominent with prestige groups in Hong Kong's younger generations and the theory of a 'third place' is obvious not accurate enough as the place where this group of people reside.

In addition, my research is focusing on particular groups that are people with frequent exposure to local Hong Kong and western culture. Their horizon towards the west is not totally the same as local people who always reside and live in the terrain of



Hong Kong. The way choosing interviewees in the first place already has a bias, so it is not fair to reflect the whole picture of local Hong Kong identity.

Lastly, the research tool Atlas.ti is a good practice and experimentation dealing with data. Data in social science studies, unlike science studies usually have loose logical relation and Atlas.ti is the tool to help investigate such logics within texts. It is efficient in figuring out particular connections among enormous of texts, turning intuitive observations into analysis by logical evidence.



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British Airways News, 15/08/1997.

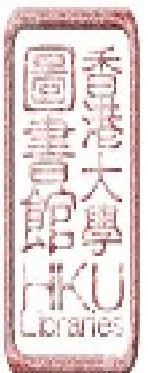
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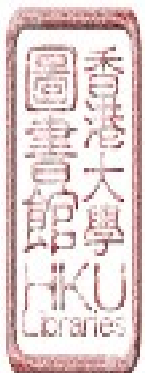
British Airways News, 14/08/2008.

British Airways News staff magazine, 10/06/1997

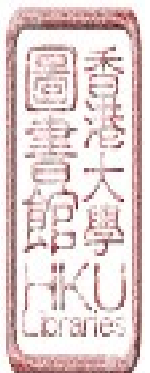
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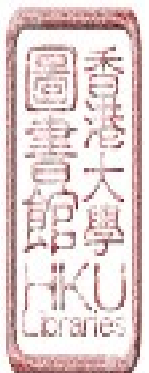
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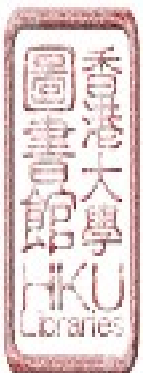
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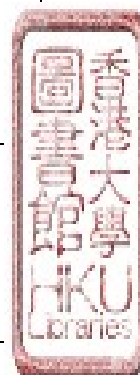


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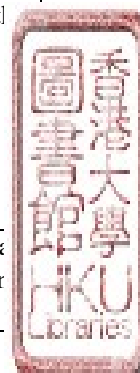


Appendix I Interviewees and Interview Schedules

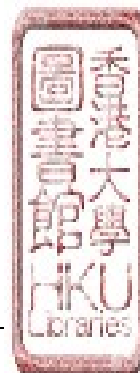
Name of the Interviewee	Position	Date	Summary in Point Form / Implications
Paul Jarvis	Curator/Museum Staff/Author of BA aviation history	16/12/2015	<ul style="list-style-type: none"> -The big picture of branding strategies by BA -The historical evolution dealing with multi-cultural exposure -HK as one important hub in aviation network -Perception towards selected images in BA advertisements and publication
Howard	Retired BA cabin crew/ stayed in HK in 80s; frequent passenger	16/12/2015	<ul style="list-style-type: none"> -Living experience in HK, HK urbanscape in 1970s and 1980s -Travelling experience as both a staff and a frequent passenger -Opinions from the perspective of delivering services to customers -Sense of belonging to BA -Memories of Kai Tak -Perception towards selected images in BA advertisements and publication
Jim	Museum Staff	16/12/2015	<ul style="list-style-type: none"> -Provision of materials summarizing important timelines in BA's history -Introduction on technical specifications
June Hui	BA marketing staff - UK market	17/12/2015	<ul style="list-style-type: none"> -Marketing strategies of BA in HK -Perception towards selected images in BA advertisements and publication
Simon Chan	Studied in the UK in 90s, now based in HK; frequent passenger	22/12/2015	<ul style="list-style-type: none"> -Living and studying experience in London -Comparison of life in UK and HK -Sense of attachments and opinions on multi-faceted identity -Perception towards selected images in BA advertisements and publication
Choi Fong	BA marketing staff - HK market	05/01/2016	<ul style="list-style-type: none"> -Marketing strategies of BA in HK -Talking about particular images in BA's advertisements and the message behind -Memories of Kai Tak



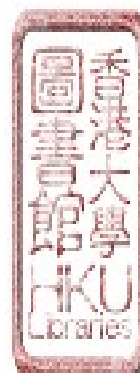
			-Perception towards selected images in BA advertisements and publication
Elliot	HK grown up British-Hong Kongese, based in HK, bar owner; frequent passenger	16/01/2016	-Living, studying and working experience in HK and London -Comparison of life in UK and HK (life style, family, friends circle etc.) -Oral history of travelling experience between the two cities -Memories of relationship with BA cabin crews -Memories of Kai Tak -Sense of attachments and opinions on multi-faceted identity -Expression of customer loyalty as a frequent VIP passenger with BA -Perception towards selected images in BA advertisements and publication
Albert	Travel agent; frequent passenger	19/01/2016	-Experience as a travel agent between HK and UK traced back to 1980s -Memories of observation on passengers via different era -Perception towards selected images in BA advertisements and publication
Zoe and Tray	Travel agent; frequent passenger	22/01/2016	-Working experience as travel agents in the early ages and the evolution today -Advertisements and branding strategies by different airlines -Perception towards selected images in BA advertisements and publication
Albert	Travel agent; frequent passenger	22/01/2016	-Personal travelling experience and high frequency between HK and UK via BA -Sense of attachment and customer loyalty with BA -Memories of travelling in Kai Tak -Perception towards selected images in BA advertisements and publication
Anlica	Travel agent, frequent passenger	22/01/2016	-Oral history of travelling experience in Kai Tak era; people's family and friends relationship and living style; the way they valued travelling in



			<p>the old days versus nowadays</p> <ul style="list-style-type: none"> -Comparison of Chak Lap Kwok and Kai Tak -Perception towards selected images in BA advertisements and publication
Jackie	Travel agent; studied in Canada in 70s; frequent passenger	01/02/2016	<ul style="list-style-type: none"> -Study and travelling experience in Canada in 1970s; oral history of studying abroad in the early ages; opinions on multi-cultural exposure and multi-faceted identities -Provision of BA's advertisements with specific ones that he participated in design and promotion -Images and items related to promotion he participated for airlines promotion -Memories of farewell scenes in Kai Tak; collective memory and attachment -Perception towards selected images in BA advertisements and publication
Mill	Travel agent; frequent passenger	01/02/2016	<ul style="list-style-type: none"> -Travelling experience between HK and UK -Comments and reflections on customer experience and expectation on airlines as a passenger and royal customer -Opinions on advertising strategies by BA
Shawn	Marketing staff for Korean, multicultural living experience	02/02/2016	<ul style="list-style-type: none"> -Job duties at BA -Problems faced dealing with Korean market and cultural difference regarding people's manners of doing things in Korea and in the Western countries -Sense of HK as a foreigner -Personal identification regarding living experiences between Korea, Taiwan, HK and the UK
Albert Sung	Book author of 香港航空百年/我伴我聞談	19/06/2016	<ul style="list-style-type: none"> -Book author, historian of HK aviation history and comedian on Kai Tak / HK collective memories -Study and travelling experience between HK and the North America -Working experience in aviation industry -Native born Hongkongese and migrated to Canada

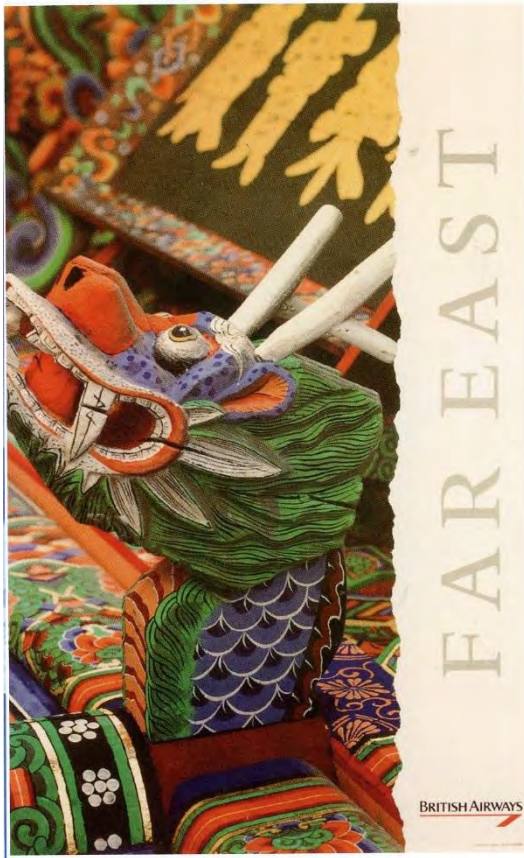


Sam	HK born with living and studying experience in teenage ages in the UK and now HK base	05/07/2016	-Study in the U.K. in 2000s -Traveling experiences between HK and the U.K. and other European countries -Born in 1990s
Hon Lam	Manager of British Airways, and project coordinator for our capstone project	In several interviews above	-accompanied us doing interviews most of the time and also expressed views based on his working experience which I found useful in textual analysis



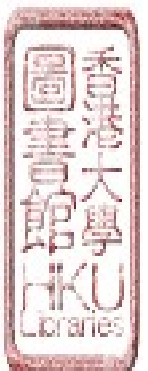
Annex I: Images from Archive Studies discussed in Interviews

[China Dragon]



This is a poster BA used for promotion of their airlines all over the world in [year].

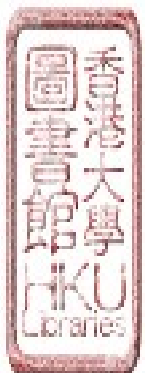
1. Do you agree that the symbol of dragon is a representation of the Far East and of Hong Kong?
2. Considering the historical aspects, and also the situations nowadays, do you think the symbol of dragon is still a proper representation of Hong Kong or China today?
3. If you are the person to give suggestions to BA for their advertisements today, what icons you think can represent Hong Kong? Or old fashioned/cliché?



[Asian cabin crews in traditional costumes]



1. Could you recognize the origins of these cabin crews? Hong Kong? Chinese? Asian? ...
2. Could you estimate the era of this image? Why?
3. What kind of messages you get from the images?
4. Do you think that cabin crew dressed in Cheongsam can still be applied today?
5. Do you still agree that traditional Chinese costumes can represent Hong Kong and China?

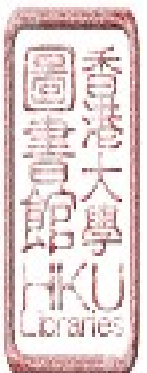


[Japanese cabin crew vs. Western customer]



This is a picture showing an Asian (possibly Japanese) cabin crew dressed in their costumes of their original nationality and served the passengers.

1. How do you perceive the position of this Asian figure? What do you perceive as the core value carried by this image? E.g. Multiculturalism? Euro-centric?



[Far East Asian cabin crews in their traditional costumes]



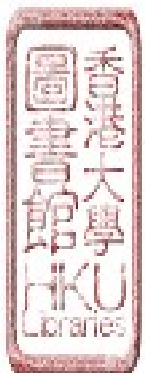
This is a picture of BA cabin crews dressed in the costumes representing their own origins. By looking at these pictures, I suppose you could recognize where they come from.

1. What kind of message you get from this picture?
2. Do you think they are more like exhibition objects, i.e. Western interpretation of Asian people (Orientalism?) or they properly represent Asian people?
3. Nowadays do you agree that these kinds of costumes still properly represent Hong Kong people/Chinese? What is your suggestions?

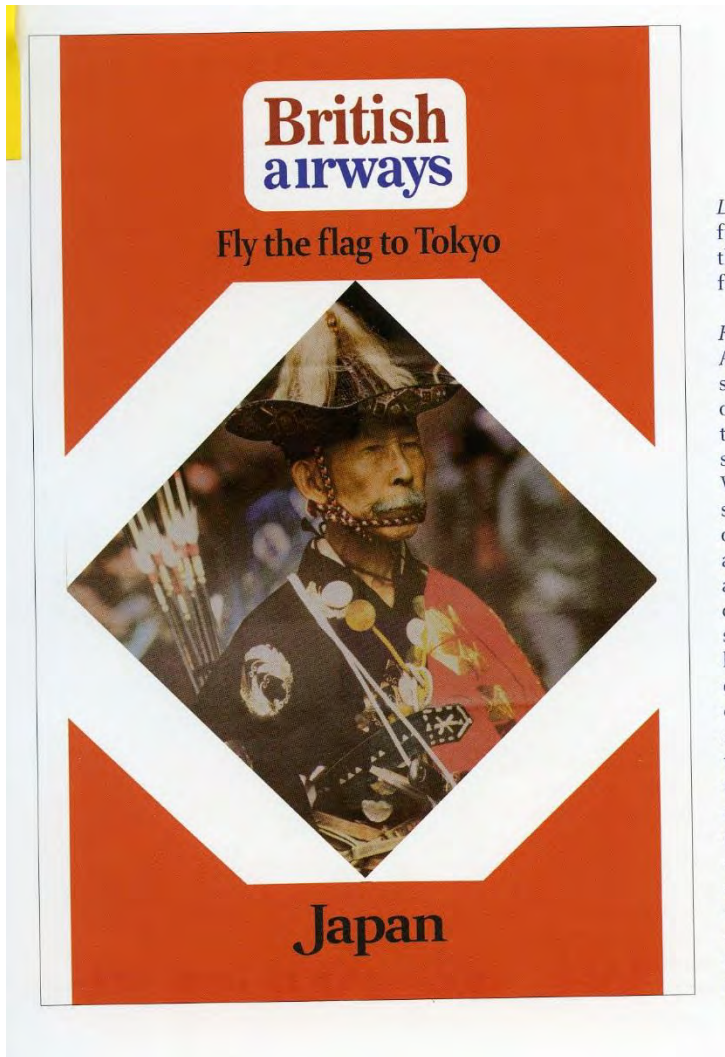
[Remarks: Trying to identify that you are different, and you are part of the diversity is the process of 'othering'.]

4. To ask the branding team:

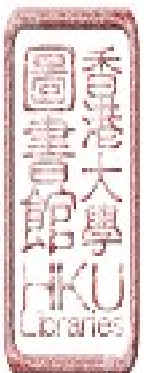
Nowadays BA is developing its branches in mainland China, what do you think should be distinctively for Hong Kong compared to other regions of mainland China?



[Japan]



[Remarks: the branding strategies, the corporation branding people only picked up what they want to be like Asian, or what they like about Asian but not the whole profile of how Asian actually is. The image of Asian people/ Asian culture is still from the Western perspective.]



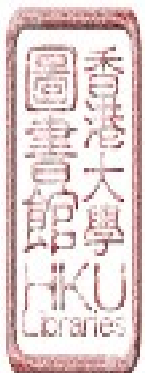
[Airplane body design]



To ask the branding team:

This ink painting is very Chinese style.

1. Was it by open competition or by invitation of famous local artists?
2. What is the initiation of making airplanes into costumed design styles from places of origin?
3. When you manage passengers from all over the world, how do you interpret their identity?
4. What ways do you accommodate their diversity and identity?
5. Broadly speaking, the idea of Chinese includes people from mainland China, from Hong Kong, Taiwan and even living abroad with their origin of Chinese [homogeneity]. How do you distinguish Hong Kong people from other Chinese [heterogeneity]? Can this kind of ink painting represent Hong Kong (too Chinese)?
6. How about Hong Kong style? [say, lao fu zi 老夫子?]



[Dress code of cabin crew]



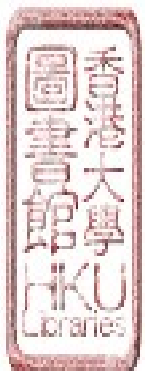
This spread: In the mid-1950s, BOAC introduced national dress uniforms for its Chinese, Indian, Pakistani and Japanese services. White cheongsams, colourful saris and traditional kimonos were worn by national stewardesses from these countries who spoke the relevant languages and understood the associated cultures. It was an extension of BOAC's 'taking more care' approach on routes with which it had strong historic links, and it was a service enhancement much appreciated by passengers.



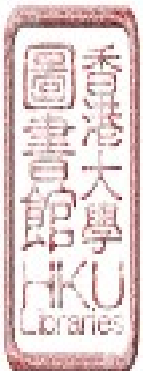
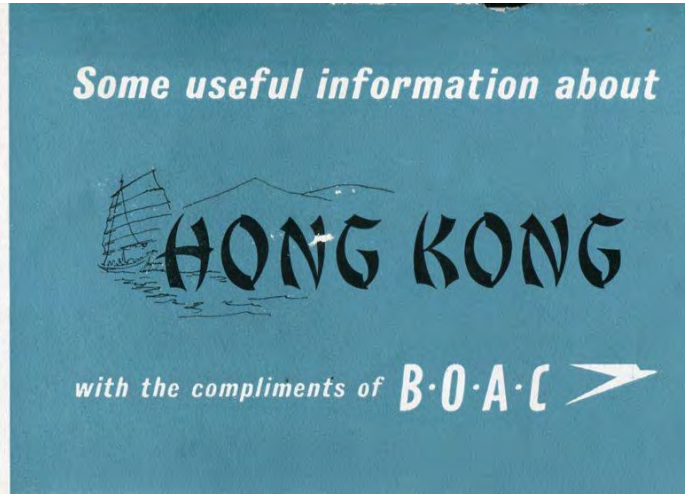
This picture was in the mid-1950s. It said according to BA's archive: In the mid-1950s, BOAC introduced national dress uniforms for its Chinese, Indian, Pakistani and Japanese services. White Cheongsams, colourful saris and traditional kimonos were worn by national stewardesses from these countries who spoke the relevant languages and understood the associated cultures. It was an extension of BOAC's 'taking more care' approach on routes with which it had strong historic links, and it was a service enhancement much appreciated by passengers.

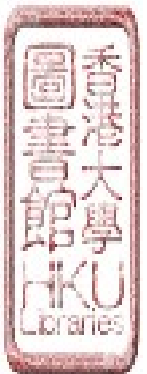
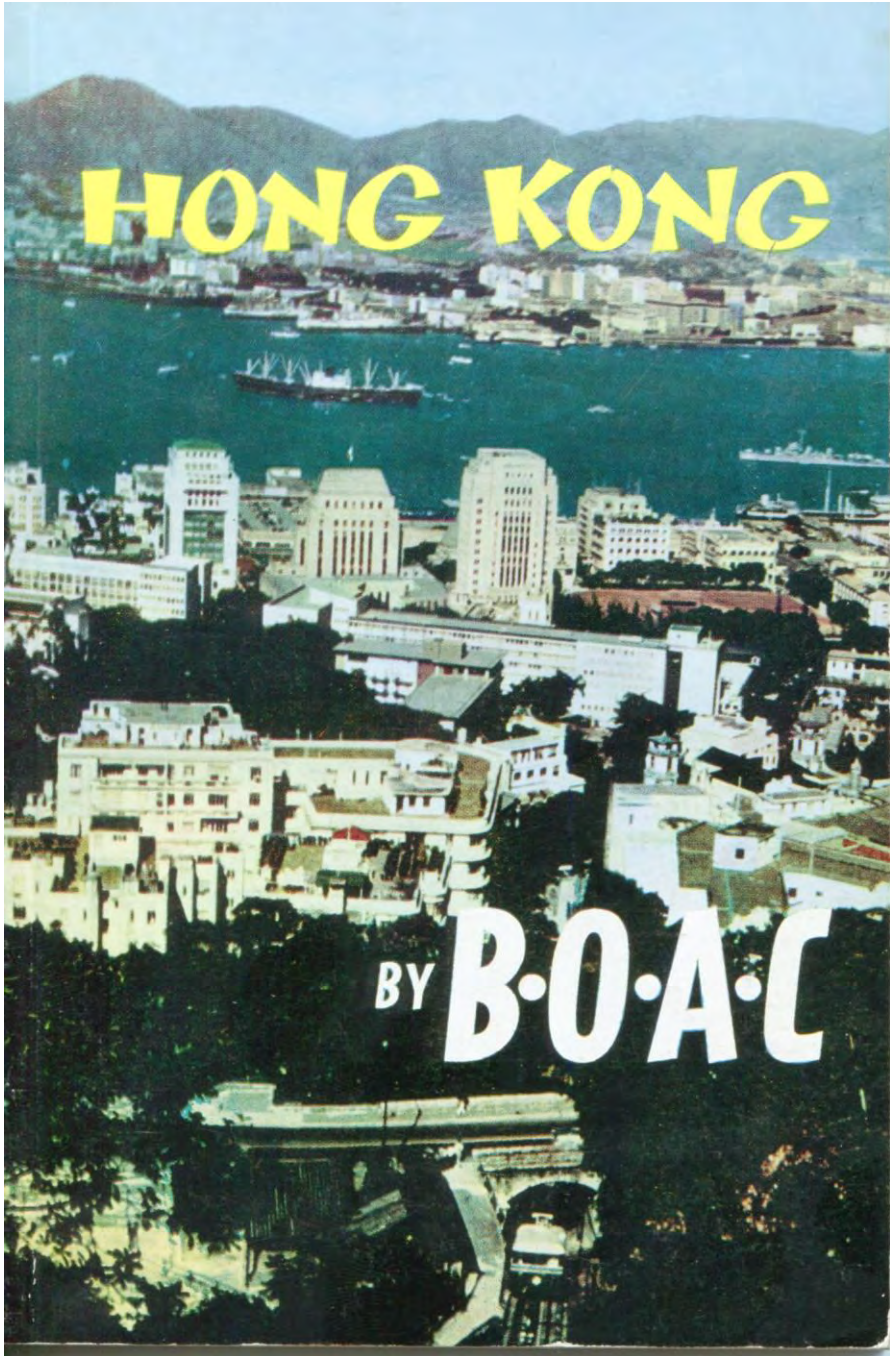
To frequent passengers and branding team:

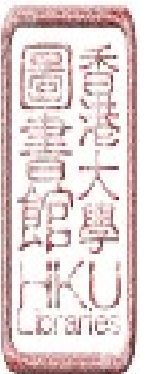
1. Is this kind of dressing still applicable in the 21st century?
2. In your opinion, what should be the new dress code to represent people from Hong Kong?



Annex II: Images provided by Staff working at BA Archive for Interviews





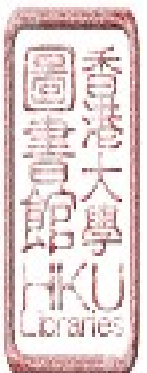


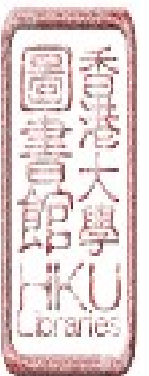
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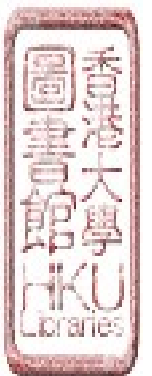
HONG KONG



JET BOAC 

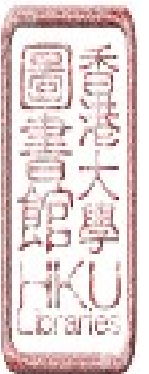






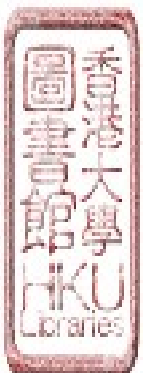


Aberdeen Harbour, Hong Kong.





welcomes you to
HONG KONG





LONDON - JOHANNESBURG
(YORK)
70½ hrs. (31¼ hrs. flying time*)

PRESTWICK - MONTREAL
(LIBERATOR)
18 hrs. (17 hrs. flying time)

LONDON - ACCRA
(DAKOTA/HALIFAX)
54½ hrs. (29½ hrs. flying time)

DURBAN - CALCUTTA
(C CLASS)
151¼ hrs. (64½ hrs. flying time)

CAIRO - KARACHI (via Aden)
(LODESTAR)
56¾ hrs. (22 hrs. flying time)

CAIRO - BASRA
(LODESTAR)
7½ hrs. (6½ hrs. flying time)

CAIRO - KISUMU
(C CLASS)
33¾ hrs. (14¾ hrs. flying time)

POOLE - SYDNEY
(HYTHE)
122 hrs. (79½ hrs. flying time)

LONDON - NEW YORK
(CONSTELLATION/TUDOR I)

POOLE - CALCUTTA
(HYTHE)
92 hrs. (38½ hrs. flying time)

BERMUDA - BALTIMORE
(BOEING)
5½ hrs. flying time

CAIRO - ISTANBUL
(LODESTAR)
7¾ hrs. (6 hrs. flying time)

CAIRO - KHARTOUM
(LODESTAR)
7¾ hrs. (6 hrs. flying time)

CAIRO - NAIROBI
(LODESTAR)
31¾ hrs. (14½ hrs. flying time)

LONDON - SYDNEY
(LANCASTRIAN)
61½ hrs. (53 hrs. flying time)

LONDON - SINGAPORE
(YORK)
77½ hrs. (39½ hrs. flying time)

LONDON - CAIRO
(YORK)
13 hrs. (11¾ hrs. flying time)

CAIRO - CALCUTTA
(C CLASS)
55 hrs. (19 hrs. flying time)

CAIRO - ACCRA
(DAKOTA/HALIFAX)
40½ hrs. (21½ hrs. flying time)

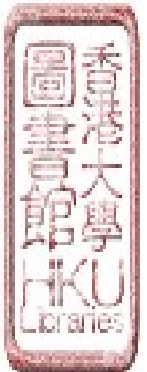
CAIRO - ADDIS ABABA
(LODESTAR)
32 hrs. (12½ hrs. flying time)

CAIRO - ADEN
(LODESTAR)
29 hrs. (12 hrs. flying time)

* 'flying time' — 'heures de vol'

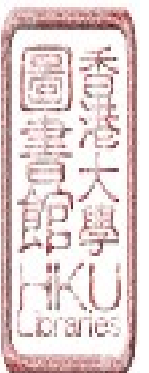
Nos services s'étendent continuellement. Par conséquent, toutes les heures ci-dessus indiquées ne sont qu'approximatives, et nous nous réservons le droit de modifier les routes et les types d'avions sans avis préalable.
Our services are continuously developing and consequently all times on this showcard are approximate and routes and aircraft types may be altered.

... À TRAVERS LE MONDE
... ACROSS THE WORLD **B·O·A·C**
BRITISH OVERSEAS AIRWAYS CORPORATION and ASSOCIATED COMPANIES

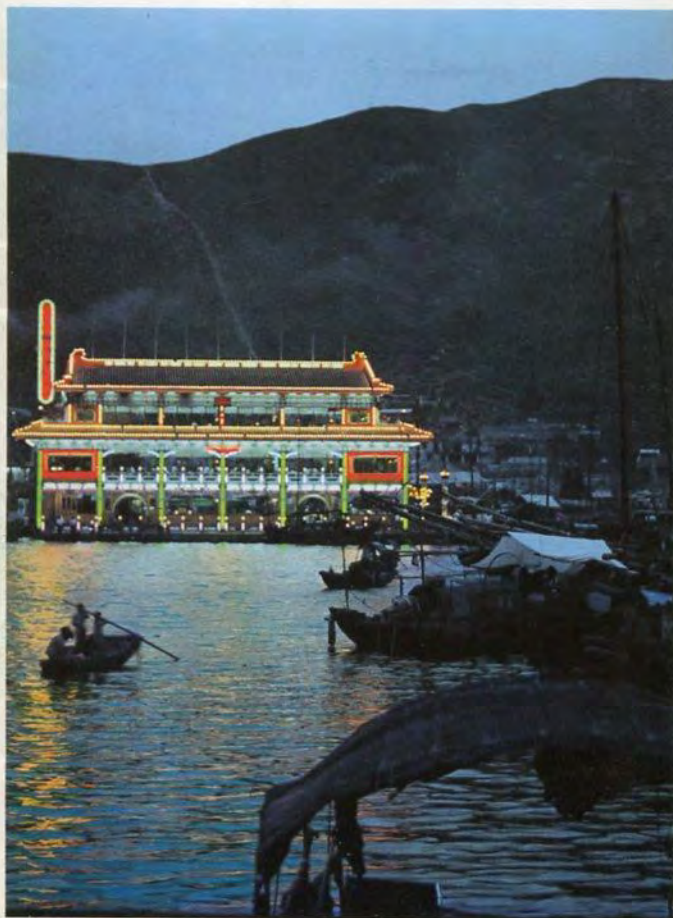




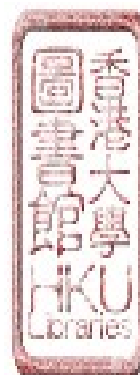
MENU



Hong Kong & Macao

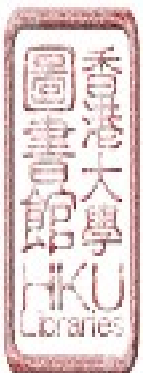
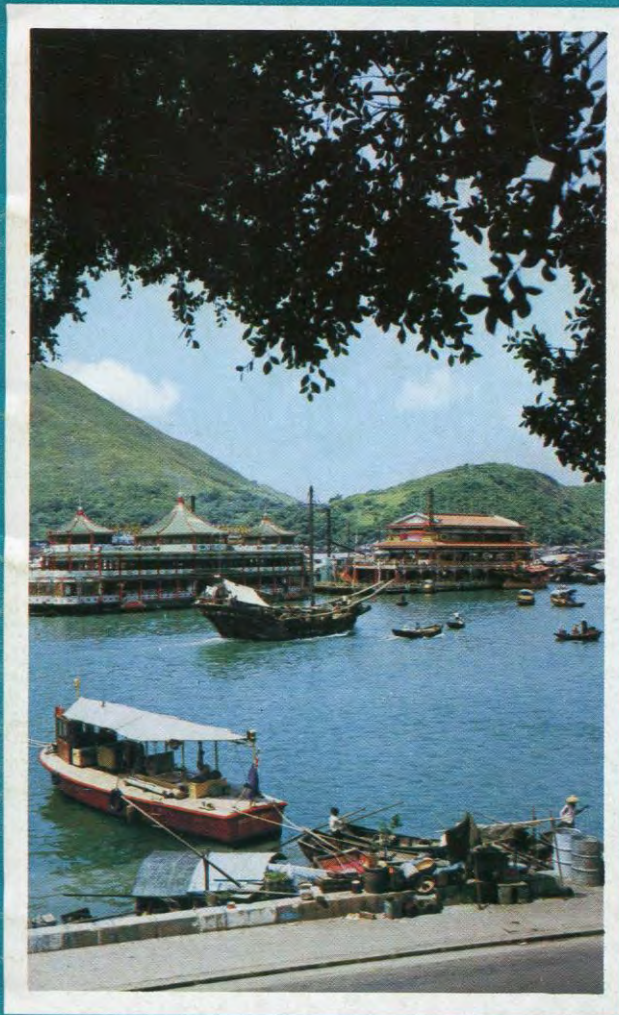


 **BOAC**



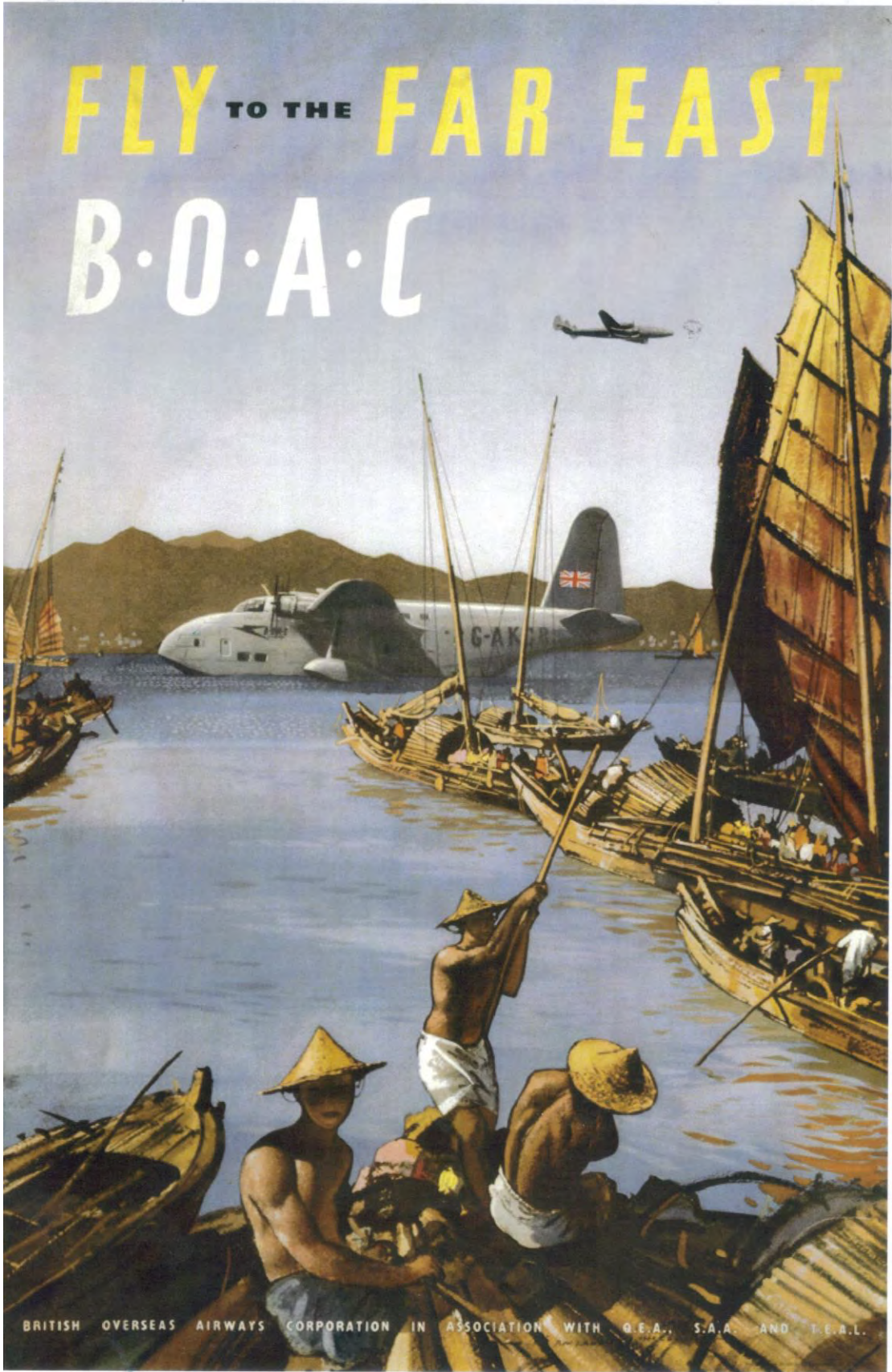
 **BOAC**

HONG KONG & MACAU

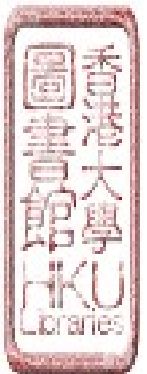


FLY TO THE FAR EAST

B·O·A·C



BRITISH OVERSEAS AIRWAYS CORPORATION IN ASSOCIATION WITH G.E.A., S.A.A. AND T.E.A.L.



Annex III: Images provided by Interviewees for Interviews

Jenny Hutchinson, Georgina Clarke
Pantoumire Gate Dale
England

Loi Hing Chung, Lee Tin Man
Lion Dancers
Hong Kong

BRITISH AIRWAYS
The world's favourite airline

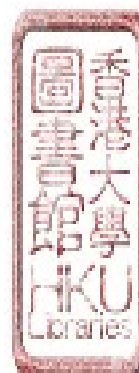
e **We've Grown Tastefully**
Nestled comfortably off the main lobby
of the Ruttonjee Centre.
In a quiet oasis known as Duddell St.
The Big Apple Restaurant & Bar
invite you to
"Come in anytime"
be it for Breakfast, Lunch,
Afternoon Tea, Happy Hour
or Dinner.
To enjoy the relaxed atmosphere
You will find that
not only the menu has grown

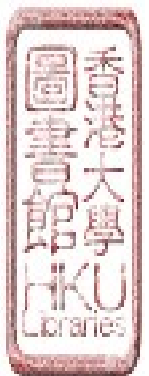
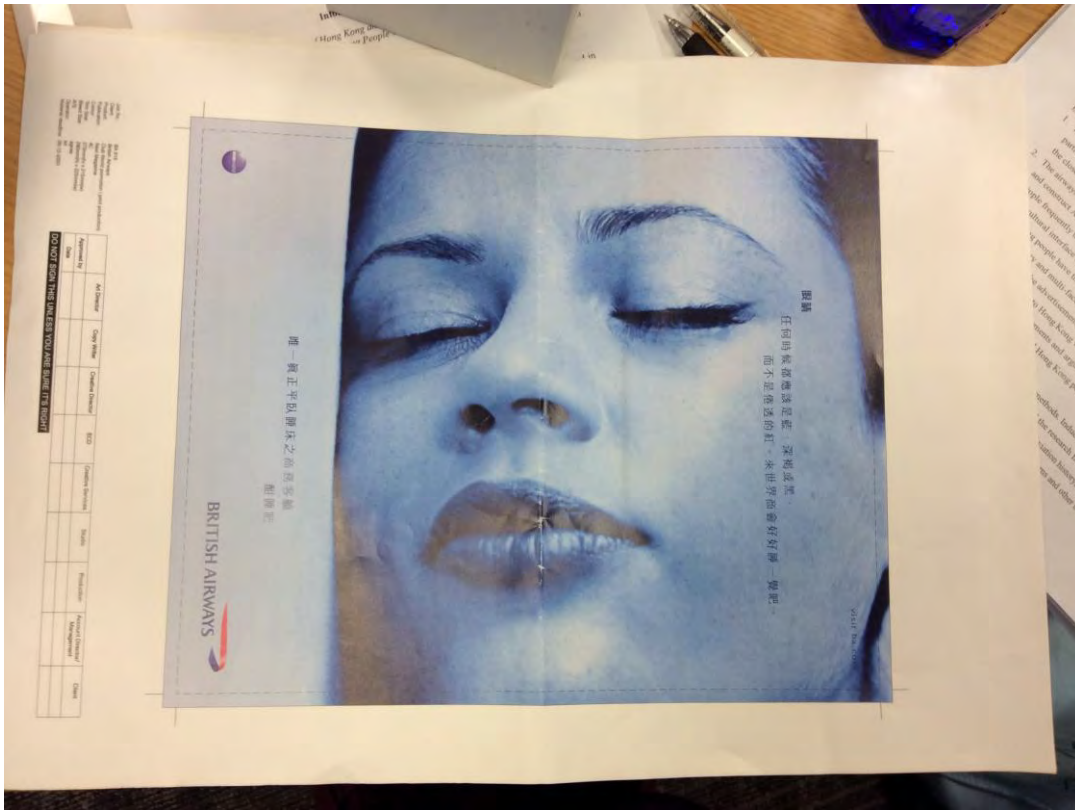
Pilgrims
**English
Courses**
Learning English in England can be
a holiday – both fun and beneficial!

With the co-operation of British
Airways, Venture and Pilgrims
make it possible for those wishing
to improve their English to enjoy a
professional, safe, well organized
holiday course.

There are different courses for:

- Children (7-17)
- Young Adults (16-21)
- Adults (21+)
- Executives





What make a silk of a pig's year



Orlando



Barbados



Hong Kong's new year celebrations are among the best-known in the world

**and a
s.
ays** Holidays, takes a look at some of the favourite destinations people travelled to last year and gives some ideas on what they offer for this year.

ear would have some of it's personalities. om in pig years tend to less manners, make and its work very hard, and luxury. They are very make loyal partners Year's Eve, doors and re hung with and paper-cut and red scrolls inscribed ink. The messages may

ances, acrobatics, more firecrackers, theatrical shows and other amusements. LATEST OFFER Hotel prices start at £25 per person per night based on the Wharfedale Guang Dong accommodation only from February to March 25.

Orlando is a favourite getaway for families - it offers affordability and fun-packed theme parks, great for February half term.

ORLANDO
Orlando is a favourite getaway for families - it offers affordability and fun-packed theme parks, great for February half term. Residence Inn Seaworld is our top selling Hotline hotel. We have fantastic holiday rates here plus the hotel is an all suite property and the one bedroom suites can accommodate up to six adults. A complimentary full breakfast is included in the hotline rate. LATEST OFFER Residence Inn Seaworld (staff rate) 3*

DUBAI
THE \$1 billion Dubai Tennis Championships attracts many of the world's top male and female players to the city's impressive stadium. It incorporates both men's ATP Tour and Women's WTA Tour events, and features both singles and doubles competitions. The championships run from February 20 to March 4.

15000 sq ft (RAMP), Tong Jie (Senior, General Manager Aircraft Maintenance) (Seniorly Senior)

Come and hear all about it

AVIATION'S fastest-growing region is joining forces in Hanoi, with the start of the Royal Aeronautical Society's winter lecture season. The Year of Asia in the theme chosen by Heather French (Chairman, Graham Howat, General Manager Commercial, British Airways Engineering, and it is attracting some of the top aviation names from the Orient.

October 17 - Sir Richard Fairley Lectures - "China, a strategic market - lessons from the Airbus experience", Bill Hain, President, Airbus China

November 16 - 1997 and all that", Jake Snow, Managing Director, Hong Kong Aircraft Engineering Company

December 5 - The Great Egg Race and Christmas Buffet Call Rich Moorhead on 011 833 1264

January 16 - Charles Abbott Lectures - "Competing for aircraft maintenance in a global market", Ross Utens, President, Singapore Technologies Aerospace

February 12 - "ATA's growing role in regional aircraft manufacturing", Bill Jones, President, Boeing

March 12 - (Special Double Lectures) - "China - Hong Kong's airport for the future", Wong Pui-yun, Chairman, Hong Kong Airport Authority

April 22 - Jack Hollister, Young Engineer and Annual General Meeting

Lectures begin at 14pm (also for special air) and will be held in Wings Conference Centre, FRA, London. Tickets £150. Booking and membership enquires: Further details and the programme can be found on the Society's Website: www.rae.org.uk

BAMC
G-BNLE
BAMC'S 100TH A/C

WILLIAMS: British Airways Commercial Cell BAMC, a group of British Airways operating staff with a major role in ensuring the smooth running of our aircraft services

ing has been provided to the Kantonian team from Europe by Airbus

ing. It has kept well there for more than 40 years, but more recently has been working to the pace of the growing economic boom.

It began modestly by fulfilling the general maintenance needs of British Airways' jet fleet. However, as the pace of the airport's business has increased, it has gradually expanded to support a wide range of airlines. Today some 29 airlines in the region are customers of British Airways.

An Engineering's growth success has grown, opportunities for other forms of technical support have also expanded.

In China, where the growth rate is predicted to hit 10 per cent, the aviation industry is on the verge of a specific boom.

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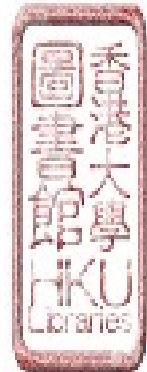
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Appendix II: List of Interview Questions

Interviewees:

- I. About the airways corporation's strategies in their advertisements and branding process and Hong Kong aviation history.
 1. BA staff in charge of heritage museum and corporation branding
 - i. Paul Jarvis
 - ii. 2 people in BA Branding team in HK base
 - iii. 1-2 experienced staff knowing BA's development (1 airport; 1 cabin crew)
 2. Book authors
宋軒麟、吳邦謀、鄧年威、劉志鵬、黃君健、錢浩賢
- II. About how people perceive and project on the products
 1. Frequent passengers of BA
 - i. 5-6 HKer residing in HK from different age groups/for different purposes
 - ii. 2 HKer residing in UK (of different age group preferably)
 - iii. 2 UKer residing in HK (of different age group preferably)

Interview Questions:

1) Frequent passengers

1.1) Thank you for your participation. As we liaised with BA, you are a frequent passenger, and I would ask what the purpose of your frequent travelling is? Could you please briefly describe your personal travelling experience throughout years?

1.2) I want to show you some advertisements by BA. (See **Annex I**)

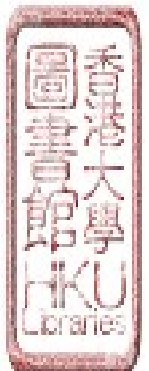
1.2.1) Images by November 2015 [**Annex I**]

1.2.2) More items to be collected with further archive studies [**Annex II** to be provided by the end of December: items could include images of people, events, merchandise, pictures of airport/HK, old map (HK and aviation map)]

2) Book writers

2.1) What inspired you to write books about Hong Kong aviation history? Could you please share your experience of accumulating knowledge in this aspect?

2.2) (After showing particular images or items) Sharing of impression, opinion and its association with Hong Kong and people from Hong Kong.



3) Ordinary people (optional):

3.1) Could you please share your memory about Hong Kong airport and how you related it to your personal travelling experience?

3.2) Do you consider part of Hong Kong aviation history as local collective memories?

3.3) (After showing particular images or items) Sharing of impression, opinion and its association with Hong Kong and people from Hong Kong.

3.4) Questions considering identification of Hongkongese.

4) Museum curator

4.1) How is the branding products produced and distributed? Could you please share the process of corporation branding and the principles you bear in mind?

4.2) How do you see a foreign country when you want to represent it in the advertisements? Do you think this kind of representation has evolved though the history?

4.3) Do you have particular example of advertising your company in the local context of Hong Kong? Do you have any stories to share?

4.4) Do you agree that 'Hong Kong identity' has changed through the years? What is your opinion? Any influence of ways of making advertisements in Hong Kong?

5) Branding Team

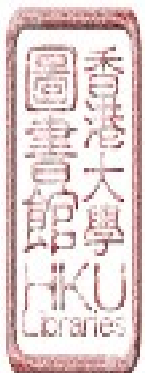
5.1) How is the branding products produced and distributed?

5.2) In the process of corporation branding what are the general principles that you bear in mind?

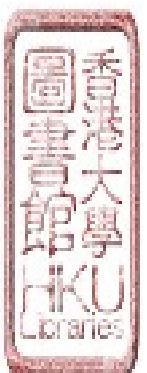
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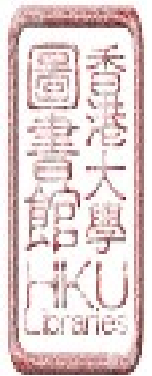
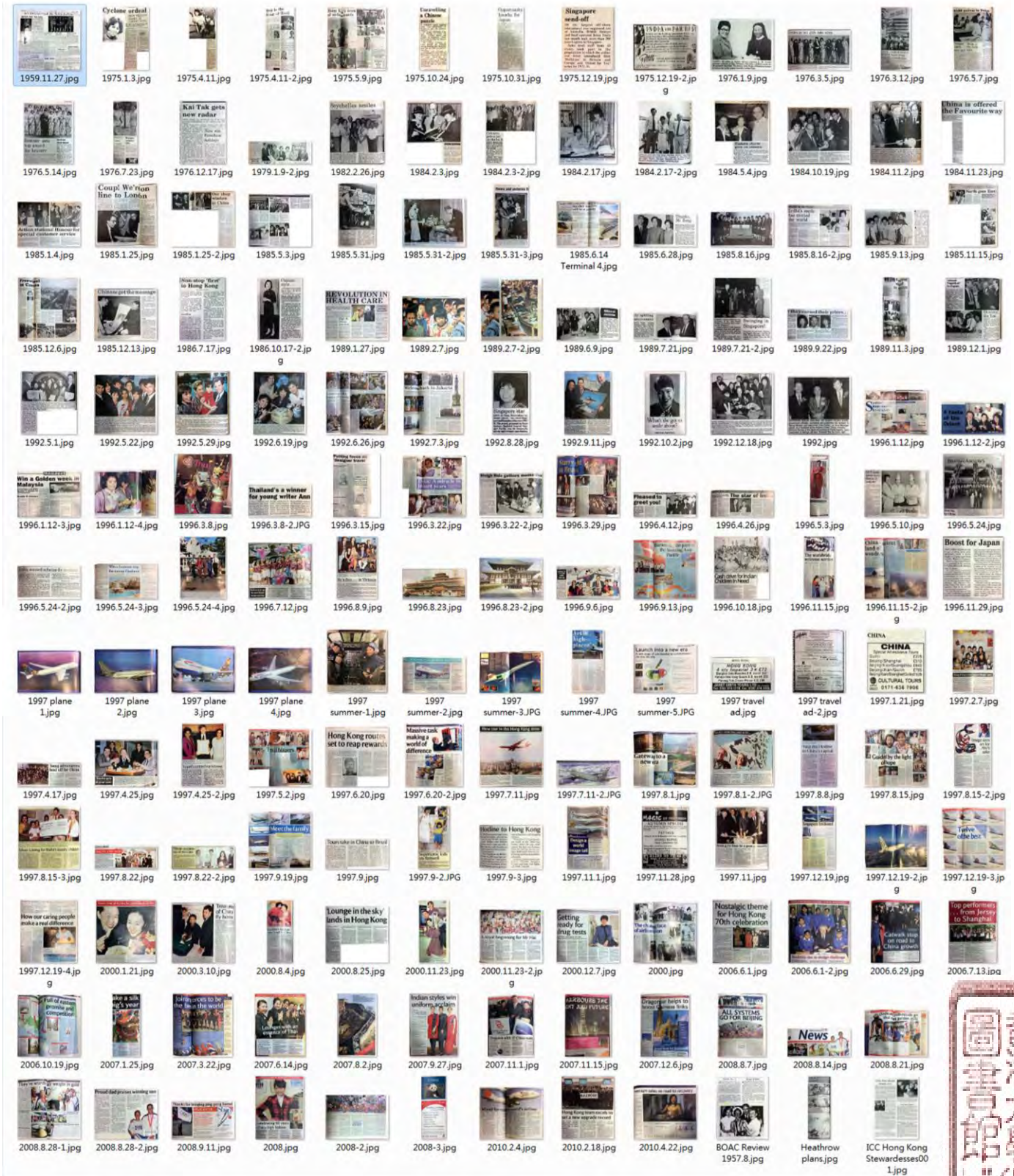
5.4) Do you agree that 'Hong Kong identity' has changed through the years? What is your opinion?



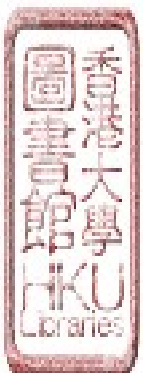
5.5) BA is a U.K. firm and it had concourse early into 19 Century in Hong Kong. As a member of the branding team, how do you position BA as a U.K. firm in Hong Kong and could you please share some strategies you use to emphasize the connection and BA and local Hong Kong.



Appendix III: Images from *BA News* and *B.O.A.C. News*



Appendix IV: Interview Transcripts



Interview with Albert Chan

J: You flew early in the era of Kai Tak?

A: Yes.

J: Did you fly with BA?

A: I don't think we had BA then. It was BOAC. It didn't have direct flight to London. I remember it stopped at Mumbai before going to London.

J: So one or two stops.

A: Yes, one stop.

J: You could get off.

A: For one hour. For other airlines such as Singapore Airlines they had two or three stops.

J: Do you remember how long it was?

A: around 16 hours.

J: What entertainments were there?

A: Only a big television. Nothing else. We had music, and food.

J: What class was it?

A: Economic Class.

J: People shared one screen.

A: Yes, you had no choice.

J: Were you willing to watch it?

A: Yes, mostly they were English movies, unlike today we have over 100 programme to choose from. Before they were in English, and normally two movies.

J: For food it was nothing special.

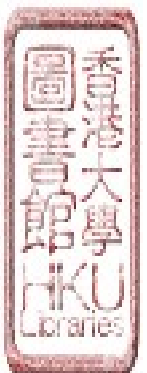
A: Yes.

E: How many passengers?

A: quite a lot of passengers. There was one company booked half the seats, called EUBO Air. They booked flights, 40 to 50 seats. They had good business and most the customers were from the New Territories. Because many of them from the New Territories came to London or other regions of the U.K.

J: Did they go for immigration or tourism?

A: Some were for work and some were to stowaway.



J: Really? The company?

A: Yes, that company had a lot of business with local people, especially those from the New Territories. There were a lot of Hakka people. So at that time in Chinatown you could speak Hakka language. They went there one by one and didn't return.

E: Do you know about their lives? Did they have any difficulties?

A: Normally they went there to open restaurants, like Dim Sum... Some could not stand it and then they returned. Some were cheated. They could have been given 600 pounds per week, equaling with 7,200 HKD then. However after arriving the U.K. they only got 200 or 300 pounds, less than a half. Black market and black job. If they could not stand it they would come back.

J: For those passengers, what was the composition?

A: Mostly westerners. For Chinese there were some but not many.

J: How about gender and age?

A: More males. I think people taking BA were officials. For EUBO Air mostly were young people.

J: So the 40 to 50 were mostly young people.

A: Yes.

J: Were they scared for the first time flying?

A: No, not really.

J: Did they have demonstration?

A: Yes, the whole process.

E: When there were more people flying to the U.K.?

A: From the 1990s, because there were more airlines then including BA, Virgin, etc.

E: In BOAC's era you went to the U.K. for what?

A: To lead the group travel, to London or Rome... There were domestic flights. If it were to Paris, we had ship.

J: How did you book tickets for the clients? Was is electronic?

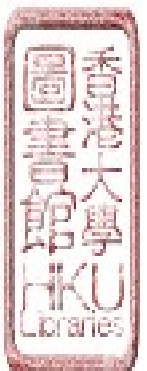
A: No, it was hand written. There were a dozen of tickets, one set per coupon.

J: You did all for the clients?

A: Yes, we had colleagues for that. I would hold the tickets. When check-in each person had a dozen tickets that were several coupons. We tear the tickets for clients one by one.

J: You did it all?

A: Yes. It was time consuming. Tickets were printed in alphabetical orders, from A, B, C...



J: Did you make mistakes?

A: Not a lot. Sometimes we revised the date, say they should have returned on 2nd January whereas they changed the plan to 4th January. They needed to go to the office in the city. After the approval they took their coupon and revised manually. It was not very strict in the old days. Sometimes we could not type all the names so we had only 5 to 6 letters...it happened. There was no need to check the name on the passport before but now it is a must.

J: Is that because of the 9.11? Or that happened after electronic tickets?

A: I think in the late 1990s.

J: And it became convenient after e-tickets?

A: Yes, much more convenient. They used the passport to check in.

J: How about boarding?

A: In the early days as long as you have the coupon you could pass. And now you need to check your names.

E: It was like taking a bus before.

A: Yes they got the tickets and changed into boarding pass, but at the time of boarding there was no need to check the passport. So in the old days we could not check whether they were the right persons.

E: Did they use fake identity?

A: I am quite sure there were. Say, 'human snake', they had the round trip tickets and after the arrival they sold their return ticket which was valid in half years' time, at a lower price, say 150 pounds reduced from 300 pounds.

J: Then they could stay there.

A: Yes, they stayed without wasting their tickets.

J: So round trip tickets were to secure that they would return?

A: Yes. Single ticket was already quite expensive. The Immigration would check your round trip tickets proving that you would return.

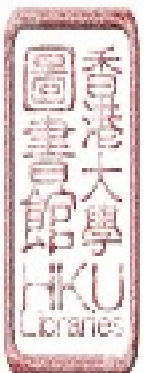
E: So Stowaway was easier than it is now?

A: yes, it was quite popular. They stayed London. And some would travel around the Europe before coming to London with the travel group. London was the final destination and they would stay there.

J: So they were with your group.

A: Yes, some were group mates.

E: Did the composition of your group mate change a lot during the 70s, 80s and 90s?



A: In the 80s there were more stowaways, especially short term travel groups. For example we had 10 days to 21 days travel plans. For those 10 days groups, 60 percent were stowaway. For the long term group, it was expensive so there were less stowaways. So latter the Immigrate Department knew that and they asked those single people one by one. They would ask about the phone number and check their purse and luggage... You know normally they had no friends there and they would return after their journey. If any evidence were found, the person would be forbidden to enter. They had a seal with a big cross on it, meaning 'not allowed'.

J: On the passport?

A: Yes, on the passport.

J: How would you compare Kai Tak and Chek Lap Kwok?

A: We always say Kai Tak is warm-hearted. It was crowded but the feeling was good. Now the new airport is too empty. Yes the personally feeling. You have the sense of home.

E: Do you have some impression that only existed in the Kai Tak era?

A: For example, after check-in, there were escalators that people stood there holding banners and took pictures. There is no place at Check Lap Kwok to take pictures.

J: The space is larger...

A: It is only possible on the steps to take group photos.

J: Were people in the old days very emotional because it was not very usual taking airplanes?

A: Yes. Sometimes you saw people going aborad to study or immigrate... Nowadays it is easier.

J: The price was more expensive before?

A: Yes, now we have more airlines and it is cheaper now.

J: How much was it?

A: I remember it was 3,000 to 4,000 HKD in the 80s. It was quite a large amount of number. It is popular now.

E: In the 80s there were not many people spending so much money for travel?

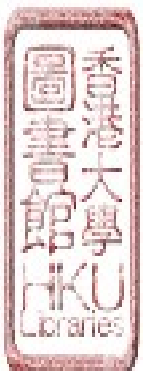
A: There were people spending money traveling but many of them would go to the Southeast Asia.

J: Apart from stowaway people, other visitors to the Europe should be of higher class?

A: Yes they were. For example, a 10 day group travel costed 9,000 HKD to the Europe. Now it costs 23,000 HKD and it might be 9,000 HKD on promotion, so it is easier now.

J: Now they are more like middle class.

A: Yes for ordinary people.



J: The clients were more like young people?

A: Well in the old days there were a lot of single women. They earned money and there was nothing to worry about, unlike guys they needed to save money.

J: I thought there were families.

A: Yes, families went in the summer holiday. It was peak season back then but now people also go for travel in the off-season.

E: For your groups, the clients were local Hong Kong people?

A: Occasionally there were foreigners but not many. They got married and one of the spouses was Hongkongese.

E: Have you heard any typical stories about the stowaways or people traveling there? Impressive stories?

J: As a user, do you have any impressive user experience in the old airport? Was it very convenient in the downtown area?

A: Well at the very beginning when the new airport was in use, we thought Kai Tak was quite convenient; however now we are used to it. There was a short period of time...

J: Did you feel scared or excited when landing?

A: Not really but there were westerners who really screamed when landing. The pilots were under special training and they were skillful. The British were planned well and they expected a large population growth so they built the new airport.

E: did you have troubles when you shifted to the new airport?

A: In the first month, the transit belt was out of control.

E: Passengers were careless and went to the wrong airport?

A: Then it's their fault. Some were excited to see the new airport.

N: Those people departing from the old airport and returned to the new airport...

A: Yes, they were lucky.

[Image reading]

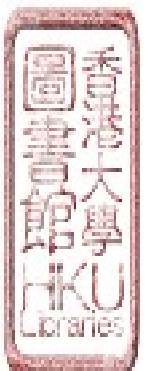
[Dragon]

A: What do you mean by Far East?

E: Hong Kong and the Southeast Asia.

A: It is not very accurate by the Far East. It's very Chinese.

E: Do you like this figure?



A: No. It looks very evil. It's like going to the hell. I prefer sailboat or people playing dragon or lion to demonstrate a happy atmosphere.

E: Do you feel it very old fashioned?

A: By showing a dragon it is old... The colours are nothing special. It should be quite old?

E: Yes in the early 90s.

N: There were not many Asian people so they use this image and they thought it was referring to the culture but we may not agree.

A: Yes. The advertisements then were quite direct. Now we have a nice scenery and then they refer to the destination.

[Cheongsam]

E: Did you see cabin crew dressing in cheongsam?

A: No. Maybe I am too young. I saw them in uniform.

E: This image was in mid-1950s.

A: No wonder. I graduated in the 80s.

E: What is your opinion?

A: It is good. The passengers would know where they were going when they saw their costumes.

E: You see this is Chinese. Westerner would feel it very exotic.

A: Yeah they wearing their costumes and speaking their own languages.

E: Do you think it is weird if you see cabin crew wearing cheongsam today?

A: No, it is good. It is exciting if they dress in their traditional clothing.

N: But the crews would felt tough.

A: Yes.

E: Do you agree cheongsam can represent Hong Kong? Say in the 1960s and now.

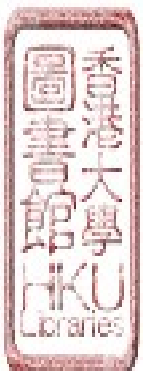
A: It doesn't matter in the 60s or now. It can also represent China. It is similar to kimono. They wear kimono in the 60s and also now.

E: But people still wear kimono now in Japan but you don't see a lot of cheongsam now in China.

A: Yeah, but cheongsam can always represent Chinese.

E: It is not very common in Hong Kong now.

A: You still can see it now in Hong Kong but at the ball or party... Of course your figure is nice then you would have confidence to wear it...



E: You think the traditional icon can still apply today?

A: Yes, say a crew wearing this, she doesn't need to serve a lot but only speak Chinese.

E: Some westerners also wear it.

A: No it's not encouraging. It's fake.

J: Like cosplay.

[Urbanscape]

E: What icons do you think can represent Hong Kong?

A: The sailboats are quite common.

E: This one is Soho.

A: Above Central, in the Wellington Street. What else... Westerners would not know the Lion Rock. The Star Ferry is also good.

J: Do you feel that the world is becoming similar? The new airport or the city.

A: Yes, things are becoming similar. Airports are similar.

J: How about Hong Kong airport?

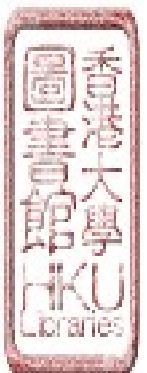
A: I think Singapore airport is comfortable. Their indications are good, and shops are nice. They have nice landscape. But shops in Hong Kong airport are here and there, wasting a lot of space. In Singapore airport you had boarding case but in Hong Kong you wait outside in the aisle. Their design is better. It's more comfortable.

J: It is because of the commercialism?

A: It is commercial everywhere but at the age of commercialism you should provide comforting environment.

J: Do you think it is convenient with the technologies?

A: Yes, much efficient.



Interview with Albert Sung

E: I bought your book, because I need to study the background history of both Hong Kong's aviation history and British Airways' history. [Showed three books.] I know you are an expert in this field, could you please share how did you accumulate your knowledge bit by bit?

A: When I was young I lived close to the old Kai Tak Airport. Airplanes were in the close neighbourhood, so I was interested to airplanes all the time.

E: Based on your own living experiences. So when you were young, say after dinner, you and your family members took a walk to see airplanes?

A: As always. We didn't need to walk, airplanes were landing in less 100 meters' distance.

E: Very noisy?

A: We got used to it.

E: When you wrote the book, did you search the archives or interview relevant people?

A: Yes, I searched archives but did not interview people. I was out of Hong Kong, working with airlines and on business abroad. I was searching the archive for primary source.

E: So you were in the aviation industry?

A: Yes, I was working in an airline, majorly in overseas market, as an output manager, including operation, HR, marketing sales, management of everything.

E: For how many years?

A: 6 years.

E: because you were interested in it and you stucked with his career.

A: Yes.

E: How many years did you use to write this book?

A: Three years in total.

E: Using your free time?

A: Yes.

E: So would you like to share your own overseas living experiences?

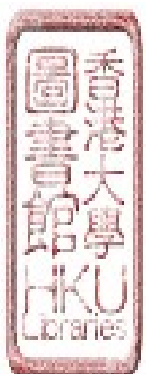
A: Yes, in the U.S., Canada, and Cambodia. For short living, Taiwan and on business in mainland China all the time...

E: All for aviation?

A: Yes for business mostly for aviation, but in the U.S. and Canada for tertiary education.

E: How many years did you stay in the U.S. and Canada?

A: 4 years. Then I returned back to Hong Kong and found a job. So I was working in



Hong Kong.

E: To go to the U.S. and Canada, was it your first time to go to the overseas for long time stay?

A: Yes.

E: Would you please share your first impression? Did you have any culture shock?

A: Which aspects?

E: Any impressive stories, when you suddenly felt really such a difference?

A: Yes. We were brought up in Hong Kong with bilingual education. We were supposed to know English, watching TV, Hollywood movies, etc. The biggest shock was that when I went to the U.S. I found they could not understand my spoken English.

E: [laughter]

A: Because I had Chinese accents and they could not understand. And another shock was that we could not understand the others' spoken English.

E: Yeah.

A: They speak quickly. And African Americans and Hispanic also have accents. It was out of expectation. I was in Band 1 school in Hong Kong learning English all the time, but it was quite a shock that we could not understand each other. For written and spoken English we were fine but for spoken English, they have a lot of slangs... The education in Hong Kong for English is not spoken English at all. We spoke tedious but it was quite written language whereas in slangs they only use several words. That is the culture shock.

E: Which four years?

A: 96 to 00.

E: So you are 70s.

A: Yes.

E: Your friends were local Americans or Hong Kong people?

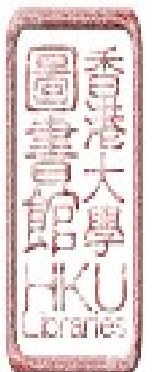
A: Not a lot of local people but mostly Hong Kong and Taiwan people.

E: Not a lot of chances to go out with local people?

A: Nope.

E: Any attempt to blend with the locals, such as watching TV or learning something to familiarize yourself with the local environment?

A: It was quite special periods, because it was around the handover of Hong Kong. It was quite interesting experiences. In the U.S. I did not have the Internet, so I was disconnected with Hong Kong's information. Then in order to receive information from Hong Kong, I drive for 45 minutes to China Town and buy newspapers. Later within a year, I went to Canada I had the Internet so suddenly I had connection with Hong Kong's news. So I could listen to news about Hong Kong, reading newspaper,



etc. Inside of the room it was like in Hong Kong but outside of the room it wasn't.

E: I can imagine.

A: It was the time the Internet became popular. I suppose if it were not the Internet, we could get in touch more with the mainstream society, as we had to do so.

E: So you transferred from the U.S. to Canada?

A: Yes.

E: Based on my experience, I went to another environment and then realized my own identity.

A: Yes, going to another country and became interested in my own culture and history and read about it.

E: Could you please share about your recognition of your cultural and identity?

A: When approaching a different crowds you realized your own identity, then you became more interested in your own history. That book you have was done in Canada, when I realized the difference of Hong Kong. For example, for aviation, when I was young I had travel experience on plane. I went to Singapore. Before I went to the U.S., I had experience with airports in Shanghai Hongqiao. In 1980s you could not walk in the airport in Shanghai, so I did not have a strong impression with the airport in Shanghai. Then the most impressive airports are Hong Kong's and Singapore's. Both of them were similar, and one of the reasons was that both Hong Kong and Singapore are city states, so the airports are already international airports. There is no such concept of domestic flights, which leads to several experiences. Firstly, whenever you take the airplane, you gonna go through the immigration. Because that was the only flying experiences since I was young so one of the culture shock in the U.S. was that when I transferred from LA to Texas for school, I suddenly felt very exciting. I the airport, you had international and domestic, and for domestic you need not to go through Immigration. It was before September 11 and the person accompanying me to the flight could walk with me till the boarding bridge.

E: Wow.

A: Yes, at the time, security was not such a big concern, so the person could walk me all the way to the boarding bridge. So that was the culture shock, as I never imaged it was like that.

E: So Kai Tak airport was still in use then.

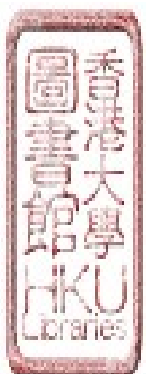
A: Yes.

E: And you were watching the airplanes all the time. What did you enjoy watching?

A: I saw everything. I guess in half an hour I cannot finish it. [Introduction of two books, first one with Hong Kong life and second one about Kai Tak]

E: So when Kai Tak closed down, you must be very sad?

A: Very sad, crying...



E: Really?

A: But I was not in Hong Kong. I was in Canada.

E: So people needed a larger airport so we could not stop that happening.

A: Yeah, no longer Kai Tak.

E: I also interviewed other people who used to study aboard in the early days. They told that going abroad was a big incident then and the whole family would send you to the airport.

A: Yes, around 20 to 30s.

E: So parents, siblings...

A: Yeah, relatives and classmates... it was such a big incident. But now it is no longer like that. Young people already travel alone.

E: Yeah nowadays people grab their backpacks and travel around the world.

A: Yes. I returned for over a decade and I haven't experienced that any more. Even if this time I return back to Canada for a long time living, I was leaving alone.

E: Yes, people's relationship has changed and we are more isolated only focusing on our cell phones.

A: And because it is too common taking the airplanes. Children in kindergarten already exchange overseas.

E: They sent you to Immigration or security...

A: Yes.

E: Did they stop you and talking very emotionally?

A: Yeah...

E: Did you cry?

A: No. I was in my teens and I was too exiting going broad for study.

E: So parents were emotional?

A: Yes, but nothing very special.

E: And friends were jealous?

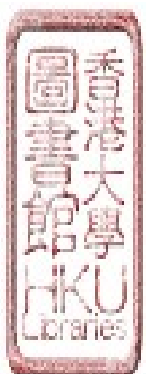
A: Not really, because in the 90s we left one by another, so we sent each other one by one. Those friends sending me out also left to study abroad one by one. Not such jealous thing. It was quite popular in the 90s for people to immigrate and study abroad. It is similar to the mainland China I think, in big cities they go overseas to study.

E: You took photos?

A: Yes.

E: Could you please describe the situation as you remember?

A: There were two locations that we took pictures: one was the check-in counter, and the other was a wall in the Departure Hall where there was a world map made in marble stones and clocks with world time. It was quite a large wall and we took picture there.



E: To compare the new and the old airports, which one do you like?

A: Each of them has their strengths. For Kai Tak, it is unique and irreplaceable in the world, which is commonly accepted. Even if films today, you could see images of old Kai Tak there. For example the newest movie called *Ghost in The Shell*, the scenes in the future city but with Hong Kong as a blueprint, those shops you can track the sense of Kai Tak. So Kai Tak is the icon of Hong Kong. Moreover, the process developing Kai Tak was not like the new airport. It was not built in one go and it was piece by piece for construction. For every step people looked into strategies because in the downtown district you build up an international airport you were facing a lot of restrictions, but for every step you figured out strategies to overcome the limitations. So it was to build up a perfect airport in an imperfect environment. So it reflects the whole history of Hong Kong of pre-97 in decades that things were not under long-term planning, and innovative ideas were used to tackle problems. This should be a reflection of the holistic mindset and ways of survival in Hong Kong in the early days. The new airport is already the same as the other international airports. People found a perfect location and did long-term planning and develop in large scale. So the two airports reflect two different periods.

E: Based on your own experiences living in many countries, I know you are a native born Hong-Kongese (土生土長的香港人), how would you define yourself, as Hong-Kongese, or a world citizen, or...with a multi-faceted identity?

A: I define myself as a Chinese (華人) in Hong Kong. In my eyes, Hong Kong should be an international city. They should open the gate and welcome all the people in. I consider myself as a Chinese (華人) in Hong Kong. To define as Hong Kongese (香港人) or a local Hong Kongese (土生土長的香港人), it is not my ideally definition. I think you should be Chinese in Hong Kong, British in Hong Kong or French in Hong Kong, things like this in my ideal.

E: So people achieve a status of co-habitation.

A: Yeah I see Hong Kong as a location where different people can come to develop. The term of 'Hong Kongese' is too general. You immediately think of spoken Cantonese, native born, or Wen Tan noodle. I prefer a broader definition as a Chinese in Hong Kong (在香港的華人).

E: So I would like to show you some images.

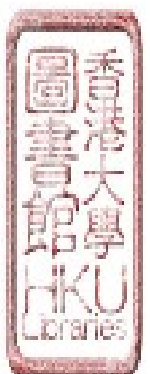
[Dragon]

E: What is your first impression on this image/Icon? Do you think it represents Hong Kong or China or Asia?

A: Yes I can associate it.

E: Where it represent specifically?

A: Hong Kong, Taiwan, mainland China and even Singapore, Maylasia...



E: So broadly, culturally rather than a nationality?

A: Yes.

E: Do you like these kinds of traditional cultural icon? Another picture is a lion. Do you think it is a delight image to represent Hong Kong? Is it a good choice for advertisement in earlier ages or nowadays?

A: This one should be in 90s.

E: I sent another image of a lion. It should also be in 90s.

A: The Year of Cow. It's nice. It works with Asian or Chinese...

E: Nowadays it also works or we should make use of other modern icons?

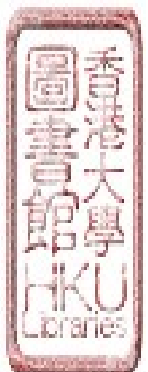
A: It depends on what is expressed in the context, say the dragon is in representation of Far East, then it is all time favour. Whereas specifically representing Hong Kong, it may not be very representative. In the early days such as in the early 1990s mainland China was not fully opening, speaking of the Far East, people refer to Hong Kong. Hong Kong represented all the Far East region. So these Chinese elements in representation of Hong Kong was quite typical. Now China has opening up, and airlines not only reach Hong Kong. If you want to specifically represent Hong Kong, these elements are not enough. So in general for Far East and Chinese it is not outdated.

E: I sent some images in the 50s when BA had the International Cabin Crew programme. Staff and cabin crew wore traditional costumes on the plane. Personally do you like these kinds of traditional costumes? It is one of the advertisement strategies but when I read through an article in 1950s they really embraced these cultural and traditional costumes, the Chinese style, Japanese style... The British for a time embraced the international styles.

A: I think it depends on the situations. In 50s not only BA but Cathy Pacific and other airlines all had different costumes. BA is one typical and well-known. The emphasis was on international as I am thinking is quite avant-garde. Whereas nowadays, we don't have such needs to do so, because it doesn't mean anything. Every international airlines are like this. The other way round, each airline should emphasize their own identity. For example, Korea Airlines had a re-designed a Korean styled costumes that you can pick up traditional elements of Korea. The cuisines are of Korean style. So if you provide an international image, it is not attractive to me whereas if you provide your own culture, the experience will be much more attractive.

E: So speaking of the travelling experience, will you choose a specific airlines in order to experience the features of that country?

A: Yes I would like to try different airlines, their settings and designs, different experiences etc. Also especially nowadays the cuisines from all over the world is popular everywhere unlike in the early days when you could not eat Japanese food



outside of Japan, so our understanding of one particular region is more than before. What we are experiencing now is how the service and products based on the original culture, with further development and elaboration of it. So this kind of BA's international pursuit is no longer appealing; whereas in the 50s this action was smart and avant-garde. Not so many airlines were so global. You only had limited global airlines. The reason why BA could sell their internationalization was that BA was a long hound airline with images of inclusive with world images and culture. That is how they define their position. So looking back to 50s and 60s, they were ahead of time. So today it is already popular then it is no longer appealing.

E: I quite agree with it. In the early days they already had this idea to embrace multi-culturalism. Also in the 50s people really wore cheongsam whereas nowadays they don't.

A: Yes it's weird now.

E: Only if for special themed parties or occasions otherwise not many people were like this. Another pictures taken in around 1999.

A: It should be between 96 and 98.

E: You should have some impressions on this, don't you?

A: Yes of course. I went to the airport to take pictures of it.

E: Utopia.

A: Yes, World Colours.

E: Then again, on seeing it, did you think that BA was ahead of time, with these ideas? They invited designers from different regions from the world and put them in the tailfin.

A: I think it is unnecessary. As I know it, it was not a success. The World Colours campaign was an ethic failure. They spent tens of millions of pounds for this campaign but ended it hastily, because the British people didn't like it and people from overseas didn't like it. BA wanted to create this 'one world' feeling to the end British didn't buy it.

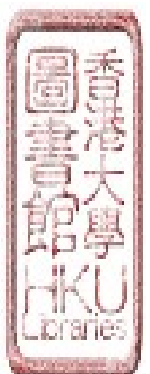
E: But people from other parts of the world loved it.

A: I would not take this airline only because I saw the Chinese calligraphy on the aircraft. At the end they need to build up an image, aiming to attract more consumers.

E: Yes, for the sake of advertising.

A: Yes. But itself would not help with their sales, then what is the purpose of this campaign? Let me put it in this way: there are alternative ways to do it. Firstly, you know, British people didn't like it and Ms. Thatcher blamed it. The Former Prime Minister did it publicly being photographed by the public in a dislike way. Secondly we would not buy this airline tickets because they have these images on the aircrafts.

E: Then culturally do you think that these can become a kind of heritage? We can



reflect on their attempt in it.

A: But the result was a failure, losing money. The CEO immediately ended it. You know to do these special livery it is very expensive. They need to paint and re-paint raising the cost. It takes time to re-paint in the factory. You should use the aircrafts to fly rather than in the factory to re-paint, so the whole thing doesn't make sense. In the other way round, there are some similar successful campaigns with themed airlines. For example ANA, actually it was Japan and the U.S. who had this experiments first, they had themed airlines. For example ANA had Doraemon and Star Wars, Taiwan EVA Air had Hello Kitty. They didn't paint the cartoons on the aircrafts, rather they had the figures inside of the airplanes. You have Hello Kitty themed food. It is effective marketing. You can see many people in Hong Kong who love Hello Kitty go to take the Hello Kitty airline.

E: They will really try it out.

A: Yes, the fans of Star Wars would take the Star Wars airline. They have costumes, furniture and cuisines relevant to the themes. But Star Wars is not originated from Japan. So, these are effective ways of marketing.

E: So comparatively the strategies can attract more people.

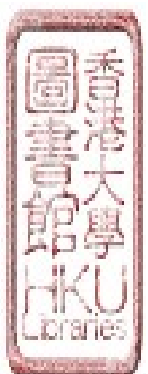
A: Yes so underneath there are contents rather than a single image on the airplane but not making sense.

E: Looking into the history of BA, I found these events trying to promote multi-cultural or international images. In other periods they didn't have it. When I interviewed other marketing staff, they said they had many generic advertisements. Those you see in Hong Kong are the same in Britain and Germany, in standardized ways. So personally do you think they should figure out particular local culture, say in 2016, or you think they just use standardized things as the world is becoming one, for the branding strategies?

A: There are two different reasons for airlines to choose their strategies. The first one is to attract clients. Nowadays, air travel is no longer expensive, so in the end people look at the prices. Cultural experience does not count. There is so big difference among different airlines in terms of services or food. Food might be different but not such big difference, so local elements are not really a plus. For branding, if it is related to the quality of services and security... it doesn't matter whether they emphasize on their local identity and cultural elements, we recognize the logo and that's enough. For the airlines that are famous for services and security then it is enough and we stick to the logos.

E: So this should be the phenomenon when air travel is popular among all. People don't value the company in the same way...

A: Yes, for example, Turkey and Qatar Airlines now doing advertisements, you can't



trace their local culture rather you get the sense of international and multi-cultural elements. They are not selling Turkey and Arab, whereas you recognize their logos and you know they are good.

E: So we should put the price on the posters, in a very direct way? I sent you a poster of a lady sleeping. That was to promote their seat in Business Class that can extend 180 degrees to sleep. The message was that through BA you could sleep well. This was provided by a marketing staff who made this ad in 1996. The selling point was the 180 degree seat, and she mentioned the message was the benefits that you could rest well and enjoy the journey.

A: I don't think this ad is pretty. And they cannot achieve the message by this poster. [Talked about two impressive advertisements, one by Air France and the other by Singapore Airline.]

E: The urbanscape of Hong Kong. [Tong Lau, Government Hill, Soho poster, Jumbo, Lion Rock]

[Identification of one image]

E: By looking into archive, they really keep some old photos. So do you agree it is good strategy to use old pictures of Hong Kong's urbanscape? Then they can keep the images of a city in an era as a kind of heritage.

A: It's good as the poster of Soho is a connoisseur now, quite expensive. It's an art form. It was popular at the time to express the destination. As I know it, in 40s or 50s because the cost of printing photos was high, painting was then popular in advertisement industry. So this artistic way was used in representation of the destinations. Then in the 60s when the cost of printing photos was lower you saw more photos.

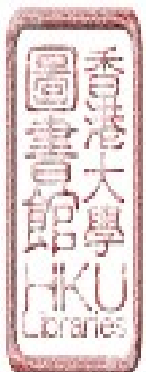
E: At the same time BA's posters were done by the hit artists at the time. They had quality.

A: Yes, Art Deco.

E: You can trace their origin of art forms. So what about other urbanscape images?

A: They are attractive too. When you see this kinds of images, the Jumbo for Hong Kong and Macau, as I understand it, they are booklets introducing the travel information. In the age when information technology was not that advanced, the airlines also had the responsibility of introducing travel information. So they had the leaflets for the destinations, the transportation and accommodations. But nowadays they don't need it anymore. People have smart phones. So that 'Hong Kong and Macau' is not advertisements but should be distributed to passengers to this destination.

[Asking about personal particulars and ethical forms.]



Interview with Anlica and Albert

E: How frequent you travel to the U.K.?

Al: Once per month, ten times every year, and 200 times in twenty years time. 200 times between Hong Kong and London. 12 hours, 10,800 km, direct flight. Return trip should be 21,600 km. 200 times that is 4 million km. The circumference of the earth is 40 thousand km, and we traveled around the earth for 100 times.

An: It's not exaggerated.

N: Only with BA.

Al: Yes, only with BA. That's the end of our conversations. [laughter]

J: Do you remember the first time you took BA?

Al: The first time was with you. I was following them for training. After tour in the U.S. I was upgraded to lead the tour in the Europe. It was exciting. Is it a direct flight?

An: Yes, directly to London. There used to be one stop at Mumbai in 1960s. Then in 1990s there was direct flight.

E: In general the service of BA is good?

Al: Compared with the U.S. services in European airlines are better but in terms of efficiency, American airlines are better. People in Europe are hea. Compared with Asian airlines, Asian airlines are better. European and American are uninhibited compared with Asian people. Asian cabin crew are young while European are older because they have Labour Union so that they cannot limit the age of cabin crews, unlike in Asia say after 38 you become ground staff.

J: The traveling experiences of the old days and nowadays, are they very different?

An: Sitting there in the old days. We didn't have games. We didn't have a lot of choices regarding movies. We had music. Now there are more choices with cuisines.

Al: Everyone has a TV.

An: There was one screen in the front and one at the back that we shared.

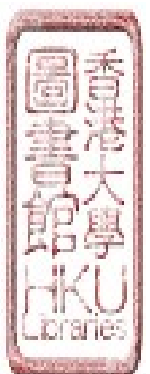
Al: No choices. It is better now. One more thing is that in the old days we had smoking area. There was a curtain behind which is the smoking area. Usually the 10 rows at the back are smoking areas. However it was behind a curtain, then the row right in front of the smoking area was also smoking area.

An: That is true.

Al: But there was not much complaint before. They didn't know that smoking was bad, or PM2.5 was bad for health. People stand there and smoked. It was only for standing at the back. So it was very smoky in the old days. It is much better now, quite advanced.

J: You took Economic Class?

Al: Yes travelling in groups usually takes Economic Class.



J: Have you ever tried Business Class?

Al: Yes, to upgrade for self. There used to be a manager in BA who was quite nice. If you reach 500 thousand km of traveling, he would upgrade you to Business Class, from Hong Kong one way. That was the airline offer.

An: Long-term cooperation.

J: Was the Business Class different from it is now?

Al: It was not flip bed.

An: It was wider.

Al: It was longer, and it was not 90 degrees rather 180 degree.

J: Would you feel that the enjoyment of Business Class was not very different from Economic Class?

Al: In the old days it was already very good.

An: Very great.

Al: It was 3-4-3 in Economic Class. In the middle you ate like this.

An: The aircraft was narrower.

Al: Say if you fly for 11 hours, compared to be at home, your bed is in between two strangers.

J: Business was better?

Al: Business is 2-2, or 2-1-2 before, mostly on the upper floor. The service was better and meals were better.

J: Meals were better in the old days?

Al: Yes, with wines...If you had meals in Economic Class, cuisines were served in plastic dishes.

An: Knives and forks were iron but the tray was plastic.

Al: Plastic and tin. If you were in Business Class, cuisines were served in porcelain.

Now it is more different.

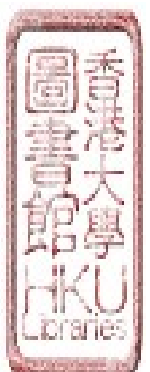
J: Now you have flip bed.

Al: I used to have upgrade back to Hong Kong. It was 7-4-7-4-8 in the old aircraft since 1979. Our team leaders would like one seat in the Economic Class in Row 29. Because in the front was the Business or Premiere Class and from Row 28 was Economic Class. In Economic Class you have isle, window and middle. If you sit at isle alone, A and B would come out. Middle isle is good for a couple but if we site a lone there would be one person come out. So Seat A Row 29 was the best seat.

So was Seat K Row 29. This was because Row 8 has no Seat A. The flight attendances were there and there was the gate. Row 29 had A, B and C. There was nothing in front of A, so you would be free sitting there. I was sitting there forever.

An: forever... [laughter]

Al: Sometimes we had choices. Then I would choose 29A.



An: Before departure.

Al: If you know BA staff they would help.

An: Albert was doing group travelling a lot while I was in contact with supporting staff. We needed to call and ask about seats things like that. There was no computer back then. The operation was mostly done manually. We counted the tickets one by one.

Al: For example Hong Kong to London then London to Rome. Every journey had one ticket. We counted one by one. Anlica was mostly in charge of that aspect.

An: In the old days you had to call the airlines for any changes. The working load was much heavier than it is nowadays. We have computers now, nothing would gone wrong if you input the data unless you made mistakes. In the old days you copied manually and then typed in a printer a list before passing to the airlines. The procedure was very repetitive.

J: How was the process?

An: They walk-in for signing up. Normally if you go to the Europe you go to Southeast Asia first. We introduced them. They handed in their passports in advance. A lot of people held CI, that is Certificate of Identity. Those people stayed for less than 7 years needed VISA to the Europe. Those clients would sign up early. We collected their ID, bank statement, etc. They needed VISA for every country, unlike today. It was much more ceremonious than it is now.

Al: They get married.

An: Yes a lot of proof. Unlike today they show their ID and set off.

Al: In the Kai Tak era, if a couple went to travel, there were eight people sending them. Parents, parents-in-law, grandparents, siblings...

J: Only for sending them or they all went for travel?

Al: Only for sending them. It was really ceremonious in the old days. After their return they had a lot to tell. So Anlica was to plan the journey. Later we plan the tickets. We produced the itinerary and sell.

J: The itinerary was not done after the clients signing up.

Al: No, we designed that beforehand.

An: The clients read the itinerary and came to sign up.

Al: So we did a lot of things in advance.

J: You got tickets...

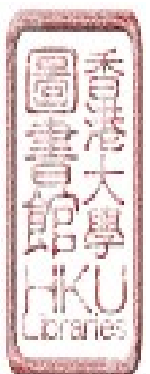
Al: No only reserved the seats.

An: Tickets would be issued 5 days before departure, in the airport. At the Immigration you needed to show the tickets. Each person had a dozen.

Al: Pass the ID together with tickets to passengers.

J: You collected ID?

An: Yes because they needed VISA. If we had 40 clients then we collected 40 IDs. So



the leaders had a lot of responsibilities. If you took taxi, and left passports on the taxi. The whole group could not go for travel...

J: I had that experience...

Al: I didn't.

An: He didn't have that experience. I believe there are agents losing their passports.

Al: They stole the passports and sell them. That was quite popular 18 years ago for black market trading.

J: You were very aware of that.

Al: Yes of course, took a dog with you to look after your stuff...

J: Really?

An: There were agent who ask family to help look after the passports because he had things to do. He counted the luggage and told the airlines. The airlines gave tags and they tagged each luggage, a lot of things to do. We had some staff who asked help from friend or family to look after the IDs in case of theft.

J: How was the combination of the passengers in the old days? Are they younger now?

Al: Yes they are younger nowadays. More free individual travel or business travel. In the old days you didn't have much information. Now people can check online. In the old days they would not know it before the arrival, so the 11 hours on the plane was very exciting. How would Rome be? Now it is popular.

An: Yes, even if you don't travel, you can check on Youtube or discuss forum for comments. People expected to land quickly. It is casual now and people even wear slippers.

E: Did you have experiences yourself that before arrival you were very excited?

J: In 1992?

Al: It was the first time in 1992. Then a lot of time with the travel groups. Once I took BA flying from Hong Kong at 11pm to London. After setting off, we settled down the passengers. We would wait at the gate in London and then go to Rome. We were sleeping till the 7th hour. Later flight attendance wake us up and we heard the announcements, due to some problems we returned Hong Kong. We would arrive Hong Kong in one hour.

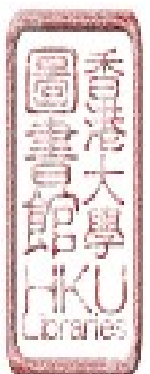
J: Hahaha they thought they were halfway there.

Al: After eight hours we returned back to Hong Kong!

An: A big thing.

Al: I was still dreaming then, why we returned to Hong Kong so quickly. The cabin crew didn't know what happened and the passengers were also confused. So we arrived Hong Kong.

E: Very disappointed.



Al: Yes, disappointed. Then we landed and it was early in the morning 7am. We lined up and asked. Later they got endorsement that you come back tonight after we fixed the plane. If you were a visitor then you were offered hotel. If you were Hongkongese, then please go back home. Why? Because there were not so many bed places in hotel. Passengers would not understand it. Some called his mother saying sorry mom, I was going to the Europe on 13th and return the next day... Some lived in Sha Tau Kwok. They said don't worry we can wait and get a room for you. They claim the money if you go back home on taxi. 300 HKD per taxi. We could not offer so many rooms for Hong Kong residents. It is unlike today you younger generations have a ground you may protest at the government office... Some person insisted 400 HKD and finally we offered it, so to get everything done. Later we were told that there were something wrong with the aircraft and we were reaching Moscow. However BA didn't have cooperation with Moscow airport so we had to return back to Hong Kong. They didn't tell you until you were almost back to Hong Kong. On the other hand, it would have be worse if we went to Moscow because nobody would take care of you.

J: Not familiar with the airport.

Al: How would give hotel room or taxi fee to you... There are experiences, such as typhoon, cancellation, etc.

J: The passengers would understand it/

Al: At the very beginning no.

An: At last they didn't understand either but you had to accept the fact...

J: You had to mediate.

Al: You told them that you had so many journeys whereas only this time you had this kind of experiences that you can never obtain by buying tickets. It might be once in 20 years' time. [laughter] If it was a happy ending then you got this experience to share. You can share for twenty years.

E: You can never buy this experience with money.

Al: So you should add up 1000 HKD for this experience if you make adjustment...[laughter] Done! In the end, it was fine. Normally in the first day we were not familiar, then in the second day, third day... after 13 days... they traveled with families so quickly we got familiar with each other.

An: How was last time the delayed journey?

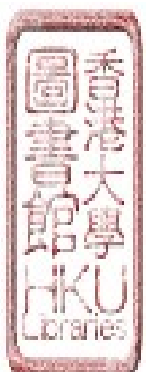
Al: We tried to catch it up by short-cutting each stay. Usually you have a flight delay, the after arrival, what happened?

E: the hotel?

Al: Your luggage would also be delayed.

J: So when they left they didn't off load their luggage?

Al: Not really. Well if you off load the luggage it would be even messier.



An: Because if they were planning to fly again, they would not re-arrange the luggage again.

Al: In the end they found that some luggage are missing. Like BA they give you some toilet bag or 50 pounds to buy some daily consumption. They helped to ease the situations and solve some problems.

J: Those people joining the tour in the old days were better-off?

Al: Now it is popular. In the old days yes rich people went to travel. Think about long hound travel, you spent 20 to 30 thousand. They should have at least hundred thousand.

An: They would not travel very frequently.

Al: Say one person 25 thousand, then a family of four would spend 100 thousand, which was worth a down payment for housing thirty years ago.

J: The price of air tickets didn't change?

Al: It's much cheaper now.

An: Well if you take into considerations the price index, now it is cheaper. A ticket was 3000 HKD and now 3000 HKD is not a large amount. Now it is much cheaper theoretically.

Al: and more airlines now, with more competitions, now it is cheaper. It's popular and the demand increased.

An: More airplanes.

J: In the old days, they were Chinese?

An: Yes, our groups were Chinese.

J: They were traveling with their families?

An: Mostly couples.

Al: Travelling with families mostly happened in the summer time, depending on the locations. For example, for those 20 to 30 thousand HKD there were fewer children because the cost was high. Mostly couples.

An: Honeymoon. In the old days, after the wedding, the next day they flew. They thought Europe is romantic.

Al: Now they would not fly immediately.

An: Now it's different. It was quite precious in the old days.

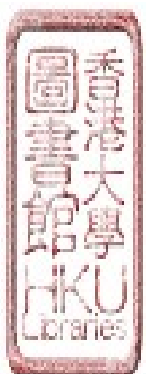
Al: In the old days they would fly and after the return they share the photos and tell stories.

An: In the season of wedding, maybe in the group there were 6, 7 or 8 pairs of couples.

Al: I used to have a 40 people group in which there were 18 pairs of couples.

An: At the end of the year.

Al: Yes they would not have weddings in the summer.



An: In autumn.

Al: In Christmas off-season.

J: How many people were there in a group?

Al: around 30 to 40 people.

An: It should be a record having 18 pairs of couples, 36 people.

J: They were all married in that period. It must be very exciting.

An: And they would talk about wedding dressing. It was different weddings then compared to now. They took photos during the wedding ceremonies. Now you use your phones but in the old days they had photographers.

Al: In the old days they had more expectations because you didn't have cell phones. You would tell your journey only after you returned.

J: Things were precious.

An: Precious memories.

J: Now we don't see photos again.

An: So the population of information technology may not be a good thing...well it has two sides.

Al: I love taking airplanes. I love hearing the engines' noises. You feel tranquil and peaceful. During the 11 hours no one disturb you. You don't need to do anything only enjoying a rest. I really enjoy flying. I don't have jetlag. Well I didn't have it and I have it now.

J: The travel frequency, is it the same as it was before?

Al: No, now every year I fly 4 or 5 times. Sometimes it's not BA.

J: On BA were there more foreigners or more Chinese?

Al: There were more foreigners.

J: So in Chinese society BA was not that popular.

Al: Yes. The majority were for business. I think travel group only took up 20 percent.

J: BA now has more Chinese?

Al: Yes, PRC.

An: And more students.

Al: More Asian faces. BA didn't have Chinese cabin crew. Then there was one, speaking Mandarin and Cantonese. That was a Hong Kong girl.

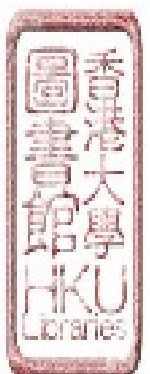
E: Did you remember when that was?

Al: Around 1990s I think. And earlier the announcements were in English, and Japanese and later Mandarin was added.

E: For you and your friends, when the first time you see a Chinese cabin crew, did you feel close?

An: Yes, that was better.

E: You can speak English, right?



Al: Yes, no problem. And if you can speak your own language then it feels close.

E: BA really had the idea to focus on Hong Kong?

Al: Yes, BA was considering the market. More Asian and Japanese, depending on the prosperous of regions.

J: Cuisines were also different?

Al: Yes.

An: Now we have more choices.

Al: Well there are always three choices: pork, beef and chicken...

An: In the early days people thought meals on the plane were tasty. Only in these ten years people started to say that the meals are nasty. It was fresh in many small trays. Children were happy on the plane. They provided small packages with toys and souvenirs to children. They were also happy to see so many trays.

Al: Children were happy to see Flight attendance pushing a cart here.

An: It's quite different now. Some friends traveled maybe not to somewhere far away, and they were happy. I mean in the 1990s. You planned half a year before hand. Now you make decisions within two days. Firstly it was not so easy to get annual leave. Now it seems they also holidays all the time. They need to be well planned.

Al: The impressions were long lasting.

An: Yes you would remember it for a long time. Now people travel too frequently. You don't even remember where you have been. To Thailand? Which time? Not sure... Also now you don't need a fully occupied plan. You go there to hea... It is too easy to go there. In the old days you would never know when it is the next time you go there so you plan ahead. What to eat and play... Now people would think okay we can still go there next time; or we still have chances. The mentality is different.

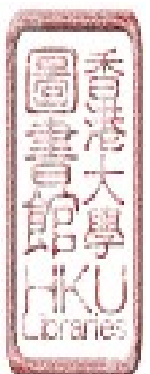
J: Yeah. It is like daily life routines.

An: Teenagers go to Japan or somewhere. Many people already have traveling experiences before they work. In the old days, not to mention long hound journey, it was not so easy to plan a short hound trip by air. It was a luxury enjoyment. We called it 'floating' (游浮). It was expensive whereas now it is quite common.

J: Yeah we have information and e-tickets.

An: If you want to travel tomorrow, you can book it tonight. Some friends talk in the WhatsApp group. You use credit card. It is quite simple. It is convenient but the process is no longer precious as in the old days. People went to the travel agency asking whether there were tickets, what was the time, when to return... They rely on the information from the travel agency. Now it's different. The young generations go for travel they search online beforehand to see the reviews, comments and magazines things like that.

J: In this way, online information has pushed the travel industry to another direction?



An: Yes indeed. Even if in these years, you and your friends search online and find tips for travel. You can book online. How could you know the hotel was full in the old days? Now people write reviews online and you can see the hotel is reliable. Another thing is that they can compare the prices. Even if you are not in this field, you have channels to compare and get the information.

J: Alright.

An: Sometimes we had people who wanted to join a group but they ended up with free travel.

J: So what did you do for them?

An: We have another department serving tickets and hotels for them, but for us we organize travel groups. After returning to Hong Kong it is the end of the responsibility. Also clients would see whether you have fully done the things listed on the itinerary.

J: Then travel group is affected by the advancement of technology.

An: Yes it is clear that fewer people going to the Southeast Asia would join a group, even for Korea... Also there are a lot of restaurants and shops where people could speak Mandarin. They hire people working or studying there for their business.

E: You cooperate with BA for many years?

An: Yes.

E: Did they send you advertisements and other leaflets of anniversaries to you?

An: Besides 80th anniversary, the early anniversaries were relatively low profile. They have some clients themselves. You may not see advertisements on TV. I think they don't have TV advertisements for decades. Not in Hong Kong, I don't know in the U.K. I think this year they may have more promotions.

E: Did BA have special design items for Hong Kong?

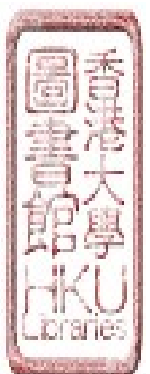
An: I don't think so. I was impressed by one ad many years ago. They had people from different ethnic groups dragging an earth on the ground. It was from the bird's view. People walking and formed a head, and eye and mouth smiling, things like that. That was a simple picture but it was meaningful. I think it was several years ago. As far as I know, afterwards they don't have ads any more. I am sure they don't have ads in Hong Kong. At that time they had ads on TV a lot every day. The message was simple that everyone would take BA.

Al: At that time airlines made profits while in the past decades they didn't perform well in economics. BA is one large firm but quite fluctuating...

An: Yeah a lot of strikes...

Al: The labour union.

An: They had different labour unions. They took turns to go on strikes in order to get welfare. Strikes would affect the whole operations. One delay would affect another... BA also had strikes a lot several years ago.



E: They had designs of these tailfins. Do you have impressions?

An: Yeah now they changed to ribbons.

Al: I prefer the old one with different designs.

An: More colourful.

Al: Exciting.

E: If you see this (Chinese pattern) in another country, would you be very happy?

Al: Yes. Say you are on the aircraft with this pattern this time, and then next time you see this aircraft again you know you are on the same one.

An: It is like you buy a doll with clothes from different culture. You see them in different clothes and it is impressive. People would concentrate on the patterns I think. It might be expensive painting these aircrafts.

J: Taking airplanes now and then at Kai Tak are different in what aspects?

Al: Really different.

An: A big different. Before if you don't remember your ID you can call taxi and go back home to take it immediately.

J: Location.

An: Or your family can send it to you quickly. Now it is hardly possible because the airport is far away. Secondly it was convenient before. Usually after arrival passengers would go to Kowloon City for dining. Some people would expect air meals are not good.

Al: In the old days in the old airport, passing the Immigration the area was around two times of this room. You walk all the way to the plane. There are ten chairs where people can sit and wait for their journey.

An: We had broadcasts then.

J: The layout was quite simple.

An: Not really simple. The flows in the airport was great. There was an observation platform. Team leaders gave briefings there.

J: There were some escalators?

Al: Over twenty steps.

An: People stood there and took photos together.

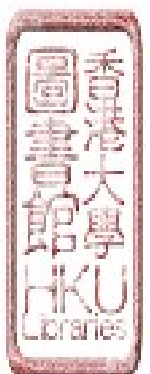
Al: That is the good part of Kai Tak. People came to pick you up, because it is close to the city.

An: Yeah they came to send you. In the old days, when going to study abroad, classmates came to send you. Now it's not that often.

Al: When landing you can see families in town. You can see their ceilings, their television...

An: Kai Tak is unique in the world.

J: You really could see their television?



An: Yes, see their clothing hanging there. In the old days, pilots were very skillful. It was close to the residents and the runway was shorter.

Al: Much shorter.

J: You guys were not scared.

Al: If we go back to Kai Tak now we are scared. But then we were not scared.

An: Not all all. We were watching the bus, cars and people walking... It was very interesting.

Al: Now it's much busier. Like Heathrow in London, it is very busy. You see airplanes traffic jam. Planes came through one by one. You see one landing and then another light from the distance coming. Every five minutes there is one plane landing... continuously... Three busiest airports, Kenney Airport, Atlanta Airport and London Heathrow. Air traffic jam is a unique scenes that you can never have it somewhere else. There are five Terminals in the airport and the fifth is specially BA. Heathrow is very large and it takes time to walk around. If one airplane delay 10 minutes you may miss another one in another terminal. Security check takes time.

An: Their security check takes time.

J: What are the advantages of Kai Tak?

Al: Advantages? It was close, very warm-hearted, more people...

An: and I believe even in the old days no other airport was like Kai Tak. Kai Tak is the only one.

Al: An airport right in the downtown area.

An: Yes.

J: Will you miss Kai Tak?

Al: Another feature is smelly. [laughter] When you arrive Hong Kong, you know you are in the city. There is a smell of Hong Kong.

J: The ventilation system?

Al: The water channel.

An: Land reclamation.

Al: There was a channel beside the runway.

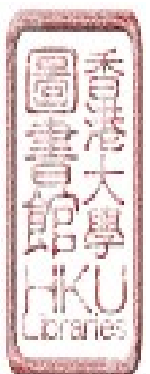
J: You could smell it?

An: Passengers could smell it. Sometimes it was busy and aircraft stopped away from the gate so we took a shuttle bus. Unlike today, it is really large and globalized while some special features are missing..

Al: Now at the Arrival Hall you have Exits A and B, but in the old days there was not.

An: The crowd would rush out. You had no choice...unless you know special channels out... If you came to pick someone up you would not miss him. The airport was small.

Al: And later there was a TV you can watch people walking. Have you ever gone to Kai Tak?



J: Not really. After its close-up I tried to walk there...before that I didn't have chances to take airplanes.

An: Now I will think about it, why I didn't go to take pictures? Maybe I was too busy but I really didn't go and take photos.

Al: Well I don't have the habit. People would go to the old airport and take a picture.

E: Now we use phones.

An: They used cameras all the time. They took cameras when going traveling. People were nervous because they could not see the pictures immediately so they were concerning the exposure... The group were close. After return they would gather and share pictures. Unlike today, connecting to Wifi, let me Whatsapp to you. It was totally different the feeling.

J: Will you miss Kai Tak?

An: Not really missing Kai Tak but whenever we talk about Kai Tak we feel special. It is a collective memory. Say you went to the amusement park in the childhood you remember the elephant and your friends also had that experiences. They share the feelings.

J: Is it better after switching to the new airport?

An: Yes in the long run it is necessary. The old one could not work with so many passengers. There wasn't enough supporting facilities.

[Talking about budget airlines]

[Images reading]

[Dragon]

An: China dragon, I have seen it before. Is it from the *Insight Magazine*?

E: Can you immediately recognize it's a Chinese style?

An: Yes, I can.

E: Do you like this pattern and the colours?

An: so far so good.

E: Do you think it's too outdated, very cliché?

An: Well I would not say it is outdated but I find it quite common, nothing special. So you can take a picture of it. I can also photo the God of Wealth. [laughter] So now if you see it I think it is quite common. You feel very Chinese by seeing a dragon, nothing special.

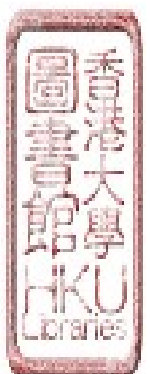
E: Will you locate it to some particular region, for example, Hong Kong, Singapore, Korea etc.?

An: No.

[Costumes]

E: There was a time cabin crew dressed like this.

An: It should be from London to Japan. We can never do that again nowadays



because kimonos are not comfortable. They need to hold the dining carts. The kimono is so narrow.

E: How would you like it?

An: Well, maybe because I am in this business, the first thing I would think about is that the cabin crew is so poor because they wear kimono with that kind of shoes and you need to push the dining cart... It is really poor. Normally Kimono has seven layers and this one has at least four layers.

J: Very hot.

An: Yes.

J: and it is not convenient going to the toilet.

An: Yes and for cabin crews they need to assist the passengers and children. You walk slowly in those shoes. The dressing is very eye-catching whereas it is not signature for you to serve. It doesn't make sense.

E: You don't agree with it?

An: No, I don't think it is useful, unless the cabin crew doesn't need to serve the passengers. She is only a demo, like cat walk. Then people may ask whether you have spares like that. If it is to provide services, I don't agree. It's for display. I would think why the airlines asked their cabin crews to dress like this? Moreover, will today's cabin crews dress like this? It's dangerous. They can't work.

E: What kind of clothing do you expect? Should they have their signature?

An: Yes, signature uniform is important for a company. People would remember some airlines have special uniforms.

[Old Central]

E: Do you like BA using Hong Kong's urban views as their poster images?

An: Yes, I think it's good. It is quite normal to see skyscrapers. Well this image is strange as the Victoria Harbour is so wide. In the old days if you had experiences you could see the mountains, whereas now you only see concretes rather than the mountain. It was signature but now it is a metropolis. We developed quickly but we could not preserve the signature of Hong Kong. You can only choose one.

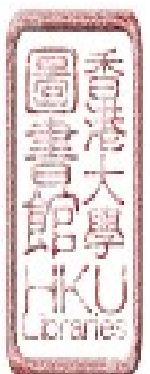
[Plane flying over the Lion Rock]

An: Behind the mountains you saw the sea. The Kowloon City was not yet there. In the old days it was called 'floating (游浮)'. People dressed up for taking airplanes.

In the old days we had clients who asked for a window seat, because they thought he could open the window.

E: So speaking of Hong Kong, the ads are for other places. What icons do you think are representative enough for the image of Hong Kong?

An: I like sailboat, or the tram on the peak, and the Star Ferry, and tram. They are quite signature. You cannot find it in other cities.



Interview with Choi Fong

E: I went through some issues of each decade. I couldn't scan every issue because of the time. I have collected several images.

Hon: I told Elizabeth to look for 1997, 1998. Because 1997 of the year of the handover, and 1998 was the year of Kai Tak closure, and 2000 is the launch so these three years are worth a lot of exposure.

Choi: So what is the topic?

E: 'The Representation and Projection of Hong Kong and Asia through Corporation Branding ---- British Airways as Case Study', so looking into BA in representation of Hong Kong in all our presentations. Marketing manager can be one aspect, and passengers are another, and also museum staff...

C: From my observation in which we have planned and marketing creative, and also in terms of the images that have been used. Also over the years we have also been becoming more international and this is just my own perception. But when I looked back to the first joint into the airline, I joined in 1997 when there was a project already on the way, but there was confidential until the time of launch. So about three months after I joined the company, we had a big launch and we unveiled the new identity for the airline. So when you see the different tailfin in the images, the project was called 'Utopia' but essentially it was for the launch of our new identity. And every aircraft had different tailfin. So this design was created by a Hong Kong artist. I went to his home because when these images were launched, they didn't have all of the images all at one time. I think in the first time we may have 6 to 8, and the Hong Kong artist was one of the initial 6 or 8 designers.

Hon: So there was a competition, wasn't it? Or...

C: No, they were commissioned by us.

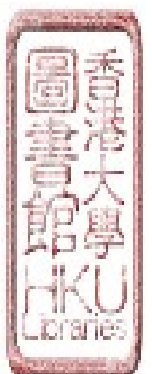
Hon: Oh..okay.

C: Basically, the U.K. design team had got around the world and commissioned an artist for each country.

Hon: So how did they choose the artists?

C: I don't know what the criteria was for choosing these... we shall remember, when we launched it, a booklet was produced and then a picture of each artist with their biography and the design itself. I could have brought that for you or I can lend it to Hon to share with you. We went to his home. He lives somewhere in North Point. And he had an interview because for our own internal communication we went to interview him in his home and he talked about the calligraphy he did and why he chose this.

Hon: Is it 'Yu-Fung' or 'Yi-Fan-Fung'...



C: Something to do with the wind...

E: I remember it's Yip something...

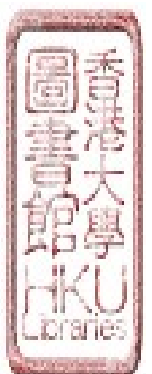
C: Yes, because we were very happy at the time there was a Hong Kong artist chosen as one of the designs. You know, we couldn't have the designs from every single country.

Hon: For example, has Singapore had got one?

C: No.

Hon: Has China got one?

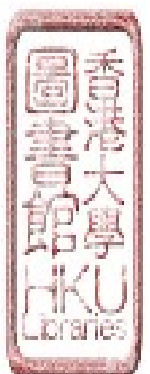
C: No, China didn't get that one. No Singapore or Malaysia or Thailand. There's a Japan one, and then like South Africa and of course U.K. So at the time, the idea of the design was almost a way of showing them that we fly to all these places and we also understand you. So therefore we used global designs. After a while though, it was felt that perhaps... well there were several aspects I suppose. One is having a different design on each aircraft is quite confusing. Many people recognize the airline through just looking at the tailfin, so even if you got British Airways in the front, the tailfins tell what is it, so that is the one concern. And then the second concern was that at the end of the day, we are still a British Airline, so British Airways we fly to all of these communities, a lot of people around the world embraced this. I think this is a very positive response from all the markets overseas, but I think in the U.K., many of them, well the Prime Minister didn't like it. She put her handkerchief... So I think it was felt that we are British airline why we put these kinds of designs on. So that's why in the end we ended with our current design and in fact it was one of the designs for the U.K., the one with a checked dockyard flag which is a representation of the union jack that we currently have now. That was decided we use that for all the aircrafts. The reason that we reverted back was because it was a more uniformed way to represent the airline but at the same time, we didn't need to necessarily put the global designs on each of the airline craft because we are still British airlines operating in overseas markets, and it's all about showing the world that we understand your culture. So it's like a global operation in a local environment. It doesn't mean that we need to demonstrate that with designs on each aircrafts, because at the end of the day we are still a British airline, but we demonstrate our understanding of the culture from different ways such as we deliver the service, or the projects on board, or having local cabin crew, local products. And we also create the products on board so customers for example, we had dim sum and we tried it out, using a different method in the steaming, so the dim sum could be still fresh. Before we put it in the oven we covered it with cabbage leaves so to keep it steamed. So anyways these are just examples how we tried to demonstrate to the customers that we have actually got the understanding of the local needs and requirements.



E: Yeah, the process of localization? When do you locate that happened, like before that period it didn't happen and then it appeared at a time...

C: I think it was evolving all the time. I think it was always recognized even before I joined the airline, it was recognized that we provided local products. Even now we are still doing that. We still want to have things like more localized products on board, such as chocolate, chilli sauce, things like that. You know that is part of Hon's current responsibility. But in those days we were still looking at, oh how can we make the products more relevant, more localized to customers. We were quite restricted because our equipments on board, like we don't have a rice cooker or we don't have a steaming ovens. The ovens are like for western food, you know, baking, so you bake rice in the oven, it will be quite dry. So we worked with the catering people to see how we can make it. So that the products you make it is good to eat. So I think when I joined in 97 there was still something we wanted to continue improving on. And then we also worked with local catering to provide dim sum, we don't have steam ovens so how can we make it tasty. I think at the time they said just put foil on the top. So that when you bake it, it won't dry out. It's a constantly evolving process. So even from the 90s, and probably even before, there was something that the company has been looking at.

C: I think there are two aspects. One is the branding, and one is the product, but also the cultural side of what it is trying to represent, because you try to represent the airline and also talk to customers in a very locally relevant way to be culturally relevant to them with the design of their country on the tale fin. But from a brand perspective, it's probably better to have a uniformed, one look, so everyone instantly recognize, oh it's your brand. From a cultural perspective, of course it's nice to have different designs because they represent that oh I understand your culture, and I have all these different designs. And in fact, the television commercial was launched at the time, showed cultures of different countries so the African boy, and someone from Asia, someone from India, all the different faces, so you have the cultural mix, which gave you a feeling that this is an airline which is durable, flying everywhere. In order not to dilute the 'Britishness' of the brand, because at the end of the day it is British airline operating in many countries, so the key proposition for why you want to fly with us is that you want to experience that 'Britishness'. You want to have the feeling that when you get aboard, here is a British person serving, but you know, cabin flight attendance and they would demonstrate and portray the 'Britishness' because they are Britain. But of course we have Chinese crew on board, and they will also be in tune with local customers so that we are giving the customers a flavour of the 'Britishness' along with the local elements. So I think therefore, it there the experience the customers having on board really then gave them the feeling that oh this airline is



trying to create the products that indeed for my needs. So whatever you paint on the aircraft doesn't matter, it's what it is about the product and service experiences. I think that's why also doing this livery perhaps didn't really...because when you do this, the actually tangible element is what you experience, so that is the part the customers see and experience. That's the more tangible part they then feel that is what they like.

E: I want to ask, at that time in Hong Kong, it was received very well?

C: Yes. I think so, because as I said before, all the overseas markets they received very well. Because of course if you have something like this, everyone says, oh this is like Hong Kong airline for this. Hong Kong customers feel very in touch with it, and they feel very special this is calligraphy from Hong Kong with a flight from British.

Hon: It's emotional, isn't it?

C: Ya, it is very emotional. And they will feel very proud that this is British airline and they chose a design from Hong Kong. From an overall corporate perspective, and even from those British people's view, it's that we are British Airways, why we fly an aircraft with different designs from around the world?

E: but not U.K.

C: ...but not U.K. There was one design that was from the U.K. but it was on some of the airplanes and they had the mix up of designs. So I think there was a lot of emotions in the U.K. as well. So of course Hong Kong people feel very emotional that they like it very well and then in the U.K. they are like oh....not so happy, just the general population concerned...

E: In Hong Kong do you have the newspaper reports at that time?

C: You should search that was around June 1997 that was launched. So are there any newspaper archives we refer to... there was definitely PR generative when we launched...

[asking about any archives for reports at that time]

E: When I went through the history in the U.K. side, I found two significant events. One was around 1950s they had the International Cabin Crew programme, and I found these very old pictures, with cheongsam and kimono.

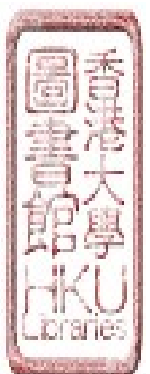
C: Oh yeah...

Hon: I found these in Jardin House. When you opened it you have the names of the artist and the descriptions, but I haven't found the Hong Kong one.

C: But I will bring the booklet in tomorrow. I need to search for it.

E: This one is quite typical.

C: Yeah, in the old days. Now I think the Indian cabin crew still wear it. They currently still do but overseas the Hong Kong ones don't wear the traditional outfit of cheongsam anymore. Everyone just wear the standardized uniform. Obviously in the old days they just wear the kimono and these old uniforms.



E: Do you think it is outdated if they wear it today, as a marketing team member?

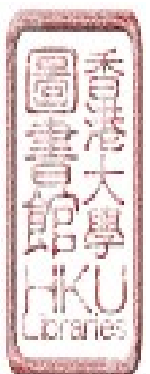
C: I don't think it's outdated but I think the world is becoming much more international and that's why I feel if you look back at the advertising not only about our airline but into other companies in 1950s, 1960s and 1970s, it's much more focus on the local market whereas now we have so many western brands coming to Asia, that people are much more familiar with the West, so therefore if I look at our own advertising, even in these recent 5 to 10 years, it's becoming much more western, well not western but the images not necessarily show local or Chinese or you know cabin crew persons in cheongsam. Because I think people have become much more sophisticated, and we have a lot of links to the U.K. The heritage of Hong Kong history is very linked to the U.K. so therefore I think people understand western culture. So I think without advertising and branding, it's becoming very much in line with... If you see the advertisements here, it very much the same as the one of British Airways you see in the U.K. So you can have this instant recognition. [HSBC advertising] It gives you the feeling that it's truly international brand not just a brand for Hong Kong so I think that's what I feel our aspiration is to be a truly international brand, it's not a brand for a particular market and therefore the communications or the way which we created our advertising should be that whenever you see it you instantly recognize oh that's British Airways whichever place you see that advertisement. In the U.K. in somewhere else, it is in consistency.

E: From your memory from 1997 till now, is it every advertisement was the same in Hong Kong from the other parts of the world? Or you remember that there were some differences?

C: There were some differences. When we were doing advertising in 97 and 98, we did some creation of our own advertising. We had more campaigns we created locally that used images we created ourselves. We had photo shoots. We wanted to create our campaigns that we had Chinese language speaking staff, so we used some of our own language speaking staff, Chinese staff because in the advertising one of the customer service person in the airport, and then one was the customer person from Heathrow. She was from the Chinese visitor service. Of course she could speak Cantonese. She was a Hong Kong person but lives in England. So we featured her in one of our ads. So we had a couple of ads. We were allowed to do more. I think we had more freedom I suppose.

Hon: I saw about that we I was a student. I saw an ad in the British Council in the Study in U.K book from 1997 to 1998. I think it was black and white, a four page ad with all the BA airport staff. They were all Chinese in that ad. They talked about the Chinese language service in both Heathrow and on board.

E: Can I still find it now?



Hon: 1998 in the British Council Magazine I can remember.

C: Maybe we should ask the British Council.

Hon: That's interesting that in the old days we were talking so much about the Chinese speaking.

C: Create those ads for just the print advertising in Hong Kong. We wanted to tell the people that we have Chinese speaking customer service and crew on board. In fact an example of those was hung out in our office in Jardin House and after we moved it was thrown away. And also we created another ad which was a picture of face, with two lips so the two lips indicate you can switch the language, so that ad was trying to say you cabin crew can say Chinese and also English, so with this multi-lingual to be able to communicate with you. There was also another ad created...

E: That was around 1999, too?

C: Between 98 or 99. So around those two years, I supposed we focused on trying to get awareness I suppose in the market.

Hon: I remember when I was a student they kept on remind us that we have multi-lingual staff. It was quite a big message. I and my friends we were even talk about it, 'yeah, BA said they have multi-lingual staff...' It was quite a big thing at the time.

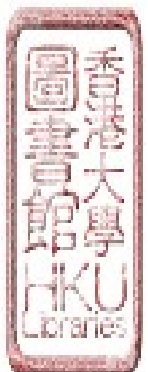
C: Those advertisements were all created by M&C Saatchi in Hong Kong, but all those account people left. I don't know maybe trying to Google for those ads.

E: Is it an cooperation between BA and the advertising agency for particular advertisements?

C: Yeah basically we sent them the brief, we want advertising to talk about the fact we understand the local market, we could speak their languages...

E: Do you still remember how did you usually brief them, like your vision, objectives...

C: Firstly we send them a written brief, telling the objective of the campaign, or the background of why we were doing it, the objective we wanted to achieve. And then we have meetings to talk about why we were doing these things and what the purpose of the advertising was for. And then they would go and create some ideas and come to show us. They said we think the good idea to feature some of your local staff because then we can actually tell people that you know of course on the one hand they tell us, you know British Airways we understand you, we speak the local language, and at the same time we have the local staff then they are actually the really people who are delivering that service. In fact that picture Hon just showed us, the airport at the night of the move to Chek Lap Kwok, one of the girls of that picture, she was in one of the advertising. I still remember we went to the photography studio, we photographed her and then we photographed these other girls and then the ad was created.



E: What's the name of the campaign?

C: Nmm...oh my gosh...The name of the campaign...

Hon: That advertising, I still remember, about 6 to 8 staff they are Chinese and in hat, looking smart. That was very impressive.

E: Is that the first time you saw staff in Chinese?

Hon: Probably the first time I saw staff in the advertisements in Chinese I think.

C: It created an impact.

Hon: It has an impact on me. I remember that. I still remember that so well now.

C: British Council attracted a lot of students to U.K. so that ad was very relevant. So if your child was going through BA they would be comfortable with Chinese staff.

Hon: It's so vivid in my mind until now that I can remember their faces. Every year they public a book called Study in UK. It's basically a guidance book for how do you live, study...that was probably the first time I saw the BA uniform.

E: About the celebration of 70th and 75th year anniversaries. Could you tell me about it?

C: Yes, sure. When we had our 70th Anniversary which was ten years ago, we thought it was a good idea to have the uniform show because it demonstrate our history, our heritage throughout the year. Everyone would like to see the different uniforms. And in fact I may have pictures of the heritage shots, the uniform shots.

E: At least I have one.

C: We asked the staff to wear the uniform. People from the U.K. came to help us build up the exhibition. They helped with the video because we had a heritage video that we broadcast the function. We had the event. For the 70th we had the event in the China Club, Bank of China building or... The building next to HSBC building.

E: This one.

C: Yes, this is the one. This is from the BA News. Wow, it was ten years ago. Wow... [very emotional]

E: You can recognize these people?

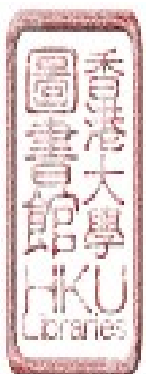
C: Yes, because some of them are team from the airport, and some I think they are our customers. This is our current uniform.

E: From ten years ago until now, it remains the same?

C: Yes, this one. But then we had a few more different uniforms. So when it was the 75th Anniversary, we did the same thing for uniforms. We hired models to wear uniforms.

E: In hotel?

C: Chia Club, you know David Tan's, in Bank Street. The building was next to HSBC, you take the lift to... Why we like that venue is because inside it was very nostalgic. You know Shanghai Tang's shop is David Tan's. The shop is very nostalgic. So if you



go to the China Club, if you are a member, you can eat there in the restaurant and upstairs you have a club. The feeling was very nostalgic of 1930s type of feeling. So we asked whether we could have a party there. I think we asked David Tan, but I can't remember... but anyways, that's where we had the anniversary.

E: Let me check it out.

C: It's a members only club. And for the 75th anniversary, we had the event at the Water Mark. You know where the Star Ferry now. So on the top if you walk along the Jardin House along to the Star Ferry, if you walk till the very end, there is a restaurant called the Water Mark. And the view is over the harbour here. So if you go into the restaurant you can see the nice view of the harbour and the Kowloon side. The reason we chose it is because we want the guests to be in a location that they can see Hong Kong. At night you have the evening reception, so all the lights around. It's a nice view, all the tables inside have a view, like three side like that, all over the water at Kowloon. So we had the heritage fashion show there, with uniforms, similar to what we did in the 70th. We also had displayed our First Class seat. And then we had the models wearing the uniform.

E: Who are the audiences?

C: Ok, so in the afternoon, or in the morning, I don't remember we had some media, the journalists, and our peer agencies... you know selected 20 to 30 journalists who came for the reception. And then in the evening there was a mix of trade and customers so all of our clients plus some of the travel agents, the trade partners. So we had two functions, one in the day time for the journalists, one in the evening for the trade and costumers. In the Water Mark restaurant, when you reach the entrance there's quite a long...you have the entrance so the tables are here but to walk through it's like a corridor. In the corridor area we put pictures starting from 1936, so it was like a tunnel of history from 1936 when the aircraft landed in Kai Tak, and then in 1940, 1950s...I think we did that with pictures from that era through to the current time.

E: From the Imperial Airways time...

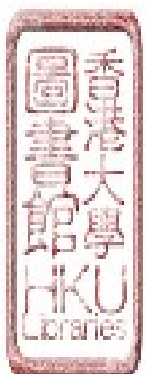
C: Yes. Have you got the Hong Kong calendar? You have these year we created a calendar. We have all these pictures starting right from the Imperial Airways. People walked through the tunnel they could see. Like in the year of 2000 we introduced the world's first flip flap bed in Business Class so we had our picture, we have some picture of the current product, so it's just to show our heritage from all that time ago.

E: Did you have any items for 70th and 75th anniversary?

C: Yes we had them. We produced some poster cards...

[talk about the necessity to have a heritage corner in BA's office in HK]

C: Yes, you mentioned a very important thing that is the emotional attachment.



Customers have this loyalty to a brand for so many years they can remember you know the team, people who used to be in the airport. You can remember all these little things that made them think they were special. Before that our team retired, they were with us for 30 years and they know our customers by name...so everyone likes it because they want to feel special. When they come to check-in you can recognize them.

Hon: This is important in the headquarter we have a programme called 'Know Me', because airline services interact so many people. You know people are only people, and we talk to them we greet to them. We know the faces and we know the people. It's a wonderful thing that we have actually got that. The technology is all there but we saw the people and history there. You don't need to be artificial.

C: Yea, at the end of the day, it's the human interaction. It's face-to-face. It's a personal touch and it's warm.

Hon: It's different levels. You know sometimes you get an eye message and say ok you need to go and to meet Mr. Smith from flight BA178 to New York. They know the name. So it's a bit artificial by the way but you were told by the machine from the database. But it's the relationship that has been built over the years. It's never the same because it is not artificial.

[talked about the 'Know Me' programme]

C: Yes, the customers know the history of the airline. That's the aspiration that customers feel that we understand.

Hon: Yeah every time the customer talks to the same person.

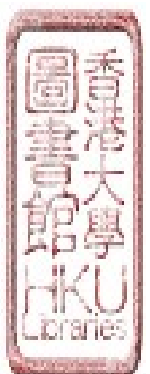
E: It's customized to each of the customer.

Hon: Exactly. That's why we called it 'Know Me'.

C: Let me check. We had the booklet and we had a scroll. When we launched it in 97, we had our costumers, the media and... The gift for the customers was a reproduction of the scroll. So these sorts of the things they probably would not be kept. I kept it because it was the project I worked on. Those things just get thrown away. Actually in the pantry did you see a mug produced for the 70th or 75th anniversary? It has the Imperial Airways' aircraft on the mug. You should put that for the exhibition.

E: Would you please talk about your duty in general and some particular advertisement projects, the campaigns as you mentioned it, you wanna talk about the process of it?

C: Yes, I think our strategy as we talking I was thinking, you know the campaign we mentioned we featured out own staff and then the one with the two lips because we want to show that we know the local language. We focused on the local market, telling the audience that we catered to their needs, all of that. If I looked back to the last 5 to 8 years we mostly focused on the product itself, and also on selling, because



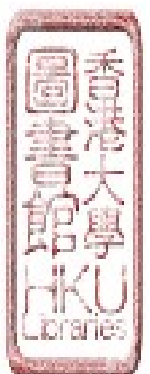
the market is so competitive. So we no longer just like doing branding.

Hon: It's all about pragmatism now.

C: In 2006 we had a big business class campaign. We didn't feature the picture or the product. We just talked about the benefit, which is the sleep, because we have a flip flap bed Business Class. The whole campaign just had a picture of a lady sleeping in different positions sleeping, so the whole thing was focused on sleep. But we didn't have any price in the advertising. It was just more in giving people a feeling of, oh, you can sleep if you fly on British Airways...then in the last five years, it's moved completely. Here's the picture of the business class seat, but there's the price there, so you can see that, oh it costs 36,000 to fly from Hong Kong to London on Business Class. So what we are trying to demonstrate to the customers are the price and the value. So here's the value of what you can get. You can sit or you can lie down, you can sleep, there's a picture of a person in the Business Class seat. But then the second time the advertising was also have a price. So I think it's become the concept, it's much more pragmatic, much more here this is the product; whereas if I look back to the advertising which is ten years ago which is 2006, there was no seat in the advertising, it was a lady sleeping. So we was focusing on the end benefit. We also focusing maybe on the destination. Sometimes you know advertising now we put more like imagery of the actual place like the U.K. for example, or Europe. We have a few ads like the Big Ben, or the Eiffel Tower whatever sort of landmarks of Europe that people could recognize. So overseas now when the 80th year's coming, people come to see a lot of our 80th anniversary and using 80th Year's advertising coming out this year. I think in terms of the strategy, if you look back almost 20 years ago, we were very much focused on, here's what we can do for you as a Chinese customer.

Hon: That's very sure.

C: But now it's much more generic, and I think because people feel maybe we are much more international. We don't have to just speak to Chinese people. And now we are much more focused on, we are airlines for everybody, not just here we can speak to you, Chinese people. So the strategy has changed from telling people that we can cater for your needs to the strategy that we try to sell seats. I think if you look back into 97 the thing was we had a lot of customers...because in 97 we still had the contract with the government and they would send their kids to school, the civil servants, they would have the contract with the government so then we would just get their business anyway. But after 1997, there was no longer benefit from the civil servant, and we don't have automatically. The market place has become much more competitive, so therefore we have to think about what are the key messages we have to communicate. It's not just about, oh here we can provide Chinese language speaking services. I mean it's always an important component but there are other



messages we want to talk like our flight in Business Class and in fact you can sleep, the fact that we have the breakfast for you, the fact that when you get to Terminal 5, you can connect to more than 100 cities or countries in Europe. So there are other strong messages that we want to produce.

Hon: Yes, we want to spread the message and put the price tag on it, because everything the market is changed. We have shifted from the Cantonese audience in pre-1997s.

C: Then I think if I look back those ads, there's much more to be spoke because we created it obviously. In latter years we have been using advertising that has been much more generic, like say, when you saw this ad, it could be the ad in the U.K. So it's been more uniform look. There's some ads created in the late 90s you will never see that in the U.K. because so tailor made.

Hon: Yeah that ad I saw in the British Council, all the Chinese speaking ladies in uniform in Terminal 4. I think it's interesting, and it probably reflects how the Hong Kong society has changed as a whole, because I guess in the 90s long-hound flying was not so common probably, and people are being a little bit apprehensive and they were looking for the assuredness. A bit like what China is like nowadays. It's what we are doing for China. So we spend a lot of time and money in communicating with them. We use Wechat, Webo, Unionpay etc. It's like what we did in Hong Kong in 1990s. So maybe in 10 years or later in China we don't need it.

C: I also think Hong Kong has a link with Britain and Hong Kong people understand the British ways; whereas for China you really need to create an emotional bound to the U.K. to tie back to that brand.

[Showing some souvenirs]

C: This set of posters I kept. This is when we launched the Utopia and we gave to the guests. You see the calligraphy and on the back there are the features of Hong Kong. This is Check Lap Kwok working in progress.

Hon: This is an example of how we localize it.

[Sleeping advertisements]

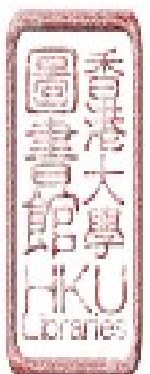
C: This is the campaign I found. This is the campaign so there is no seat in the picture, just the benefit of sleeping. This is the version in Chinese. So this was the campaign from ten years ago.

E: Only for the Hong Kong market?

C: No we used it regionally, Asian Pacific.

E: I see.

C: As I said nowadays we only have generic ads.



Interview with Elliot (29/02/2016)

W: I'm doing the branding strategies of British Airways and at the same time, I want to show some typical images and I want to ask local people's opinions. People with maybe local identities or multi-identities but it must be related to Hong Kong. I ask about their opinions about the pictures representing Hong Kong identities.

H: Before we start questions, tell us about yourself.

E: I moved here in the late 70s, in 1977. I moved over here with my family.

H: How old were you?

E: I was five. I was born in 70s too. That was my first trip to just to Hong Kong and I went to school here. I stayed until 2000. I was working in Wing On Centre for trade for ten years and then I spent five years in London, 2000-2005. And then I returned to Hong Kong. I went to school here and then I went to boarding school at the age of 9. I came back to school at the age of 12 or 13 back here, and stayed until 27 I think I was. Then I did five years in London changing profession and then I went back here. I mean I will go into more details later, but I mean the background I was a trader and still a trader for 10 years for South African company and then I opened a night club at the time in the 90s just before the hand over. But before the hand over I think it was in like 1997 I think. **Coudannija** was a side project and then I went to London did PR and then did Fashion, because the background of my family business was fashion. My father moved up here with my God Father and they opened up a company called **Cobia Santen**, which then split, and I went to **Cobi Zeenman**. So it was a long history and so it was my dad **Britch Roco W** and **Zeenman**, all the old Hong Kong boys. You know I have video of everyone back in the 1990s with Kim Robinson. You know, it was the old people. And I remember Zeenman was from California, his first club. I kind of, I was really interested in that type of genre, and decided to open up my underground club Coudannija just in the outskirts of Soho. And it went on very well. It was very cool with actually local Chinese, like Magie Q, she had her birthday there it was very cool and was very edgy. And there are some old Hong Kong that I had never left so I wanted to try something different. So I went back to London and it was difficult to break into the same industry there. So I carried on the fashion there and back here opened up Bouji.

Hon: I'm sure you have been asked the same question all the time, where do you prefer, Hong Kong or London?

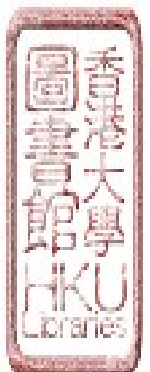
E: Hong Kong's home and because I spent the majority of my life here. and London I had a good network of social friends. It took much longer time to build. I think what you do fine with Hong Kong is people like much because you don't have family around then your friends become family; whereas when I come back to U.K., it took a good year to establish a group of friends, because people have the groups already.

Hon: It's much bigger.

E: Yes, much bigger. So it has a lot to do with geographical, where you live. When you live at 20 minutes radius, you can make friends. Everything you don't plan ahead, here you got yourself and you bump into everyone.

Hon: also here people cluster together in the same neighbourhood and never too far away, anywhere within their 25..

E: Exactly right. And you also..in Hong Kong... I went to Kim Robinson's talk the other day in the house, and he used the expression what a lot of people used, which is 'being a big fish in a small pond'. You know you can achieve a lot in Hong Kong where being known here in London it's a bit anonymity which is good and bad. I mean here, I've told people that you can't even go to the toilet without pumping into



people... You know, it's everywhere, right? Whereas in London you can be a little incognito, you can't see so many people. And it's good and bad. But I would say you know, my friend circle would definitely be in Hong Kong whereas London it's very nice in summer.

Hon: Only in the summer..

E: So it's a little bit background of me. As I said, my father, my mother and my sister we went back to London in 2000 as well whereas my father still had a lot of business here so he traveled back here.

Hon: So he's still here now.

E: Yes. I think he regrets going back so he told my mom you know in 70s that ok come to Hong Kong for two years... and then you know...

Hon: I will be here for half a year, I will be for two years, and then it ends up twenty years...

E: Exactly right.

Hon: And they moved around, to Kennedy Town and then to Discovery Bay...

E: In Hong Kong it's really trasitting place. You have a lot of people come and you have the core people here, the old people, the Pino Piano, the Kim Robinson, you know, with the old established Hong Kong. They had been here I think they came here in the prime time in the early 80s and late 70s when there was a lot more opportunity. And you known they would say their home here. It's similar...maybe not as successful as them but I would say that Hong Kong is home.

J: And do you think you have a lot of traveling experience in between London and Hong Kong? Would you mind sharing some of your experience of Kai Tak? You should depart from Kai Tak.

Hon: They are not even old enough...

E: Kai Tak, it was such a unique airport. When you are trying to explain to people what the experience was like in flying into Hong Kong, also and out through the buildings, seeing into people's apartments. It was quite unique experience. When we were younger, I think it was less...there wasn't so many rules so they would let children come into the cockpit and sit in the flight, whether or not you want to use it it's up to you, just sit in the cockpit in the flight. And we were there to experience the landing from the cockpit. I think I was very fortunate maybe two or three times... and it was fantastic.

J: How old were you?

E: I must have been...seven years old.

J: Was it your first time traveling?

E: No, my first time traveled to Hong Kong was five. And I remember the journey was twenty-four hours.

J: Twenty-four hours!

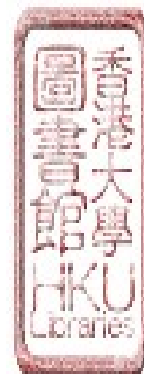
Hon: You told us about that, you had stops, right? Crazy...

E: We had three or four stops, Barring, Dubai, and there was southern Europe, I don't remember I mean you could probably check with the archives where the stops were. So it was a very long flight, you know, twenty-four hours. I remember my parents when we were young right, they changed us with pajamas. You know, it was such a long flight, and all that you could do was to stay. And I was with my sister, and I think we were traveling at the beginning in the Economy. My sister and I used to sleep underneath the seat. We were sleeping in the aisles.

Hon: [laughter] you were beyond the flight things...

E: Yeah, all over...

J: But people would walk around...



E: But we were underneath...so yeah yeah but today you can't do this. Back there, it was so early and there was not so many rules there you know...

J: How many people were there in the flight?

E: I don't remember, but I don't remember when I got older and became naughty, at the age of maybe 16 when I decided to try smoking. And obviously smoking was still allowed on the flight. And my mom I remember when she fell asleep and I lighted up a cigarette on the flight.

J: It is allowed?

E: Smoking was allowed.

Hon: You could. It wasn't that long ago.

E: It was very strange, you know, you could have 1 2 3 4 no smoking rows, and then the next one will be smoking. So if you happen to be unlucky being in the non-smoking row right behind...

L: No difference...

E: So I remember of doing that. I was quite repellent back then...and then the other memory I have was also the movies, because no one had their own individual televisions. We have a movie screen coming down, and it was one for each section of the plane.

J: It was a projector or...

E: It was an old projector style. And you would get on the 24 hours flight, two movies and sometimes you were really lucky, three movies. And I would be there. You know and that was the most exciting time. And there was the old headsets and it was not plug-in and it was done in the air. It was rubber, and you had it on it had the old sound which was terrible. It was the experience... you known...

W: Everybody was watching the same movie.

E: Yeah, no choice. I can't remember if you had the subtitles at the time for the Chinese....

J: Were you able to see your screen actually because you have only one...

E: Yes but the quality was terrible... you know it was 70s or early 80s so it was fine, right? But I think it was an exciting time, especially coming into Kai Tak, it was such compared to anywhere in the world there is no such airport quite like it. And it was quite sad when it switched over, phenomenal as the new airport is, I would say one of the best in the world without doubt for me, you know the most efficient for me...even Heathrow Terminal 5 is wonderful if it is, Hong Kong is still I think is way in above. It was really sad to see it go because memory is aside and you just see such characters in it. And you would land in the middle of the city. Where else can you do that in the world today?

Hon: And the airports are becoming more generic...

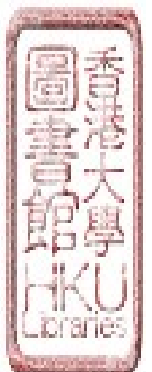
E: Correct. I think it was the same you know Terminal 5 versus the airport here today...

J: That's globalization.

E: Yeah, you know if you go to Singapore, anywhere they were all the same today. I understand they have to build all architectural for the light and everything efficient, but you know that was great. My dad was fortunate he had his office I think at the Wing On side, he could see the airport, the planes coming in and out. I remembered that it was cool in his office just seeing planes flew off the runway. I don't remember which one it was. It overshoot the runway...

E: Maybe China Airline...

J: Yes, China Airline yesterday...



E: No one was hurt actually but he watched it literally going into the water. Do you remember they end up selling the pieces. And as we grew older, I think we were quite fortunate that we could travel with my parents in the First Class and we were quite lucky. And I think we were a bit noisy so it didn't happen that much so I remember it had been a very different experience quite old school. We were treated as if you were in the rites, you know you were given the lalique gift I remember which you know was crazy and caviar and champagne. It was I think it was more of a personal experience today because you can see more people travel through First and Business Class like this and it's kind of take it for granted. But back then I think when you traveled in the First Class it was like seven star hotel in BA's cabin so you know it was like royalty. It was fantastic.

J: And it was very classic.

E: Yeah, you know it was all the silverware all the stuff and you were wearing white gloves you know it was nice you know... it was a bit old school now but you know the memories did stick with me. I think you know as said because not many people traveling in the early 80s or late 70s, and the BA crew were very personal with all the passengers. Because when it flies for twenty-four hours long you get to know the people a bit more, you know, so the BA crew would look after the kids and take them away from the parents and play with them or whatever, because it was a bit less people traveling so it was a long time to be with people, right...

J: Could you get off the plane?

E: Yes, I remember getting off. I think there is one of the stops for maybe two hours or longer... I remember maybe it was Baron I don't remember...but we got off and walked around...

Hon: But you normally have four stops...

E: Yes, in the 70s and 80s we have four stops or three stops.

Hon: But did you every stay there?

E: No, there was the two hours stop when the plane stopped there and refill, maybe there were passengers they were all in the airport.

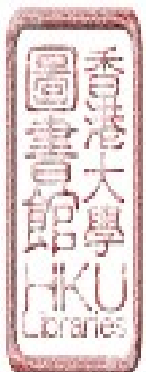
W: You couldn't leave the airport.

E: No, that wasn't the time. That's for sure.

J: Do you remember how much the air tickets?

E: My parents paid for it... I could probably check, I have still all my old passports from the very beginning. I kind of hold a lot of things. I have a lot of memorabilia which talked the way somewhere. But back then I wasn't a resident so all the passport with stamps saying I can stay in the country for whatever within 6 months' time. But yeah as said I stick with British Airways, BA I found more of a family airline I love it for that. And the ground crew in Hong Kong for example, there was a gentleman I don't know whether he is still working, called Benny Wong. So Benny was on the ground in the early 80s or 70s when my dad was traveling and I remember his face you know maybe ten years ago when I came back here, like Kelvin, Canny and another Kelvin here, you know really as said they were really friendly. I was offered to move across the arrival airline as they said you travel so much because I traveled to the U.K. at least every six weeks at least, so they said come across to us, we give you the top card and I give you this that and the other... and I said but why would I want to as I said I had friends here, the more you see the more friendly you become. And I said I don't have that when coming across an alien airline as I said I traveled so much and I get to know the ground crew as well and they remember your faces and they said how are you, it's lovely to see you...

J: It's more comfort and more familiar with everything...



E: Yes, exactly right.

J: And what do you think in the old days, the demographics, the people on the flight, they were white or Chinese...

W: The proportion of people.

E: From what I remember there was a semi-guest, there was mainly cocation in the late 70s and early 80s. and that obviously change dramatically you know people can afford travel much more now, the price come down and also travel isn't what it used to be. People now see it like a commute to work, like jump on the plane you can go to London for two days without worrying about it. Or you could think about it, after twenty-four hours flight. Now it was eleven hours plus or minus now it's a big deal. Sometimes I can go to London for three or four days it's a big deal. Now it so comes to now especially the 838 is really seen a difference in the stability in the flight. The plane is seen much more... you know with the turbulence you don't feel that much in the plane whereas the old planes, did you have the tri-star?

Hon: Did it travel in Hong Kong?

E: Maybe back in the old days.

Hon: We did the 707s. I'm not sure about the tri-star.

E: I mean it was the old planes.

J: I've got the list.

E: My sister and my dad they were on BA's concord. But yeah we used to see it a lot obviously.

Hon: You know in the old days it was the privilege experience but nowadays...

E: No. But I hear that they are trying to develop something along the airlines now. I just remember that my sister tell me it was quite smooth the concord. It was very phenomenon. I think the concord used to fly over Hong Kong.

Hon: Yes.

E: But it was't allow to go through the sunny bun...

Hon: It came to Hong Kong once.

W: How about the inside of the plane in the earlier days? It was not that comfortable...

E: Not for sure, the seats didn't recline quite as much but I think comfort really wasn't for the beginning when you were talking about the Economy side, First Class must have been different. It was about travel, being able to travel across the world. You know now it's different, everyone has their own TVs, you have food stove and the seats recline much more but you know back in the day it wasn't really about that. You won't expect the plane to be so long that at least 80 percent of the population couldn't travel long you know...

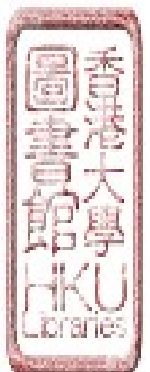
Hon: So this guy is an airline photographer and he's got photos of Hong Kong. Do you know Whitemen in Hong Kong? The airport manager, he normally disappear by seven o'clock, he only do the normal hours. He's the manger of the area.

E: Wow.

Hon: This is amazing, this book.

Hon: The Kai Tak landing, the Project Utopia.

E: I'm sure I've got really more stories but I don't remember that much... I traveled so much and I still do today. You know today is more about commute. It's such a difference. You get on the plane, have your meal whereas you go back to the era it was the experience every time. You know you were on the plane and it was amazing. You were on x thousand feet. I just think because not many people when I told my



friends, because not many people had been on the plane and definitely not to Asia, and no one can conceptualize how Hong Kong was about.

J: Were you scared when you got landing?

E: I don't think so you know when you were young you don't really understand too much. I mean I remember I flew to India and I was older. I get into the electric storm and that terrified me. And that lasted for four hours. And you got being thrown around, and that was quite petrifying. And then I think I traveled to British Caledonian one time I remember. And we had to have an emergency landing because we had a.. there was some kind of president on the plane and there was saying a bomb threat and we have to have an emergency landing somewhere and we had to go down the slides. But when you were young you would not going to understand what was going on there. So you know we had an emergency landing there. Do you have the line to British Caledonian? As I remember you have the old logo.

E: and Cathy in the early days were quite...

Hon: it was local.

E: but for me British Airways is the airline of choice. I know everybody, because I think it's just a nice way to fly. You make it through the airplane, you make it feel comfortable and you've got personal touch to it. Whether you are a Gold card holder or Bronze card holder it doesn't matter, if you are part of the programme you are greeted by the head of steward or stewardess, they come over say how are you and thank you for coming back, you know, it's just being nice, special. I love about it. You know as I said for me now the 8380 is my plane of choice. It's big and it doesn't make you feel you are in a big plane.

Hon: You don't even know. You don't even notice it.

E: No, the way British Airways is designed is very clever because it's done by cabins. You don't feel oversized as for many people.

J: You mean the Business Class or...

E: I mean to be frank I've traveled in every class on the 8380 from First to Economy.

J: What's the difference between different class?

E: I got to tell you I think for Economy, Premiere Economy are phenomenal in 8380 I think the way they design it...

Hon: For Economy it's very comfortable...

E: Yeah, the way they design it is fantastic. It's actually very comfortable whereas I think before in the old days you can't expect that much... Nowadays, Economy is as good as the previous Premiere Economy, you know it's very very good. I mean you don't feel it's too big as I said because of the cabins. And for Business Class and First Class, you can't change it because it's extremely luxurious but they made subtle changes just make that good bit difference. Business Class for me is good that you don't need to see anyone. And you are..

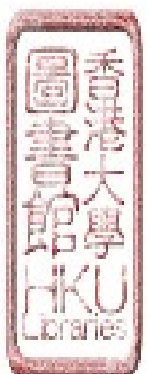
J: You hide yourself...

Hon: What's your favourite seat?

E: and you know, honestly I'd love to sit upstairs. For Premiere Economy I like 61J if I can get that because there's no one there..

Hon: No gally and no toilet...

E: Exactly. And then upstairs and I'm happy. You know in the mid if you travel with your partner, you could effectively get the double, which is quite nice. Obviously First Class is just fantastic. Mattress is effectively and you are made to feel very special. Actually it reminded me of another route I traveled through, again I was really lucky, I think I had a problem with my leg back to the day I had to keep my leg flat, so my dad said alright you can travel with your mom in the First Class. And I



said okay...[laughters] and I sit with your sister... it turned out we were the only two people in First Class, so the cabin crew were like would you tell us what would you eat when you want to this... you know when you travel on your privacy.

Hon: Perfect. Exactly right.

E: That was very nice.

J: Only serving you.

E: Yeah, whatever you want it. [laughter] I am thinking of another funny story I was traveling with my dad when I was younger, in my late teens. One of the crew members at the time they said at the time I looked like I don't remember it was David Beckham or Bratt Pit or someone...it was the highlight of my hair when I was younger so I sat in the front and I couldn't understand the crew there were girls they kept on looking back and walking they kept on walking and walking... and then eventually one of the crew told me one of the aliens traveled in the front...

J: Get the signature...

E: ... and they looked disappointed. [laughters] Yes, I wish... and I remember traveling out to Hong Kong with XXX sitting next to him and the crew they were so nice they were signing everything looking after the kids. There were people taking photos...

J: Instant photos right?

E: Yes back to the old days they used the old camera. You know I'm sure I still have it and I can have a look at it for you.

Hon: Oh, please do.

E: I'm sure I was a fanatic photographer when I was younger. I'm sure I have pictures of Kai Tak with the landing.

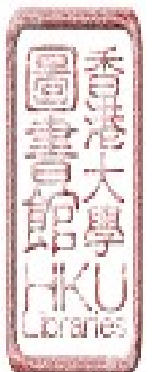
W: When you were young, you always traveled with your family or your parents. So do you have memories of your family gathering in the airport or maybe you say goodbye to each other...

E: Yeah, I mean I think so coming back sometimes I would travel with colleague like one of the stewardess would like after you, like a boarding school crew, you have your bag and your name on it and they look after you. So coming back and being welcomed by the parents in Kai Tak because side you don't like the runway, you come down with your trolley, you won't be waiting. Have you seen those video Boeing was here I think it was uploaded to Youtube. I think it was 84 there were a lot of Kai Tak in Youtube. I see my family coming to Kai Tak, as boarding school wasn't for me great experience. I chose to go because my best friend was going. I didn't really like it, so coming home was fantastic and it was quite emotional but leaving was really hard. There was a lot of the time my mom would travel with me my mom or dad would take me back. Yeah as I said as I got older I was...you know in my twenties I was traveling much much more within Asia.

J: It's easier if you travel.

E: Yes and then I said because I needed to go back to the U.K. so often and I don't even think traveling more. I go there, I check in quick. I go straight to the airport, down straight through. I mean, even the girls in the lounge, I know their well, Rose yeah, the one with curly hair. And another two girls who used to look after us. I was literally there with them for years. I think that's a credit for British Airways showing a family could be there. The staff could be there from as I remember the age of 5 or 6. And now I am into my fourty and they are still there. You know, I think that shows how much people are in love with British Airways. I think it is a family, unit who's really nice.

J: How did you handle the tickets, in the old days? How did you buy the tickets?



E: As I said it was my parents but it was done through the travel agents.

J: Travel agents...

E: Yeah, I don't remember that much but for me now...

J: It was a book right?

E: I don't remember. Definitely it was more than one ticket. I don't quite remember. The red underneath, yeah it was quite a few things. Um as I said now, I book my airline tickets through ba.com. I don't need agents. It's extremely easy. As I said I have privilege with a gold card and I got to choose my seat online before the forty-eight or twenty-four hours window. And it's extremely convenient because the website is very easy to use, choosing your meals, choosing your seat, you know, great. Manage your own account on your own, seeing what you need, to see what tip points and how many miles you got. I mean recently I book a flight and unfortunately British Airways don't fly to the destination within Asia but I used my points through British Airways, which is a partner airlines. So you see it's extremely easy. It's great, you know.

Hon: Very generous.

J: You can manage everything by yourself.

E: Yeah. So it's great. So you know. And also with a phone application as well.

J: Yeah.

E: It's brilliant, you know. It tells you that your gate is open and it's time to board. So travel's become much much more easier as you see, you know 90 percent of people you talk today have traveled. But back in the old days, not many people have the opportunity and fortunate enough to travel on the plane. So we are really lucky at the very early age to do that.

J: In the First Class private jet...

E: Yeah, exactly. As said, there were occasions when my sister and I were really lucky, but most of the time we were in the Economy. You know, it's great, you know in Economy when it is not busy. You lift your arms up so you can lie across the seats, then it's like having your own bed anyway.

J: It's also because First Class was not so popular at that time.

E: No.

J: People would choose Economy at that time.

E: No, there was no Premiere Economy, so it was Economy Club first. But yeah actually to be honest with you the crew as I said, I come with health problems especially, I remember I traveled with Economy and my legs have to... The crews were so nice, because I couldn't stretch my legs properly and they moved me, you know the plane was not so busy and they said you can't travel like this. I didn't ask but they offered me a discount.

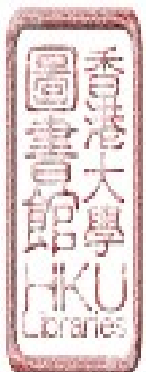
J: Really nice.

E: Yes it was. This is I mean is not about...I traveled with an American airlines and I don't mentioned the name, you know the crew the staff were not nice. Yes, a pay trade for them. The American maybe are a little bit tough to do the short flight but British Airways the staff were just so kind, so nice... That's what makes it so important for me.

W: How about the combination of the cabin crew? You see Asian faces?

E: Yeah, yeah, it's great. The fact is that British Airways is a Hong Kong airline for me anyway. British Airway is you know I feel it so Hong Kong. It ought to have that mix, you know.

W: The mixture happened in early 70s, that they already had it.



E: Yeah, I think it is more prominent now but maybe because I travel more and I remember more now.

W: How about others, like the cuisine, it's mixture?

E: Cuisine, it's definitely improved. I think it's hard to go the other way.

Hon: I've got the menu in the 60s. There maybe something you haven't even tried it.

E: No. 60s probably not.

Hon: It's all the way through the decades. I will only go through a few. I was in the archive centre a few days ago in the U.K., and it was phenomenal that we've got a full stack of the Hong Kong menus. Guess what, we were serving turtle soup in the 60s.

E: You know what, no one would look twice about that. It's amazing. But you see I mean I think this is the First Class menu, is it?

Hon: Should be.

E: I mean, food was more for experience when you talk about traveling experience in the 60s, and now obviously you know, you got capabilities to do the microwave ovens to heat the stuff like that. But back then I think they cooked a lot probably on the plane, and carving meat in front of you, with white gloves you know...As I said, not many people travel so frequently, and now it is all about, you know you've got so many people three flights a day, not just to the U.K. People were not that fast now, the whole entertainment and the eating things. I must say the entertainment system has got really really good on British Airways, it's nice to have interact system now, be able to choose more. You know every class has their own TV, which wasn't the case back in the day. I think when we used to travel, on First or other class, there's the VA type, they come up with a tube...

J: You can choose?

E: Yes, you choose your movie. You put your video on the site and then you watch it like that. 80s product. So they're ahead of their time now.

J: This means you got your autonomy to choose but you have to see something publicly through broadcasting.

E: Yeah. I do remember back in the day that... I don't remember if a wedding or funeral came out, again it was one of the time, all the movies came all the time. I remember the whole cabin laughing or crying. It was quite a funny movie. Just weird. Everyone was watching the same movie in the cabin and crying or laughing on whatever it is. It was quite a funny experience.

Hon: ...like a cinema.

E: Yeah, exactly. And now as I said, now you have an opportunity to travel on Business Class, to be able to have your food, snacks, which is also really nice. I managed to have my pork noodle and in the midnight I have my snack or whatever. But yeah it has been...

Hon: The pork noodle has not changed. It's through the Economy.

E: Oh, right.

Hon: Other airlines may have removed it for some flights but we still keep the pork noodles.

J: The tradition.

E: Yeah. I remember you guys one point, did you change the design or the name. There was a period when British Airways redesigned...

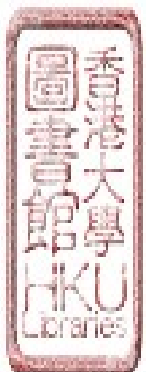
Hon: Yeah it's exactly in the book. The different tales, right?

E: That was quite interesting for kids.

Hon: How did you find it?

E: I think it was nice because you could identify the planes.

Hon: It wasn't very popular in U.K.



E: Yes, I remember.

Hon: Magrate Thethre put the handkerchief on the plane model all the things and said it's awful thing.

E: Really?

Hon: Yes.

E: I think for us because Hong Kong is so small...

Hon: This plane is actually Hong Kong.

E: I quite like it, because as I said you could identify the planes. And I love it if you are in U.K. and you can see the Hong Kong flight. It belongs to you. It make you think about home. Yes, I like it. But maybe I didn't have the same feeling for the other type of design, more specifically for the Hong Kong one.

W: And more about your feelings like when you are in Hong Kong, you think about U.K., and when you are back to London, you think about Hong Kong...

E: Yeah, yeah, exactly. But yeah I remember when you guys, I will go back to London next week, I can find you guys photos...

Hon: And I will find the aircrafts of Hong Kong. I've got the model.

E: Have you?

Hon: Yeah.

E: I remember you also when we were younger, they gave us one of the airplanes the kids for the one you are traveling with.

Hon: I think we did.

E: But as said for me, the experience is being to see the captain in the cockpit which is something all stay with me all life.

J: What do you think about the safety and security?

E: I think because the unfortune happened..

J: 9.11.

E: Yeah the 9.11, stuff like that. That is just the way the world is like today. People don't have the same values. They have to be more straight, so we were really lucky to being traveling in a more relaxed time. You know today is...

J: You could smoke...[laughter]

E: Yes. My mom was just sleeping you know. But yeah it was just like that, put on your pajama on the plane... you know it's just crazy. It just wouldn't happen today, you know. It was the experience to be able to travel at such a young age, me and my sister. Now it's like getting on a bus or a car, something like this. You know I think, funny enough, I travel more to London on British Airways than do it on MTR to Kowloon, honestly.

J: You drive?

E: No, no. I just find if you want to go to Kowloon, no. It's so far away... London, okay, it's fine. [laughter]

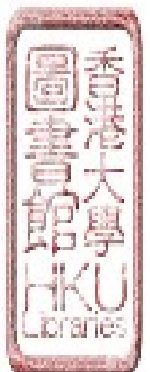
Hon: It's bizzar

E: Getting through TST is just a pain in the ass, you know...Yes as said, I found traveling so easy and so nice.

J: Travel in the air is easier.

E: Put me on the flight, you feel life is like ever. So I don't feel long, 12 hours, time goes quite quickly. I remember we have one flight, that we had such strong tale winds. The captain said it was nearly a record for 10 hours or something. We were in London so early. Yeah I asked myself, I tried to ask my dad more stories. I do remember another one. It was my first experience of the turbulence. I felt it was like a rolarcost that I love it.

J: Oh you love it...



Hon: Actually it's quite hard today on 8380.

E: Yes, at that time I felt up and down. My dad just looked at me. And then my colour must have dropped. It was one of the old seat bags and his grabbed me and I throw up. I remember when I was a kid, you don't have the fear, not really.

J: and now?

E: Now I have a fear and I will have a vodka and try to relax myself.

J: But the safety demonstration is the same?

E: The safety demonstration back in the old day was all manual. People had to do that... and now you have the video interaction with actually stewards. So I like it the guys personality is one important thing and sometimes some guy make people laugh. It's nice to relax people because sometimes people were nervous about flying.

J: Now everything get standardized.

E: No, it depends on the person, I think. The video is standardized but you have interaction. Sometimes make a small joke to amuse us.

J: Still have this happening.

E: Yes, which is nice.

J: I always didn't pay attention.

E: I think you know, the more you travel, the less you think you need to...but for me I think there is one time I'm trying not to skip it as much as I can, because every plane is different and you never know.

J: 8380, 777...

E: Yeah. Un but you know some of the new airports have really got its benefits. It's still a beautiful landing all over the water as opposed to...

Hon: I think you just think that you are in Hong Kong when you land, because you land right in the middle of the city centre.

E: Also you had no choice but to know you are in Hong Kong because of the smell. The smell would come through, the air. You could smell the city. It was bizarre. It was literally as you were coming in you could smell the pollution, you could smell the sea. Everything would become encumbers into the cabin. It was crazy, you know. Hong Kong became Hong Pond, you know. Really it was amazing. You could feel it. You've got the goosebumps, because you know you were home.

Hon: In Chek Lap Kok, it could be anywhere.

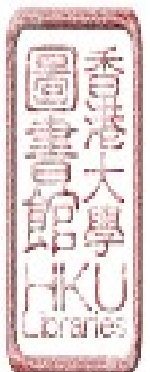
E: But I could tell you, you know, as efficiency goes it's fantastic. Land at 1:15 in the afternoon, and I can be back home unpacked, into the office by 2:15, which is really cool. It's really nice. Yeah, you may get nostalgia and miss the old days, and the old way of flying because it was really difference back then. And now it is like pass the trains because so many things are going on, people traveling in and out. It's crazy. I guess it was hard as well for the staff, for the crew, you know, they don't get to familiarize themselves with so many stuff because there are so many people all the time.

Hon: I think for airline staff in general, people just get through by themselves. The golden age of the airlines is probably, twenty years ago.

E: And it's also becoming competitive.

Hon: So I guess you know, they are nostalgia about different stuff...

E: As said, I still get excited about flying, you know, it was nice also to have the time yourself. You don't have to pick your phone. You know I'm sure at some point people will have wifi integrated on the plane. But for me, at the moment I like the fact that I don't have it. I can switch off and relax, watching movies or reading a book, really enjoying the 12 hours. Even today if you sleep at home, when you wake up early in the day and like you might pick up the phone. Literally 12 hours you are with



yourself. You can switch it off, which is nice. And I think another memory as a kid, I traveled with my dad, being able to sit with him in the First Class have dinner. Because of in the old days the way the seat was designed, you could sit opposite and have dinner. It was really nice, pretty cool.

J: That was First Class, right?

E: First.

Hon: You can still do that, having two people face to face.

J: More communications in between.

E: I can't say that I am a social person when I am on the way of travel. You know I travel by myself. Because I know that I've got 12 hours and I can't imagine someone next to you who is chatting.

J: Will you bring your laptop?

E: No.

J: You just enjoy everything on the flight.

E: Yeah, just everything on the flight. Switch off the phone and enjoy it. Enjoy the food, you know the food is important. It is nice and it gets better. The crew are so accommodating on the flight. They say give me five minutes and let me see whether I can get this for you. For me they are great. So for me whenever I get on the plane it means I get some time alone.

W: Maybe I would like more about your sense of local identity. Do you have a moment that you felt, oh, I have a strong attachment to Hong Kong, oh, that is related to me, or maybe something related to London, U.K.?

E: I think when I left Hong Kong in 2000, I was not sure whether I would come back or not. Then I started to come back on business. That was like, I was not sure.. that was the longest time I have been away from Hong Kong. And I remember coming to Hong Kong I've been very emotional in the airport. I got off the plane, walking through the galley way on my way to Immigration.

J: Still in Kai Tak?

E: No, it was here already. I remember I just got goosebumps, dwelling up that I am coming home. Un so that was the first one. Then the next I remember coming around to the south side, taking a taxi to the south side. Memories started to flying back, what happened here, what happened there... I mean Hong Kong is such a unique special kind of place, you know, anyone just had a chance to live here, and will tell you the same thing. It was quite privilege to be in this country, because there's nowhere else like it, I don't believe. It's very safe, the community. Everybody's together on everyone. And it's about people working hard and playing hard.

J: Hong Kong spirit.

E: Yep.

W: Maybe friends and families?

E: I still have a lot of friends here.

W: So you feel that you have more friends here.

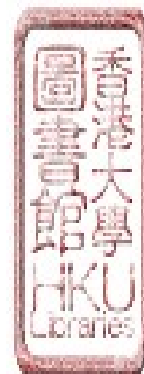
E: Yeah, it's different.

W: The life circle is here.

E: Yeah. I have my family back in the U.K. and also friends but in Hong Kong it's different because you have different opinions here. You have different lifestyle and different opinions.

J: Apart from physical travel, will you use Skype or other digital communication?

E: Yes, Facetime...communication is becoming so much convenient. Nowadays it is easy to say with your grandparents on the phone. And also you know when I was



young, I miss a lot of the British crisps and candy, you know so my grandma would send a package of them every now and then. There was only Parkin Shop really.

J: But you went back there to have Christmas?

E: In where, U.K?

J: Yeah.

E: No, I was here most of the time.

J: So no connection.

E: Maybe once a year to go back for the summer holiday, the school would break out for a long time.

J: So no Xmas there.

E: So I got each of the Xmas without snow.

W: And your friends here, are they on highly mobility. They all like travel a lot?

E: Yeah, more and more, especially within the region. I think travel as my friends are more local, because I went back to the U.K. every four or five weeks. But for them, no travel internal, like Singapore, Taiwan, Philippine, China, they travel a lot. I've got a friend who is in Bangladesh this week and next week he will be in Cambodia, and then London, New York, LA...

W: It's like in the sense of Hong Kong, people are more internationalized and mobile.

E: Yes, exactly.

W: Like your friends catch up with each other whenever you are in Hong Kong. You Whatsapp each other...

E: Yes, exactly, are you in town? I'm in town. And also in Hong Kong it's so convenient. You don't need to make plans like in Europe. You could just go Central and to LanKwai or anywhere and you bump into your friends at night anyway. And also everybody, most people would live in the 10 to 15 radius so it's easy compared to what I talked earlier that in London it takes hours and hours to commute. It's also earlier to work as well.

J: So you can travel more and more in Asia.

E: Yes, especially Hong Kong is an international hub than it used to be in the 1980s before China really opened its door. It is still a base, I would say a lot of Westerners to be based in here. They can commute and travel a lot. I think if you go back ten years ago, when Shanghai look like a nice place to be and then you see a lot of people moved to Shanghai and came back again. Because it just have the same international appeal, you know Hong Kong has a very international culture, that makes it so unique. And it is one of the most convenient city in the world, you know the public transport system, the airlines.

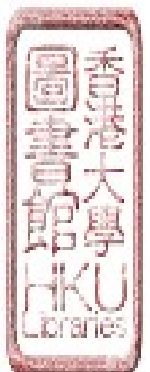
J: So even you use Facetime or Skype with people you still feel you need to travel back to meet people?

E: Yes, for me it's important and also socially it's nice. It's important to get out of Hong Kong, say every 6 months. If you don't travel, Hong Kong can get quite claustrophobe because it is a very small city. So you know whether you are going off to wherever, you know just get out of the city a few days. Here people play hard and work hard so it's fluid on 24/7.

J: What do you expect for the future?

E: I think the natural progress would unfortunately be being able to use the mobile on the plane. I don't know how well that would work but I know some airlines are already introducing that. But for me it's not great, unless there is an area like smoking area...

[laughters]



Honestly if you want to use your phone, you go to that area and you turn on your phone. You know the ringer is loud enough. People talk pretty loudly on the phone, so you can find that disruptive. So I think wifi generally will be available on the plane, which is not a bad thing.

J: Service?

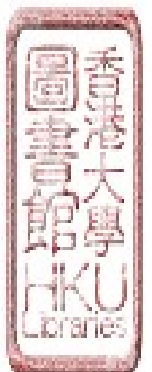
E: Service is great, you know it's really difficult to think for the crew. They have a very narrow way to go down so if they can only improve that a bit. That is the width, you know it means losing seats. And then you see the food. They try to do the inflight food thing, shows how difficult and time-consuming it is. I think food is almost enough good to get. It is fantastic. I think ideally yes it is great if in Premiere Economy and Economy if it is less busy and more space. It's just not physically possible, so it would mean you guys put on another four or five flights on the day. It would not work. So I think ten hours or eleven hours it's a good deal, compared to the old days.

J: How about the speed?

E: Yeah, you cut on the half again, nice hours that would be great! But I can't see that in my life time but who knows, you know you are talking about the plane that would go into the atmosphere slowly, be optimal. You know 11 hours is not long and sometimes people break up the travel to Singapore...

J: In Terminal 5 in London you can check in by yourself, did you try that?

E: I personally like to do that with people. I am an old fashioned person. I like interaction, to have that human touch. You talk to people, because you don't need to talk in the next 12 hours anyway. And yeah it's nice to do with people. Again I get to know the ground crew in London as I travel so much, you know.



Interview with Howard (16/12/2015)

Howard: Before the war, Hong Kong was within the thinking of the Imperial Airlines route. The important thing was that you get from Britain to Singapore, to Australia. Hong Kong was only a pool.

Joyce: Hong Kong is minimal.

H: Not anymore.

E: Maybe starting from Imperial Airways, would you like to talk more about Hong Kong as one connecting point to the whole Far East region?

H: Ok. My understanding. And remember I did not fly, as I am not that old. [laughter] My understanding is that the flights to Hong Kong began in 1937, but from Penang, in Malaya. Now I know the Penang did feature, but there's also possibility that some of them operated from Hanoi in Vietnam. Very small aero-plane with 10 seats. By four engines, they were called Diana.

E: Yes.

H: But they were flying.. I don't think they had one stop. It was from Penang to Hong Kong. But passengers if they want to go to Hong Kong with Imperial Airways they had to go from Singapore fly up to Penang and then join another plane that bring them up to Hong Kong. And I think that was still in Kai Tak. But when I was flying the spur runway was there. That came later the runway on the land, on the reclaimed land. And you know there was the 'big finger', on to Kai Tak, that came later.

E/J: Ah...

H: Ok. That would be in 1937, I would think there would be no catering. If you wanted to eat, if you brave enough to eat, if your stomach is strong enough, you bought food with you. Basket of food or box of food, maybe as much as possible or maybe cold drinks.

J: So no service on the flight.

H: No.

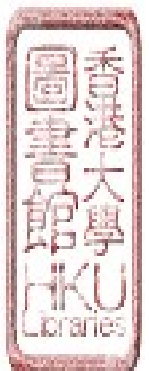
E: How many hours?

H: Good question. I will find out for you. The plane flew 200 miles per hour. How far is it from Penang to Hong Kong?

E: Ok, calculate with it.

E: And later around that time it was formal....

H: Oh after the flight don't you? You get businessmen, and military people flying to and fro Hong Kong, but very few tourists. When I was in the army, the Nathan Road was



there, and it was not changed. After I left, everything started to change, all of a sudden, everywhere...OK, now again, Hong Kong Island, think of the Tiger Balm Garden. When I first went in the army to Hong Kong, the Tiger Balm Garden was there on the water, right on the waterside. And think of the reclamation.

J/E: Yes, yes..

J: So big change.

E: I prepared some pictures. It's in black and white.

H: That's Aberdeen isn't it?

E: No buildings at all.

H: That looks like Aberdeen to be.

E: Yes, should be. And this one.

H: Oh, yes...

H: That was a VC10, we were talking about 1972 or 1973 there.

E: How can you recognize it?

H: By the tale.

E/J: Ah...

H: It's called the T tale. I am so experienced.. [laughter]

E: Yeah you can recognize it from such a bad quality picture.

E: This should be very long time ago, because people were dressing like this...

H: But I have photographs that I have taken.

J: That's a poster.

H: One or two pictures I got. Sunset. Go Or it was called straw hat or it has a special name?

J: No..

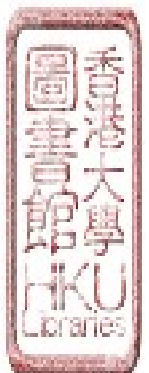
E: Lap?...

H: But they are Coolie hat.

E: Is it from Chinese?

H: Yes probably. Labourous, people are carrying loads. We call it Coolie hats. I think it's probably Cantonese or maybe Mandarin.

J: Just write Chinese then. [laughter]



H: Coolies.

E: We call it hats.

H: Yes, we have Coolie hats but the people are Coolies. But that's a woman (in the picture)?

E: Yes.

H: The long ... and trousers.

E: At that time you observed people doing this kind of labour? They are fishermen?

H: and sand man people, waders.

E: So you should experienced some people living on the water.

H: Yes, when I was in Sham Shui Poo, and there's nothing to do with airplane. [laughter]
When I was in Sham Shui Poo, you know the weather can be bad in Hong Kong, you got Typhoons. My job in the army, I drove boats, I was solder.

J/E: Wow.

H: I trade my job was seamen. So I drove boat. When the Typhoon came, we had to go to the Typhoon anchorage to Yau Ma Tei.

E/J: Yes Yau Ma Tei.

H: And go down to...not Austin Road, another road...well go down to Yau Ma Tei on ferry on Kowloon side and stayed there for three or four days.

J: Important job.

H: Not really.. [laughters]

E: but for Typhoon time you cannot stay at Sham Shui Poo.

H: No no no.

J: They will claps.

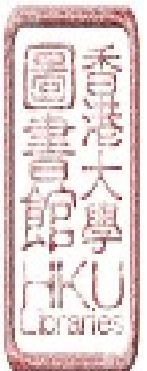
H: The boats must go to landing crafts and fasten. They would just get smashed basically. So we go into the Typhoon anchorage, and be in the . but what I was saying that there were some people we heard who had never ever got the shore, they were never walking on land they always stayed on the boats. Which was very strange.

J: How can they survive?

E: because nowadays in Tai O.

H: Where is it?

J: Lantau Island.



H: Lantau oh yeah..

E: there is like a cluster of boats there, showing the fishery tradition. People were fishing and living on the boats and they are attached to the boats all the time.

H: Even in my time.

J: Not that much difference.

H: I think now maybe how many Hong Kong people don't come ashore?

J: I think they still live there.

E: Only that part maybe... They call it the Oriental Venice something like that.

H: but it is so strange...

H: Well I was there from 1952 to 1953. The Japanese just stopped being there in 1955 so Hong Kong was just a conferee, and ten years after that 1956 there were buildings started. And there were reclamations starting from there.

J: Oh yeah.

H: So 1937 the Imperial started flying to Hong Kong.

J: I got the route from Jim.

H: Yeah Penang for connecting flights to Hong Kong. Ah yeah there way 1937 December 30th. There we are: you were asked whether it was a non-stop but no -- Imperial Airways Hong Kong route altered to brush the main route from Bangkok, so it came through Bangkok and there would be a different aero-plane to take to Hong Kong. Yeah, Udorn, Hanoi and **Four Banyan**, but if it was going through Penang it was before 1937. It was Penang, **Sangang and Turan**. Or the Bangkok one, Udorn, Hanoi to Bayard. Long before long time, it was a very early picture. I joined in 1957 and in 1957 the tale was changed from white and blue stripes to blue and white stripes so I can take that if before 1957 and I can say it was 1940s and those the logo there. That's a very early logo. That's white on top, blue there.

E: Mountains and buildings.

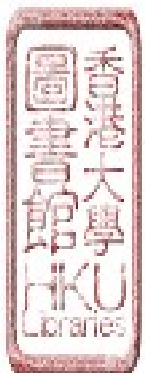
H: The lion rock was there somewhere..

E: Another picture we have exactly the lion rock.

H: The Lion Rock hahaha...

E: But nothing is there.

H: Now, another story. We used to have, there was a man in BBC, British Broadcast Corporation, called Allen **Wicka**, okay? And he tells a story about sitting in the First



Class or 707 or VC10 maybe a Jumbo, going into Kai Tak. You probably don't remember Kai Tak at all.

J: No.

H: But you come in over the land, and you literally were below the flats or the apartments.

J: There were buildings there.

H: Yes buildings up there. But you get to a point with a big checkboard and the pilot had to go hard right and to land up with the runway. Otherwise you go straight into the mountain. You have the checkboard. Mr. Wiccan was sitting in the First Class, next to a BOAC captain. And he tuned to the BOAC.. he thought the captain was a passenger. And he turned to the captain and said, do you know Mr. captain, when I get to this point, I always close my eyes. And the captain, the pilot said to him, do you know Mr. Wiccan, so do I... [laughters...]

J: It's so scary...

Hon: Lovely story!

J: How can he get it down then...

H: You get straight to the mountain and you have to do 90 degrees.

J: Yes. Really hard way.

H: and you come the other way, you come through the low, and you haven't got any apartments or any checkboard or the mountain you just come into the gap.but right that is the way they did it...

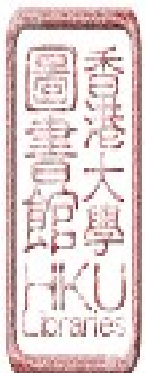
J: It's so exciting.

H: It used to be very exciting hahaha...

E: They must be very skillful.

H: I would say, we were talking earlier talking about flight, any big events? I was in Hong Kong at the time of Tiananmen Square. And I was on 2, I mean airline schedules went to the hell, that happened in Hong Kong. The airline British Airways mounted two rescue flights totally off schedule, two rescue flights, to bring people to come out, because you know Tiananmen Square, really bad news. I was on two of those. And we arrived back. And I wrote a big article for one of the airline magazines. They arrived back in Hong Kong. I said I opened the door, I've never so pleased to see the lights of Hong Kong.

J/E: Oh...



H: Because when we left Beijing, the first time, the Chinese officials were very difficult. They wouldn't give us clearance to go. They wouldn't give us and then they changed their mind I think. And finally they said we had doors open, they said you got five minutes to go or otherwise you were here. We got off about 30 seconds just there.

J: Very quick.

H: You know I got stories about the Tiananmen Square there. I was actually in Beijing. I was in Hong Kong but flying up and down.

J: Why were you there?

H: I was on a normal flight. I was flying to Tokyo but I never made it to Tokyo...

E: So you went to Beijing and you came back.

H: We went through to Hong Kong. And we wake up three o'clock in the morning, and turned on the BBC and things happening in Beijing; turned over to CNN, and things happening in Beijing. So we were told that... oh no, we were scheduled to go up to Beijing, that was the route, we were doing Hong Kong, Beijing, Hong Kong, home. And we all gather the time all saying 'what's happening, what's happening' 'are we going, are we not going'.

J: You were going back to the U.K.?

H: eventually, and eventually yes here I am. ... Um the captain was in contact of what was going on. And you can imagine. And what was going on at Kai Tak. Yes it was still Kai Tak then. Because they have changed now.

E: 1989.

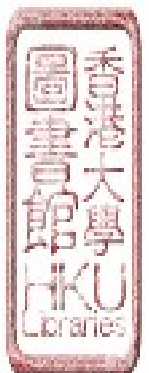
H: We got on the bus not sure what to do. They said we understand there are 2,000 dead. 'What?' So we got up to the airplane and got up to the airport. They aero-plane came in. and you can imagine, turmoil. A lot of people, holiday groups, scientists, all sorts who were going through to Beijing. And do they go, don't they go. The scientists and we soldier, do we stay here, and what's happening in China. You know the government and the army were shooting their own people... eww...you know, absolutely nightmare, nightmare...the tourists people got off, had their backs taken off. I mean the holiday makers, right, changed their mind, got back home.

J: Yes..

H: ..those experts changed their mind and got off. And we were four hours late leaving. It was a 747, we come in with a transit load of 200 something like that. 35 people on the board of the aero-plane, I mean actually. And most were Chinese going home!

J: Oh!

H: Still going huh, still going home.



J: Going back to Beijing.

H: Yeah, when Beijing in terrible trouble. So we went up, and you can imagine the Chinese officials were very very very jumpy. Well the crew obviously behaved. But we heard that you know you really have to behave if you were passengers coming out under those circumstances. And I heard of one young lady, an English young lady, who was very very tricky, to some official, and the army just came out and took out of the alignment, locked to the airport. One of her friends came out, cause it paid all back...

J: Oh, that's okay?

H: That's alright. I am just very emotional...hahaha....

H: One of her friends came out, tears squatting out, and said my friend, whatever the name was, was taken away and locked on, and we had to get around. So we go to a manager. And he actually went and found her and got her released. But can you imagine, I mean this girl was having hysteria on the plane, so it was tend to my friend. Well, our manager got her round, and we left literally with five minutes suspend...

J: What happening sir?

Hon: You bring your own back.

H: It's very exciting. Always too exciting. But we went up again, a second time, and brought up a lot more people. And that was happening. That was bad time in China.

J: You were there?

H: I was on the airport. And gearing, all the stories people coming out. And one man, got on board, Englishman, not the sort of Englishman while in my eyes, saying 'I want a First Class seat.' 'Where is your ticket, sir?' 'I want a First Class seat.' 'Take your seat or get off.' So he did. But I heard afterwards he was forcing his way through the throughout the people to get to the desk, throwing money at the people saying 'get me on, get me on...' really really bad person, and just shouting at me. People don't shout at me hehe...

J: You were the staff at the time.

H: I was in charge of the airplane. Memories were there.

E: Must be very desperate at that time.

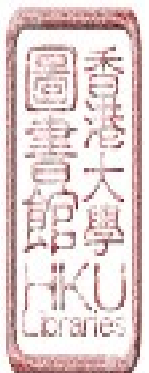
H: Yeah. He could do it. He had the money. So did not care about any body else.

J: Hard time.

H: We are not talking about airplane, come on...

H: That's the steep road on the Hong Kong side, isn't it?

E: Is it Central or Soho?



H: Central. And there is one road particularly there's all steps. I forgot the name, but I have a photograph at home that was sent to me. That was a publicity photograph I think. And it was down this road, and there was a model, very beautiful, holding a BOAC bag. She's dressed as you expected as rich European to be dressed in the tropical country. She looked very cool and very smart, with a BOAC bag. But it's a lousy definition. I didn't know you were coming because I could have brought all those stuff here. Anyways, it was the new Des Voeux Road, it was one of the old roads going back up this old. Small shops going around, there were all small shops.

E: It was very prosperous at that time.

H: Oh yes, it's still there?

E: Yes, still.

H: Oh yes it has been prosperous. I would say it has been prosperous since the 60s, because the Chinese are very good at business I think.

E: Especially that time, the CBD area.

H: CBD in Central, all business things.

E: How to say it...

H: There's the peak there.

E: Yeah.

H: and when you think, my grandfather was there in 1900. He would make it out there right haha...

E: People were dressed in Cheongsam.

H: Yes, I know Cheongsam. [laughter]

E: When you were there there were still people dressed like that?

H: Oh yeah.

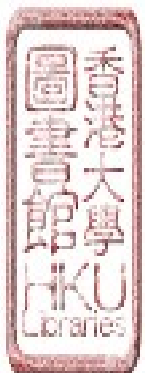
E: In 60s?

H: Oh, yeah... I have a cousin, who lives down in the southwestern of England. When I fly to Hong Kong she asked me to get her a Cheongsam, so she could wear. English could not wear Cheongsam hahaha.

J: Why is that?

H: Oh the shape is wrong. The carriage is wrong. You wore differently. You stand differently. Englishmen don't know how to wear foreign clothes...

E: the builds.



H: Yes.

J: Just for collections.

H: Well this was tailor-made for her. She get all the measurements. The tailor was brilliant but she couldn't wear it.

E: Take it as a collection.

H: Again, it was a long time ago, in 1960s.

E: It's an illustration, not a photo.

H: Oh yes but it is based on the real situation.

E: I quite like the vertical layout of the Hong Kong Island.

H: Yes indeed it's the landscape.

E: and the mountain at the back.

H: Yes the peak. Being all sorts of the reasons.

J: A lot of pubs.

H: Yes, bars.

E: The restaurants and bars, everything.

H: Yes, everything. Even the British soup in the Mac Donold's. Now again, when I was in the army, it was none of these but there were the shacks where the pool people lived.

J/E: Oh yes!

H: At Wan Chai, and all around there and behind here. And there would be fires, Christmas Day in Sham Shui Poo.

E: You were there?

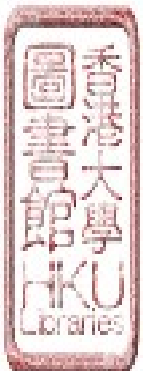
H: I was there. I have photographs.

E: Very significant in urban planning history...

H: Yeah, I was there when there was a big fire there. It was the Lai Chi Kok Road.

J: I know the Chinese name, Garley Building (嘉利大廈).

H: It was shacks. That was Christmas Day, haha Wikipedia. And that was summer there was another big fire. And there were all poor people out on the street, sleeping on the street. That was another thing, sleeping on the street. When it was wet, annoying, and you got no air taking, no roof, yeah. And they army used to come out with a huge verge of food, and people... I have photographs at home. So you should email me. It is an urban document but nothing to do with flight.



E: So different the Sham Shui Poo side and the Hong Kong side.

H: Sham Shui Poo was poor. But they call Sham Shui Poo now. The water has gone back and back. You see Stonecutter Island. You used to have swimmers to there, in my days, from Sham Shui Poo.

E: Swim from there?

H: From Sham Shui Poo to Stonecutters. That's it.

E: But not many people are swimming there now.

H: Oh maybe there's not.

J: The water is dirty... [laughters]

E: It was better at there.

H: But now it is land. I think Stonecutter is incorporated.

E: The cargo things there and buildings there.

H: And you got containers port at Sham Shui Poo. So it's all changed, all changed. There was just a big army camp with a road going through Nathan Road.

E: I feel that actually we shouldn't show the old pictures but we should show you the new pictures...

H: My mind is old. I am happy to talk the way it was.

E: Old pictures. That one is the Kai Tak. The plane was in the city.

H: Oh yeah, it's amazing. And that is the checkboard. There it is. We turn right. So if you continue flying you finish either in the hills or in the buildings...

E: This is where you turn right?

H: Yes it is. That is the Kai Tak checkboard.

E: Do we still have this structure?

H: Historic.

J: I don't think so.

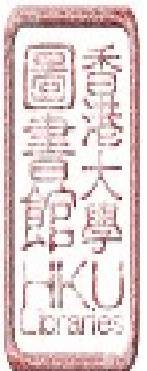
H: The Lion Rock should be there. Wow, we find the checkboard.

E: This is Central, the Bank of China, the Government Hill.

H: Yes, yes, yes.

E: Not so high rise buildings.

H: Yes, but it's halfway the peak. But there is the tram.



E: It's still there, for tourists now...

H: Yeah I'm sure.

H: My wife and I, oh gosh, three years ago from now, we went to China, we went to Shanghai. And Chinese Tourist Service, they have their office in London. They were good. In three weeks we went to Shanghai. We went from Beijing to Xi'an, to.... a very famous place in the Second World War.

E: Nanjing?

H: No, no. Chongqing. During the War, and it was still in the hand of Jiang Kai Shek and the America used to fly from India over what they called the hump, into Chongqing. There was a river in the middle Chongqing. They lost a lot because the Japanese were there. But very dangerous flight a lot of crash.

H: My wife and I went to China and there were many brilliant guys around, very fascinating!

H: Well could be anywhere, Hong Kong side or Kowloon...

E: In Wan Chai.

H: You think it's Wan Chai?

E: Because that kind of building is for ordinary people... Two or three is there.

H: But it's old isn't it? That's what Nathan Road used to be like back in 50s.

E: Oh, in Nathan Road...

H: In 1950s, oh right. The road but the buildings were just there.

E: It was everywhere but we don't see a lot of them and people preserve the few left. They conserve the buildings.

H: Yes, well in Singapore, in the 70s, the Singapore government decided to modernize and they wiped almost everything out. So the culture was being lost, and so suddenly almost the 11th hour somebody said hang on we have the history and we are destroying it. But it was right at the last minute and they lost so much. Bad decision.

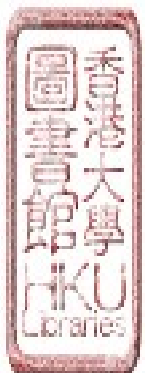
J: But there is always the contradictions of the city development and keeping it. Hong Kong is like that.

E: It was everywhere and they were demolished and then people began to realize it...

J: Even demonstration is no use.

H: And is that now? We are talking about the Post-British since 1997.

J: Since 1997, we can't keep what we have now.



H: That thing makes me think. That's a staff passenger. 7K, where is 7K be? Tourists, Business Class.

E: Is it by the window?

H: K, K is by the window. But it's a row. It won't be in first class. It must be in today, not in BOAC. So that is probably in front of the tourists.

E: These are the advertisements.

H: [Kiss] but that's Tokyo. My favourite airplane. I have been five years in this plane.

E: This one.

H: The Comit.

E: So you mean the colours...

H: Yes the blue tale.

E: I see.

H: So it is an early picture. If you have the white stripe with blue then you got blue tale with white stripes. And it says BEA Comit, so it's British European Airlines.

E: and they are serving only in Europe not in Asia?

H: Yes only in the Europe maybe down to the Meditearan, Isreal, Egypt... but not Asia at all.

E: You can see it from their dress?

H: The hats, the marks in the colars. We have the uniforms there.

E: Is it Rome?

H: I would say, I think, some are these are Italian ladies.

E: The background..

H: It's a trophy, a trophy fountain. On the other hand, it can be in London, can be Truphone Square...

E: Yeah.

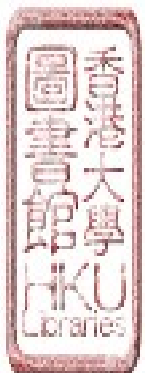
H: Pigeons, Truphone Square.

E: and people also dress like this.

H: Yes, yes, classical Japanese Kimonos.

E: The other day, Paul told me about the ICC, the International Cabin Crew programme.

H: This was in 1950s. Yes, in Cheongsam.



E: I copied directly from his book. It was very typical in 1950s right? But not now...

H: Well the Indian still have this, still ware, but Chinese...

E: I don't think there are a lot of Cheongsam now.

H: There are Pakistani and Indian stewardess, but Japanese stewardess no Chinese no. Personally I love the national dress. And I love the colours on Cheongsam.

E: Yes, it is.

H: Good we agree.

J: China Airways keeps the Cheongsam.

H: Oh well I was hoping so. They keep a national brand.

E: This is a few years ago.

H: Yes this one and finally we decided to put different tail logos on different airplanes. Well it caught us a great debate. We get nowhere. I keep diverting. [laughters]

When I flew the very first time to Hong Kong on the Argonaut, I was so excited because I had left Hong Kong in 1954, right, when I came back to England. And that was 1958, so it was four years later I was just so exciting.

H: At home, I kept diaries, I kept 53 books. And I got everyone I got through it, from 1951. From the very beginning, everything changed. The first three years it was really exciting. I can find for you, we had a Chinese stewardess. She had one blue eye and one green eye. All the passengers, the men just fell into her and tried to talk with her.

Hon: Did she have colour contacts?

J: Oh no...

H: And she was so attractive anywhere. She was very attractive lady and she had very different coloured eyes.

E: This picture.

H: So it's a Japanese lady. It's not possibly Japanese?

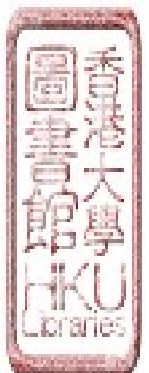
E: I found this one very typical of the interface of two different culture and I put it as my cover picture of my essay.

H: I like the way she's smiling. If she takes the drink of sulky she must stop smiling. [laughter]

J: Before drinking...

H: And she's a fan with a Speed Bird logo on it.

E: How do you know it is Speed Bird?



H: The Speed Bird is the logo. It was the brand image from 1937 right through until 1990s something I think, and even today.

E: You have the Speed Bird Centre.

H: Oh, yeah. Even today, the core sign of any airplane of British Airways is Speed Bird, so the captain will come out and say 'Speed Bird AO21' so it's the core sign. It still lives. And we were very sad when the Speed Bird sign went off airplanes. They call it progress..

[laughter]

Hon: The icon is actually an evolution of Speed Bird sign, isn't it?

H: Nmm..That's a stretch of the imagination...

H: If she was Japanese, I would say it's multicultural, I would not say it's Euro-centric. I don't think so personally, but other people...

E: And during your flight, do you have any advertisements and leaflets published with images.

H: Yes there are artifacts. For example, this one, welcome to the airplane, Argonaut...

This one, is she Chinese or Japanese? Anyways, I would say it's 50s or 60s. What messages do you get? Well the message I get from this picture is that there are pretty girls...

E: I found it very popular in 50s and 60s but not now.

H: The Chinese airlines still have this customs, because it is part of the airline image.

Hon: Even the Cathy Pacific uniform has the annotation of tradition. It's a modern interpretation.

H: There's the nation elements there.

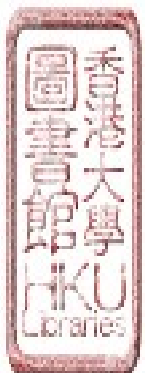
E: This is totally traditional.

H: Yeah I'm sure my lady of the blue eye and green eye also wears the cheongsam. 'Do you agree that the traditional costumes can still represent Hong Kong and China?' Yes, even today. They all reflect. Are China and Hong Kong are too modern? Does it represent Hong Kong?

E: I was thinking like in China Airlines they dress the modified version of cheongsam but not the original ones. Nowadays if you see the original ones it is a little bit weird. It must be some ceremony or events..

H: Oh, really it is formal occasions.

E: Or maybe you have a theme for that: going back to some era.



H: Oh I see. Maybe it's the fashion. I tell you one thing about the Japanese kimono. If we have the emergency, the Japanese stewardess sat down, she was just too inhabited by the uniform. And there is no use the uniform, she had to sit down and become a passenger. But did not with the cheongsam, but with the kimono.

Hon: This is a very interesting point, because Singapore Airlines wore the traditional Kebaya. Malaysia Airlines also wore their traditional Kebaya. So I guess some airlines still prefer the kind of flow of traditional uniform.

E: In Southeast Asia.

Hon: And Singapore Airlines has been dressed in their traditional uniform for the past 50 or 60 years and they haven't changed at all. I think that is the only airlines that use exactly the same uniform...

H: Does that mean they are very conservative in their thinking or it's a very successful image?

Hon: I think more the latter. So I guess it's an interesting question isn't it. Does it represent Singapore nowadays? Probably not.

E: No..

Hon: ...but probably they use it because it is so iconic and people see that.

H: Could it be so conscious efforts to the European perception from the Singapore girl.

Hon: Yeah the Singapore girl, yeah.

E: And also like people in Japan they feel comfortable to wear kimono. People in Southeast Asia they feel comfortable to wear the original version of their traditional costumes. But for Chinese it's quite weird if we wear the cheongsam now.

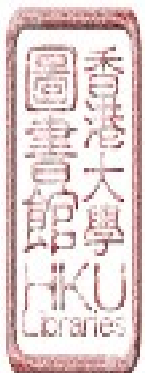
H: I could remember I was in Tokyo once, at a wedding. I can't forget this. A bride came in, she was a very tall Japanese, but she was fully dressed in the kimono. She was terrified. She was literally carried by all her friends.

J: She could not walk.

H: She was terrified in maybe arranged marriage... I don't know what.

H: That was Diana DH86. But I think they were called the Diana Class. We get classes, they have class names.

E: One more picture, dragon. It's quite symbolic. The image of dragon and the image of the Far East.



H: You think about the dragon boat. You think about the Dragon Festivals. Yes I would say that that symbol of dragon is really different from the Far East. I mean we have dragons George the Dragon, don't like that.

But I would say, it's not Oriental. It's a Chinese dragon isn't it, rather than a Japanese dragon or a Singapore dragon or a Malay dragon...It's a Chinese dragon. Yes it is a symbol of Far East icon. It is difficult to say Hong Kong is separated from China. You know I would say it's a symbol of China.

E: But it is a cultural thing, not a sovereignty thing.

H: Yes, yes, therefore Chinese.

E: So Chinese can be Singapore, Malay...

H: Not so much Malaysia but Singapore for sure. So it represent the culture. Is it for today? I don't know...

E: These kinds of questions for people in Hong Kong. Maybe they have different opinions.

H: 'Sai Yan Tou' 'Come shore 10 cents.' 'Lok si dou lai'.

J: What did you do for BA in the old days?

H: I burned food, steward.

J/E: Oh I see.

J: How do you spell that?

H: Conbent.

[*Talking about training*]

[*Aviation Humour*]

Image: Dragon from the seaside.

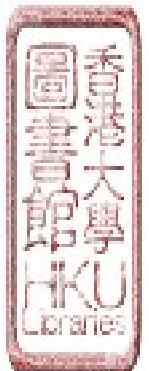
E: Living experience in Hong Kong.

H: We lived in Barracks. Thirty of us in a room, big room. It was in 1951 and 1952. Communal wash houses. Big barracks all we eat, but the food was terrible.

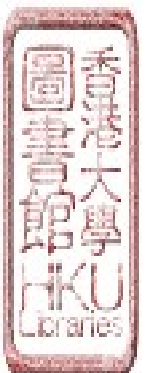
E: What did you do regularly?

H: Well I was in the army. I was on boat.

E: Districts?



H: Tai Po, Shek Kong, Cheong Chau, and somewhere you mentioned, Lantau Island. If you got through Lai Mun gap, turn left.



Interview with Jackie Tong

E: [Brief Introduction]

Could you please brief introduce your travel experience? When did you fly to other countries frequently?

J: This firm has almost 33 years history, since 1983. I have quite a lot to say for these thirty years.

E: In 80s and 90s?

J: We opened in 1983. It was not so modern like nowadays we have the Internet and information.

E: It was in Sheung Wan too?

J: We didn't have office buildings then. We moved several times until SARS in 2003 when we had some savings. So threats and opportunities came together.

E: You had a lot of opportunities to fly to Britain?

J: Not so many times, with BA around ten times.

E: It's a lot.

J: Because Hong Kong and the U.K. are very close and for travel agents we go to update the information from time to time. This was before the popularization of the Internet and we needed to go and see the real situations. Also British Tourism Council also did it well. They invited people overseas in tourism industry to Britain and advised the places of interests. BA and British Tourism Council twice a year held the World Travel Month, which is a successful trade fair, attracting travel agents all over the world to the Britain to exhibit their own products.

E: In 1980s, who are the passengers?

J: Our company provided services for foreigners living and doing business in Hong Kong, unlike other travel agents.

E: What is the nationality in particular?

J: A lot of nationality, including Singaporean, Japanese, European, Australian and American...mostly European.

E: They long term stayed here? For their own business?

J: Yes, they lived here for work. For example, banks from other countries have branches in Hong Kong, then they were on job here in Hong Kong.

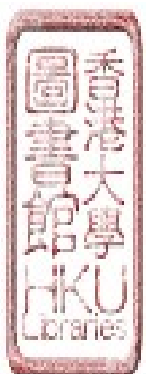
E: They were not permanent residents?

J: Some European people made Hong Kong as their home.

E: They must love Hong Kong.

J: I believed so.

E: What was their living patterns? Did they fly frequently or they stayed in Hong Kong? How about their relatives?



J: Their relatives were mostly in their home countries. Those people booking tickets with us worked in Hong Kong or they run their home business in Hong Kong. For business they were mostly in small scale. They went back home on Eastern and Christmas holidays. And it still is nowadays. And maybe they don't go back home on Easter but they took their children to another country for a trip.

E: On high mobility.

J: Yes. When the tickets sold out during the Chinese New Year, I would tell my clients that don't worry you would have less people in town. Around 1 million people left Hong Kong every year during the Chinese New Year.

E: Would you please share some typical stories of your clients?

J: They have a circle such as Chinese New Year, Easter holiday, summer time. I suppose they have more holidays than us, so they book in advance for their holidays. Then in September they returned. September and October are business time because there are a lot of trade fair in Europe and China. Later after November and December they prepared for Christmas. So there is the circle.

E: It was in Kai Tak era. Do you have impression of the old airport?

J: The old airport was quite nostalgia. I lived in that district.

A: Did you need to send tickets to your clients in the airport? And send visa?

J: Yes. We had a lot of Chinese students fly from Hong Kong for summer class in the U.K..

E: So you sent tickets by hand?

A: Yeah go to the airport and give them tickets, visa and send them off... Now everything is electronic.

J: I enjoyed it quite a lot, as we were close to the airport, in the downtown district. The airport was small, that we didn't not need to walk around...

A: Very warm-hearted and sweet...

J: Yes. And moreover there are a lot of stories about Kai Tak, for example, in the typhoon weather, the airlines was seeking place to land... You can still have videos from Youtube. They make it a sharp turn to the track. I really miss those days. And the pilots were skilful and experienced.

E: Were you afraid about it?

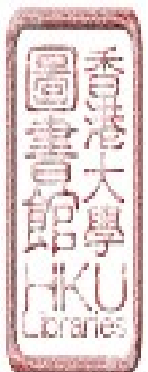
J: Not really. We would not think of the risks. We were overwhelmed by the happiness for travel. There used to be a saying, we used to send poster cards to friends overseas and did you miss any of them?

A: which means...

J: ...which means air mails were not lost. There are seldom accidents.

A: Too few people mailed at the time, then how can you lose things?

J: No, a lot of people mailed, because we didn't have the Internet or email. You had so



many mails overseas while you didn't miss any of them.

E: So items didn't get lost, and not to mention people.

J: We didn't have the Internet then. People wanted to take the flight and then they approached us and asked, whether you had lost any of the postcards? We said no. The safety was great.

E: How would you compare the old and the new airports?

J: As a modern man, we think efficiency is important. Hong Kong airport is very efficient plus the equipment of Airport Express, so they got a lot of awards. The railway, roads, parking, loading and unloading, check-in, going through Immigration, and directly Departure etc. And for the arrival experience for passengers, right from their landing, going through the Immigration, getting the luggage, and going to the bus station, the whole process is very smooth. Apart from that if you take the boat to Macao and the Pearl River Delta cities, they can also do it from the airport. So to compare with other cities in the world, Hong Kong is one of the most efficient. I only think Singapore can be compared with Hong Kong. I haven't been you many cities and you may have your opinions...

E: In the old airport, they didn't have such demand, or there were less passengers at the time?

J: Yes of course, in the 80s there were less passengers and less airlines, also less flights for every airline. BA has two or three flights per day and Cathy Pacific had less than that... There is a big different.

E: How did they send friends or the Immigration then?

J: It was not so convenient as today, without e-channel.

A: We used passport and ID card. The area was small.

E: So you didn't need to check?

A: You needed to check but everything was in a smaller scaled version.

J: One entrance only, no such East or West entrances.

E: Did you have shops to buy things?

J: One or two simple shops, unlike today we have so many international brands. We did have places to eat and buy things.

E: More expensive than the outside.

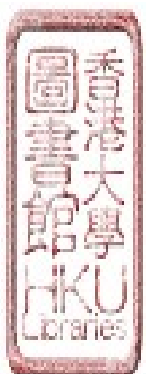
J: I believe it is more expensive because of their rental.

A: And inside in the 1990s there was only one restaurant. Later there were two or three. For shops at the early ages only one or two were at Cathy side, and latter Gate 10s and 20s were established, whereas at the very beginning we had only 8 gates.

E: So the whole family went to send one student aboard?

J: This was our experience. I left Hong Kong in 1974 and aunts (姨妈姐姐) ...

A: to study in Canada?



J: Yes. Because four of us left together, then in total we had 200 something people sending us...

A: More than 200!

E: Who were they?

J: Friends and relatives...

A: Ok, one person has 50 relatives. Nowadays you still see 20 people sending sometimes.

J: It's not that shocking anymore. If you search Youtube for 许冠杰's song.

E: Did you have enough space to stand by in the airport...

J: It was quite shocking... We took pictures and obtruding the others walking by...
[laughter]

A: Cried.

E: Very emotional?

J: Yes, in the old days it was like this.

E: Yes study aboard was a big incident.

J: This was when we were doing advertising for BA.

A: You printed it yourself?

J: Yes.

E: You designed yourself?

J: Yes we made a travel leaflet.

A: For the Year of Goat?

E: Chinese New Year?

J: That was the time BA's new First Class came to Hong Kong.

A: When was it?

J: The Year of Cow, 1996. There was not so much information and we made some booklets ourselves. We were travel agents.

E: It was your own publication?

J: Yes.

E: What was the background?

J: BA gave us the scripts and we did it...

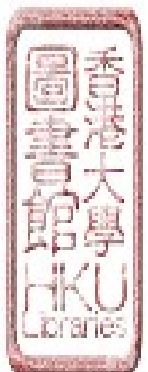
A: Special fair 8,100HKD.

J: It's even cheaper now. The 1994 fair, it is cheaper now than then. With BA's name. How I cherish BA!

E: A lot of opportunities to cooperate with BA?

J: Yeah for myself, I really like the U.K. a lot of relatives and friends who studied Law in the U.K. Due to the close relationship of Hong Kong and the U.K. we have the impression that BA is so great.

A: Why didn't you go to the U.K. to study?



J: It was expensive.

A: How come studying in the U.K. was more expensive than in U.K. What else is it? Amadeus? This is Jackie.

J: Yes, in 1996.

A: You represented Hong Kong? Wow.

J: They were dressed very formally but I was quite casual.

E: Very handsome.

A: Amadeus is a system for our industry. It is one of the companies.

J: There are challenges work in this industry. A few years ago in Thailand they invited me to talk. You know I am a timid person. There were a lot of benefits for you.

E: This one was in 2011. What did you talk about?

J: The advantages and disadvantages of technologies. There are passengers booking online. For my side we didn't book online but there was an opposite side in favour of online booking. It was a debate. Online booking became popular 5 or 6 years ago.

A: When I arrived it wasn't developed.

E: The first time I went aboard was 5 or 6 years ago, so I didn't know when that came into existence did. It was already online booking.

E: The first time you went aboard things you saw, did you feel excited?

J: Yes, of course. I was native born Hongkongese and it was the first time I went aboard, other than going back to the hometown (in the mainland). It was eye-opening. The flight from Hong Kong to Vancouver was through Tokyo, Hawaii, Seattle and Vancouver.

E: Could you get off and walk around?

J: No, because the connecting time was limited. You know why we liked this kind of long time flight?

A: To get to know girls?

J: No that's not right. For the meals. When we passed Tokyo we were served Japanese food.

A: What airline was it?

J: Canadian Pacific.

A: Air Canada.

E: Let's focus BA. When you fly via different cities you could try different food?

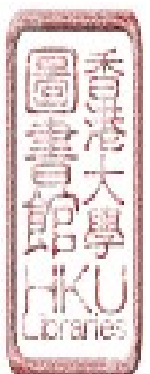
J: Yes, as Japanese food was not that popular at the time, when you passed Tokyo, you could try Japanese food, which was quite exciting.

E: You travelled with your friends? Five of you?

J: Yes, back then in Form 5 we were preparing for a better opportunity.

A: It demanded a lot of money.

E: After your arrival, did you have culture shock or unforgettable experiences?



J: Yes, definitely. You are from an Oriental country to a western world. There were a lot of shock there. In Hong Kong it was small and crowded, the education at home are different. There was a shock.

E: Could you give some impressive examples?

J: I was easy-going in Hong Kong. There were a lot of unforgettable things. I had to apply for work VISA in order to work. I was with the local people so my English got improved quickly. I seldom got in touch with Chinese. There were not many Chinese in 1974. I can share one thing with you. I used to work outside in a restaurant as a waiter. It was a high class club, equivalent to Jockey Club in Hong Kong. I started as a bus boy, you know the meaning of bus boys or bus girls?

E: Not for driving a bus...

A: I don't think so.

J: This was an interesting experience. It was the lowest position in a restaurant. The senior would ask you to clean the table. So they called bus boy or bus girl. The most basic work.

E: A lot of work?

J: Not really. I learned English quickly. You know the first English I learned?

E: But you already know English in Hong Kong?

J: Yes but the English you learned in the secondary school in Hong Kong was only common conversations. For jargons or idioms, you can't find it from Google Translate. This word 'doggy bag', it was the first time I came across this word. The old Canadian couples finished their full dinner. The female said 'son'. They called young boys 'son'. 'Can you help, give me the doggy bag!' I said 'yes, no problem.' And I asked...

A: You asked what a doggy bag was.

J: It would be better if I asked directly, but I said 'is it for your dog'.

[laughter]

J: But she said, 'no son, it is for me'. A doggy bag is a paper bag. They are a nice couple. It was the first word I got, a lot of idiots. Nowadays a lot of people in Hong Kong knows it.

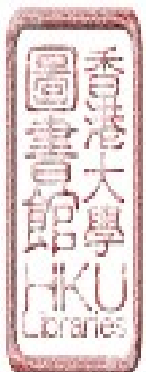
E: It is particular in Canada.

J: Yes, in the North America.

J: That was very fun. Here it is another not funny story. In 1975..

A: The second year you went there?

J: Right. Why it is said, you know Hong Kong is an Oriental society while Canada is a western country with freedom and civilization, where I got my driving licence. I had ten hours' training and got my driving licence. Calgary had four districts: northeast, northwest, southeast, southwest and here it is the centre. In the morning I got my



licence in the north centre. They failed me because of the parking. Later I immediately went to the south centre and I passed. However it was a spring, 'Mr. Choi got his horse but it was not a luck; Mr. Choi lost his horse but it was not a curse'.

E: Do you mean good or not...

J: We friends drove for Calgary. It was Lake, a very pretty place. We drove quickly. We played until very late and got tired. I was stupid and not very experienced, only driving for one year. But I was feisty. Two cars clashed, 360 degrees. My car was dead but I was okay. A lot of students died there in the crossing road. Therefore I drive very carefully. The culture was quite different. When you go to somewhere with different culture, a lot of things could happen.

J: This was a trip to Vietnam.

A: You reserved all the memories. What about Times?

J: Thirty years ago.

E: Why there are so many maps?

A: Because they didn't have Google map then.

J: Exactly. In the old days we checked these books.

E: This was for your work?

J: Yes. I don't dump them. This was in 1983.

A: This calculated the distance?

J: There is no distance. Scandinavia district. And Germany was in East and West parts. These are my personal collections.

E: These are post cards.

J: This picture...

A: Richard Willis.

J: The two people opposite have passed. This is Martin Wong.

A: Fallen in asleep. He is now more handsome than before. Is he Shanghainese? His skin is so good.

J: This was Ho Chi Mihn City.

E: I read some record and it was called Far East.

J: Now we use Asian Pacific rather than Far East.

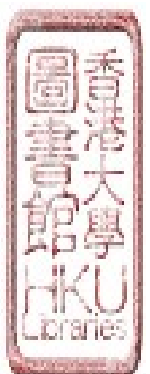
A: Easter Asia and Greater China.

J: Right. Rather than Far East.

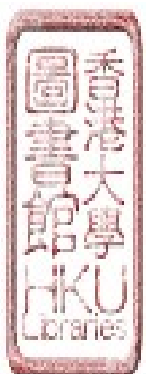
[Dragon]

E: Do you agree?

J: I think it's eye-catching. Old icons are eye-catching. For China you have Chinese dragon, and for Vietnam or Japanese they have their own dragons. The styles are not the same.



E: Do you think dragon is a signature icon representing Hong Kong or Asia?
J: Yes, I think it is representative. I don't think other animals are representative enough.
A: You had lion just now.
J: Lion can represent China, but you can't use the one outside of HSBC.
E: For the lion, who designed it?
J: BA provided it.
E: I found some similar elements. They are traditional. This one is horse?
J: Cow.
E: Do you think these traditional icons are still popular today? Are they cliché?
J: I don't think they are cliché. I think Hong Kong is a hub combining the East and the West so people can accept it easily. Nowadays we have people from different cultural backgrounds. I believe they would embrace the traditional images.
E: So the traditional icons are holding some differences while modern things are becoming similar.
J: There are a lot of different modern things in the world while traditional things are becoming few, so we should cherish it.
E: Other than that, what do you think can best represent Hong Kong? Buildings, or icons?
J: Victoria Harbour. The clock tower in TST, with the Harbour as the background. The sailboat in the harbour.
[ICC]
E: The costumes for ICC in 1960s.
J: I see they had one or two in flight crew dressed like this.
E: Now they don't have it.
J: Yeah, but nowadays it's still worthy to have it...
A: It's okay.
J: Very okay. If you take Vietnam airlines they also dress in their clothing.
E: We have the observation that airlines from the Southeast Asia still keep their traditional costumes while in Hong Kong we don't have it anymore.
J: Yeah. It's not common now. It is western in Hong Kong.
A: I also dressed like this ten years ago for the anniversary.
E: Did you go to the anniversary?
J: Yes I went to the A380 event.
[Utopia]
J: It's very classic and very nice. They landed in the city centre and they could see the TV in the households. They would show off the world elements to the world. This one is South Africa, and...



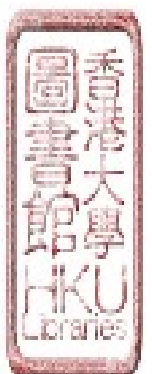
A: Yes.

E: They invited artists from different countries.

[Lion Rock]

J: This one is very early.

E: Imperial Airlines.



Interview with June Hui

E: Can we find data about the number of passengers each year?

J: You mean the population? Maybe not because it is commercially sensitive. As I know, we had 17 flights every week and later it increased to 21 flights each week. Now every day we have two and one of them is A380. I think we can refer to the evolution of capacity.

E: Yes any documents for the public should be fine. Can we still find those cabin crew working in the 1970s?

J: You may ask the Sheung Wan office but it might not be easy. They can help share the information.

E: Do they have a lot of Asian involvements?

J: Yes they provided a lot of services with Asian taste, such as catering, entertainment and services.

E: For the 75th Anniversary and 70th Anniversary, were you there?

J: Yes, I was there. I personally don't keep these documents. I think you can find them at Hong Kong office.

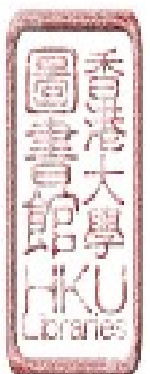
E: Have you participated any other events specially for VIP? Did you offer souvenirs to them?

J: Yeah we have events occasionally. Mostly they are corporate private events. For example in 2000, we had a large event in the Convention and Exhibition Centre to introduce our services, the seats in Business Class were turned into flat back, horizontally 180 degree. We were the first company introducing in First Class and Business Class the flat back seats. It was quite brave action as you know flat back would waste spaces. There would be less seats which caused fewer profits.

E: The tickets were more expensive?

J: Not really. The flat back and Business Class, we did research. BA is not only for Hong Kong but for the world as a premiere brand. We invest a lot with the customers. You may refer to the history of flat back, how we can offer a comfortable journey to the passengers. We did research and found that people need to sleep horizontally in order to rest well. People travelling for business would start working immediately after arrival so it is not for holidays and you really need a good rest. So we did research to launch in 2000 this first Business Class flat back globally. We did a product launch in the Convention and Exhibition Centre. We showcased Economic Class, and Premiere Economic Class which was also a new product as before we had Economic Class and Business Class. We introduced Premiere Economy Class that you can rest well and you need not pay too much for it. So Business Class, Premiere Economy Class and First Class. We invited press release, guests, travel agents and our staff for the events.

E: For customer loyalty, you really had a lot of frequent traveler who would participate



in your events?

J: Yes, we have some loyal customers and those who fly quite frequently. They would like to know our new products. We had such opportunity to showcase our new products.

E: There was a costumes exhibition?

J: Yes, 75th and 70th Anniversary. We sent uniforms for fashion show.

[Image reading]

E: This is Project Utopia.

J: As I remember when I joined the company it was already there, around 1999. You may reach this person. They had competition world wide. Every region has something with features.

E: Did you have reports in Hong Kong?

J: Yes I'm sure there were coverages about it. You may search the name of this artist.

E: Yeah.

Hon: This is a classic example how BA tried to localize itself for marketing, to the extent that BA sacrificed its home market. BA tried to be internationally inclusive with so many designs of tailfins. People in the world all like it with only British didn't like it. BA was willing to achieve an image as a global airlines but we over did that. There was a clip of Margarete Thatcher using her handkerchief to cover the tail of the model.

E: BA would not record that.

J: Well you can google the key words and there are coverages about it online. It is quite a classic case for corporate branding strategies.

E: Yeah I read through the historian documents by BA but they didn't mention this episode.

J: Yeah I think you may search for it.

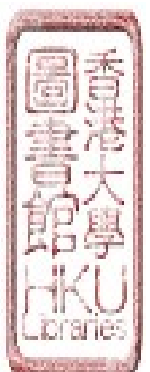
Hon: It's worth talking about. At the time only Hong Kong had this tail design. Singapore didn't have it. Taiwan didn't have it. Mainland China didn't have it either. Japan had it. You may see how it was important the Hong Kong market. Now it is the other way round, mainland China is the market. We have a lot of activities with the mainland cities.

J: Hong Kong is an important market and the business has been quite stable and mature. It was also a gateway to China. At the time a lot of resources were invested in Hong Kong side. The position of Hong Kong for BA is quite important.

Hon: There were a lot of Hong Kong's coverages. I saw Choi and Wendy a lot.

J: Apart from the product launch, later we had a new generation of Business Class, we also did promotions in Hong Kong. BA is one global company. Hong Kong is one of the important cities and they had promotions in Hong Kong.

Hon: Let ask you. You were in Hong Kong before and now you are at the headquarter



dealing with business world wide. How do you think Hong Kong's focus in BA now in 2015? Do you think it is enough?

J: From my perspective from the U.K.?

Hon: Do you think the focus on Hong Kong is as important as it was before? From the perspective here, how much focus is on Hong Kong?

J: Of course a lot of focus has been switched to the mainland China.

Hon: As you know, June has a specific position. She was in Hong Kong before, and now she is in the U.K. She can talk about it from another angle.

J: It might not be necessarily Hong Kong, and of course Hong Kong is a part of China. There are global markets and Hong Kong is one of them. I don't think the focus of Hong Kong is less than before and there are resources in Hong Kong. We put resources in mainland China now but due to the historical reasons, Hong Kong is always one important destination, a financial hub. China is an important market, you know there are many cities that are larger than Hong Kong. I agree that China is the future. You see the Prime Minister visiting London you could see the welcome from British government and from the royal. The world would see how they emphasize China. After the visit, there were a lot of business opportunities. Overall, we are not only talking about Hong Kong but China would have more linkages with the U.K. Hong Kong would benefit from it too. After all Hong Kong is also part of China.

E: For marketing team, what are the major responsibilities for them? What is their daily routine?

J: In the past we did branding and technical sales promotions. For the off-season we need to promote sales. Sometimes we had product launch, new services, and we would also promote them. You know the premiere brand and premiere business is also very important. Sometimes there are update regarding Business Class and they help brand building.

E: Do you have a lot of publications, such as newsletter, news reports or photos those kinds of stuff? Or press release?

J: Yes a lot of press release, such as sales, product launch etc. If there were any thing relevant to Hong Kong, we would do press release. We have social media, Facebook...

E: It's specially for BA Hong Kong?

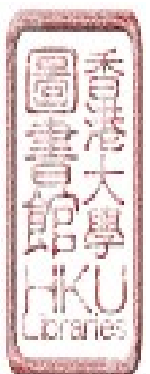
J: Yes, you can check it. We have quite a lot of followers. I think Hong Kong is among the top followers. We have BA UK, BA US and they have a lot of followers. BA HK is also one of the top with a lot of fans and followers.

E: Do you have a lot of publications in recent years? Like the book sale, uniform...

J: You mean BA's publications?

E: Yes, such as leaflets...

J: Not a lot of promotional materials.



E: How about souvenirs?

J: For souvenirs yeah we make some for the anniversaries. And when we launched A380 we had souvenirs and events. For A380 it was in 2013 flying to Hong Kong. The second A380 was arranged to Hong Kong. So it implies that BA had emphasis on Hong Kong. So they would only put a brand new aircraft into this market if they had confidence that the market can bring revenue and have potential. So Hong Kong market is quite important.

E: The 2000 event, we can find news reports?

J: Yes, you can find coverages about it.

E: A380 was in which year?

Hon: In 2013, 3 December.

J: Good memory!

E: It was two years ago.

J: I see a lot of reports. We invited a singer and a designer on the day. We were in an airplane repair workshop. They flew back in hours so they participated in the events with A380. There was a singer performing and a designer having fashion show. We had press release from Taiwan too. There are a lot of coverages.

E: After entering BA, the airport was already Chek Lap Kwok.

J: Yes.

E: Kai Tak still had some social influence?

J: Kai Tak?

E: Were there still some transitional issues after switching to the new airport?

J: It is quite operational, not really marketing issues.

E: As I read through archive, Kai Tak had such a strong image.

J: Because it was quite exciting the runway. There are images showing aircraft right above the Tong building (vernacular building).

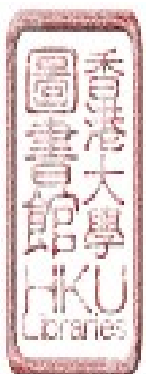
Hon: Maybe you would like to find advertisements specially for Hong Kong. We are talking about how BA is interpreting Hong Kong.

E: I personally presume there was a time BA had generic advertisements and then they shifted focus specially on Hong Kong which reflect the development of economy and the importance of Hong Kong market.

Hon: You may find different images, how they interpret Hong Kong? When you return back to Hong Kong, it would become more specific. Can we find staff in charge of the Far East at the time?

J: I don't think so. When I joined BA, the hub was in Australia.

Hon: We choose good flight number, such as BA28, that is a lucky number. Indeed all the flights to China are in lucky numbers, BA3388 to Beijing, BA8 to Shanghai, and to Chengdu is even great BA88. The number of 8, or we use the colour of red. We used

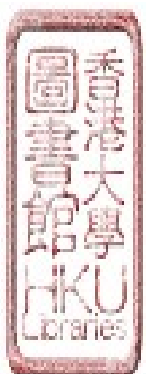


the image of a red lamp... This is quite classic when a British company promote in China market, how we are trying to understand their cultures. Dragons, red lamps are quite stereotypical, and they are limited to a 'Chinese take away' experience, or Chinatown experience. This is how we understand the thinking and value system of Chinese people. Luck is quite important. Money is quite important, central to Chinese value. We are very aware of the mentality.

J: We have student bundle fair, one price for three tickets. Hong Kong's core centre has a long history. They tailored for Cantonese speaking people.

E: From Jardine?

J: For a long time.



Interview with Mill

E: Please share your traveling experience to the U.K.?

M: Over 30 years. The first time was with BA, joining BA's organization tour. It was not my first time going abroad but it was the first time I went to the U.K. and it was with BA.

E: With family members?

M: Nope.

E: Do you fly frequently with BA?

M: Yes I think so both by BA's invitation and I purchase tickets.

E: Do you speak highly of BA?

M: Yes.

E: Do you think their services count when you choose the airlines?

M: Firstly I am familiar with BA. Secondly the price is good. And their services are also good.

E: Services are important?

M: Yes.

E: Have you been acquaintances with BA's staff? Did you enjoy special services by BA?

M: Sometimes my company provide upgrade vouchers.

E: In the early days you were at Kai Tak airport? The travelling experiences...

M: It was quite dangerous... close to the city centre. You could see the residents around. The landing was quite short distant.

E: Was it very expensive, the tickets?

M: Well, it's hard to say... say 4,000 HKD in the past it was.

E: When you travel, did your family and friends send you?

M: Not really. I traveled with my boyfriend, my husband.

E: Which one do you prefer? The new airport or the old one?

M: I prefer the new one. Kai Tak was an international airport but it was too small for planes to land.

E: In the old airport, did you notice something existed but you could not find them now in the new airport?

M: For student peak, there are still students sending their friends. I think in the old airport because there was only one place for people to gather so it is very impressive.

E: Do you have memories of the old airport? Are there a lot of shops?

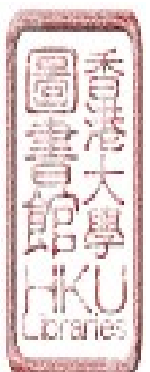
M: I remember there was only duty-free shop.

E: Did you take photos then?

M: Yes, with the travel tour.

[Images reading]

E: I did archive studies and here are some advertisements images. Dragon and Far East.



Do you like it? Can you picture it as the Far East and Hong Kong?

M: Not really.

E: Very cliché?

M: It is China. Not really pretty.

A: The term of 'Far East' as I understand it, was used in the 1980s and early 1990s. Now we use 'Greater China' and 'East Asia' a lot.

E: Do you produce ads by your companies?

M: No, we use ads from their companies.

[ICC]

E: This is an image from ICC. To ask about your opinion, could you immediately recognize this is Chinese, that is Japanese...

M: It is obvious.

E: Do you like cabin crew wearing specially?

M: No need.

E: You don't like the traditional clothes?

M: Well, it is not convenient for them to work.

E: For female, what clothes or uniform for cabin crew that you think could represent Hong Kong?

M: Not really traditional ones. I think western styles should be fine. The Japanese kimono, how can they work wearing these clothing! I'd rather they only make announcements.

E: This is Indian dressing.

M: These are quite normal... [pointing at common uniforms]

E: When you see these different styles, like Japanese, Chinese, would you feel happy?

M: Not really. If a person serves me like this, I would be nervous. I think she might spill over my tea.

E: How about these uniforms? [70th Anniversary images]

M: They are good.

[Utopia]

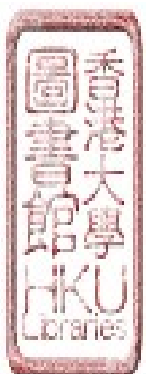
E: You remember this?

M: Yes.

E: It's also signature designs from different countries.

M: Yes, I remember this. I like it a lot. They are pretty.

E: Kai Tak's era. As I read from the literature, they would like to collective signature design from the world. Only the British didn't like it. They said well we are British Airways why you don't show British styles. Then they stopped. And now things are getting generic. Do you prefer generic advertisements or you prefer multi-cultural appearances?



M: Well this was only for promotion, so it lasted for a while. I think it's ok. As a company, it is not possible you have so many logos. Only in the short term, you have a campaign with these images. For a company logo, of course you cannot have different styles changing frequently.

E: Do you feel misleading?

M: Well, if they don't know BA, then they would not recognize this [BA's real logo] is BA's logo. So I think it's fine.

[Paper boarding pass]

E: Did you use this?

M: I don't remember it.

E: If we want to promote travel in Hong Kong, what images would you recommend to present Hong Kong?

M: The big buddha, HK airport, Tai Ping Mountain, or Disneyland and Ocean Park... and also On Ping 360. I think they could represent Hong Kong today. Others Repulse Bay...

E: For traditional icons?

M: Wong Tai Sin.

E: Technology has developed a lot. Did you have to work manually?

M: Yes, everything. Even booking tickets. We received the enquiry from a client, say to Taiwan from which date to which date. We checked telephone book ABC for timetable. You got to know the flight number, and the airlines, the time. Then you go to search the price table, according to the class code. Then you ask the client whether it is okay. You have 1000HKD, 1500HKD choices and the rules of codes are different. If you accept the 1000HKD then I call the airlines to ask for reservation.

E: The clients could not call the airlines by themselves?

M: They could but they could not get discounted tickets. They could only purchase the full price tickets. For example, a full price ticket worth 4000 to 5000 if you get through travel agent it might be from 1000 to 2000.

E: Then you notify the client.

M: Yes. If he agree the price and time then we print the ticket.

E: You call them, rather than email or other tele-communications?

M: Yes. We didn't really have fax at the time. So the airlines would give a deadline to us for printing the ticket.

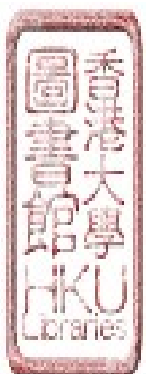
E: It's like you are holding the ticket.

M: Yes, holding the booking, not yet printing the ticket. And then we hand written tickets.

A: How about making mistakes?

M: Then cross it.

E: Crossing it is fine?



A: I mean what if you make a mistake that you don't know...

M: Then it's a big thing

A: The client will only know it when he arrives the airport.

M: Yes.

E: How can help to revise?

M: Ask the airlines. The booking is correct only because we wrote it mistakenly. We call the airlines every day. We know each other then things would become easy. Things were done by hand written without the help of computers. We call each other decades of times every day. We knew each other. We knew the voices.

E: So it was done manually so it was more tolerate than it is now.

M: You are right.

E: A lot of workload?

M: But there were not so many people traveling. Think about the new airport, it was because more journeys. There were less flights so we had fewer work. Now everything is electronic.

A: How many clients per day? Around 10.

M: Depending on the senior.

A: What if there was no client?

M: You would have things to do. A lot of things to do. For example, a booking from Hong Kong to Taiwan, we used one heading and typed all the itinerary.

E: The computer was not like this.

M: Type machine. And hand written tickets. Boarding paper. We have a rectangle ticket with the journey destinations, time, prices and rules and conditions etc. BA had a number of branded tickets and they gave us.

E: Because BA was a big firm?

M: Yeah and it depended on how much cooperation we had. They would not give to you so easily.

E: Terms and conditions were in paragraph and they were hand written?

M: Yes.

E: You hand wrote all the tickets?

M: Yes.

E: So much work to do!

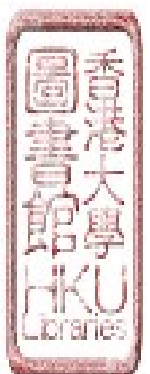
M: Yes. We always had things to do.

E: Then the client might call different agents.

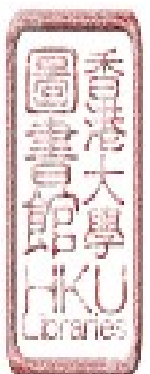
M: Yes.

E: Would you have conflicts?

M: No. We were in groups, say I and Rosa are in one group and we were doing Hong Kong Bank. Hong Kong Bank could call us and ask the group to do the quotation.



E: To ask the airline company?
M: Travel agents. It is the same for airlines company.
E: They might call different agents for one company?
M: Yes, two holdings. The airlines would figure it out quickly and they call us saying your client is holding two seats. They would not expose which agent is that but they would tell the client duplicate 1, 2, 3 or even 4 holdings, yes they would do that. So they asked us to confirm with the client whether they would like to have the ticket done. Their computer has the information.
E: They would compare prices between agents?
M: Yes, but it's out of my control.
E: Then you give the tickets by hand written.
M: Yes.
E: Later you send the tickets to them or they come to pick up?
M: We deliver via messengers.
E: I see. It's done by people.
M: Yes it was very important.
E: Very good services.
M: We must do that. In that era, there was a large demand for office messengers. We didn't have couriers.
E: Did you add service fee for that?
M: No it was already included.
E: I see. Office messengers are your employees. You don't have them now, right?
M: We still have it.
A: For large companies they still have some.
M: Sometimes we need to collect payment, do VISA etc., we need to collect their passports so we still need messengers walking out.
E: How about the budget airlines? They have few services.
M: They have no service.
E: Yeah. Will you choose these airlines considering the prices? Do you think services are very important?
M: Personally I would not. Because they add up the price for everything. You cannot choose the seat. You need to confirm immediately without thinking. Once the price is good you need to confirm your booking, with your credit card. It costs for seat reservation and luggage. Food and beverages costs money. No blankets, or you need to buy blankets by yourself.
E: so the service charged added is much expensive.
M: It depends. For some passengers they prefer nothing there. It is very personal. They only need to be there.



E: But say to Singapore, four hours is okay, but for long haul...

M: So you seldom see low class carrier for long haul. You cannot take two meals for 12 hours.

E: Is the brand name very important for an airlines? They give you a service for a long time relationship.

M: Well they don't add services. They offer some benefits to you. It might happen that you take the same airlines and you talk then you know each other.

E: Will you compare different companies?

M: Yes. If I have choices, I don't choose those companies that I don't like.

E: What are the most important elements you consider?

M: The price, reputation, reliability, timing...

A: and miles, membership programme...

M: Whether I have acquaintances. They would help.

E: You can always all them and ask.

M: Yes they would help.

E: what would you expect if you join their membership?

M: If I travel frequently I would expect more benefits for me. For example, I use the points to upgrade or exchange for tickets, or free hotels. They have dedicated phone lines for members so you would call them if you need assistance. And airline lounge, and check-in priority, and free upgrade of Class.

E: This is called customer loyalty.

E: How many times do you fly to the U.K.?

M: 3 or 4 times.

E: To Europe?

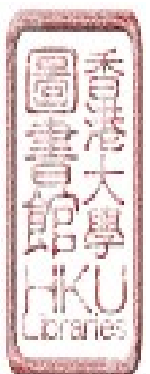
M: 3 or 4 times. And 3 or 4 times in Asia.

E: Very frequent.

M: Sometimes it's for business.

E: Did you see some promotion for HK travel?

M: Not really. Maybe it was London-Hong Kong-London for a certain price... in the metro.



Interview with Paul Jarvis

E: I have done some literature review but as you are the author of the book would you please further specify and describe about the aviation history?

P: You should appreciate I never worked in Hong Kong, and all my time in British Airways was here working at office, and not on the commercial side and which I work on the legal side. So my knowledge is purely historic from heritage perspective, from what I know. I'm not too sure how much I know about Hong Kong.

E: But you are working on the branding strategies ...

P: No I don't work on the branding strategies at all. It's always commercial. One of the things I had responsibility from last year that is British trade marks. But that's not, although it has relation with branding strategy. It isn't said about branding strategies. My knowledge about branding strategy is related to my research, my book, on the brand itself. But I guess all kinds of questions are about branding strategy?

E: I interview people from different backgrounds so I suppose you are the scholar from the heritage side.

P: Yes, so do you have any specific questions on brand strategies?

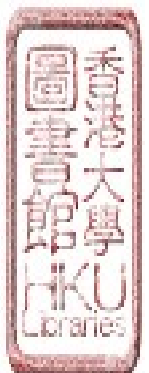
E: Maybe the historically the airline developments towards Hong Kong, and significant events happened in Hong Kong?

P: Well, in terms of Hong Kong, there would be very little those specific to Hong Kong. British Airways brand strategy and its predecessor company, BOAC brand strategy, and we are not very sure what brand strategy the Imperial Airways may have, they probably didn't. People in those days don't talk about brands. It's only when you get to the 1940s. Brand strategy and brands is already an American thing. And so Imperial Airways really we believe have rarely a great interest in brands as such. To the extent they would discuss brand strategy. The thing they did do, if there were any drive for identification, if would have come through the Imperial Airways' advertising agency, which was called Stuarts Agency, since 1933 or 32. And they were relatively new agency in London. And they were very forward looking. And they would engage very well known artists in their time. The major artists include an artist called László Moholy-Nagy who was one of the principle designers of the Bauhaus art movements.

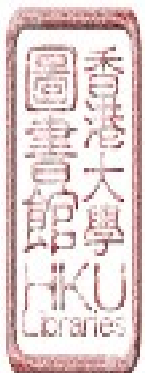
E: Oh yeah, I see the posters and I can recognize it.

P: So many of those beautiful art works.

P: This book was commissioned by two academics two years ago. It is about advertisements and designs of posters and artworks up to the early 1980s, and very much on the 1930s and 40s and 50s. So that Moholy-Nagy example is included there, his work for Imperial Airways. There is good reference there and you can quote that. The one of the guys was Cambridge academic, the other one Olive Green was the curator for London



Transport Museum, so they are experts in their fields. What they say is true. You can keep that book and we also quote that. So Stuart Agency, you can Google it and there is a lot of information. They were very up and coming agency. They involved people like Tierney Elliot, designed Imperial Airways' first legically brand mark, the Speed Bird symbol. So you can see it here. He designed that, can just show you how conservative the Imperial Airway management was. Nowadays that would be a very good brand mark. In the early days he designed it in 1932, and if lasted right after about 1980s, because it was used by BOAC and then by British Airways, so very successful brand mark. But Imperial Airways used it a lot in advertising. They didn't put it on the end of the aircraft or buildings, or anything like that until 1939. So we had about seven years they were used in advertising but not on the aircraft. Now if they had a real brand strategy? People knew about branding rather than the Stuart Agency, I think you can be pretty sure, somebody said you should put it on the aircraft. But moving on to 1946 when the Second World War ended, civil flying started again on the 1st of January. BOAC then the successor airline to Imperial Airways had been formed in 1940. That was used for the war. BOAC set up what they called the Design Committee. And the Design Committee was very much looking at the brand strategy, and looking at standardizing everything that representing BOAC to customers in a standardized format. And we do have a very good article by I think a design magazine on BOAC's Design Committee on what they were seeking to do, so whenever we used the Speed Bird mark for example, in a standardized format, it wouldn't be seen any other way left to right, in certain size, on certain colour. It is in light blue for example, it's never shown in black. And the words 'British Overseas Airways Corporation' and now you show them in their initials B-O-A-C. So they are really much looking all those identification elements in brand which we would recognize now as constituent brand of a company. So you would always recognize it. So you would put the Speed mark, and people can become so well know that that mark represent BOAC. Just the same as today you see the **protab** symbol in a circle and you know it's Benz. When you see five circles then you know it's Audi. So that's all about the branding strategies so now BOAC had that right up to the mid of 1960s, and they continue to use that standardized format. And then they started to feel that we got into the late 1960s, things changed enormously in the 50s and early 60s, particularly from a social perspective. In the U.K. particularly, it was becoming in an age of the young, you know. I mean I lived through the period and I was born in 1946 so in 1966 I was twenty years old. So it was you know rock and roll in the late 1950s and it came mostly then it was young people, from secondary to the adults. And then when people like rock and roll and later Beatles came along. It was the time young people asserted themselves. And so you know this started **wenovandewan** clothes and started to have less authority in one sense. Where we are today, the young people are given a lot freedom to do what they want, but that was the beginning of it in the 1950s and 1960s the adults started to change. So the traditional sorts of ways representing art started to be quite contemporary. Certainly I've not read anything on this but certainly BOAC must begin to feel that the old Speed Bird symbol and the initials BOAC was started to look very dated. They started to look very 1940s and 1930s. And they need to be updated. So they kept 'Speed Bird' and they kept 'BOAC'



of course, and what they did was they re-represent them in a very contemporary style. So if you look into the book now the Speed Bird becomes much thicker. BOAC they don't have the dots in between and the letters are much thicker. They came out with that contemporary figure of BOAC.

E: The designer.

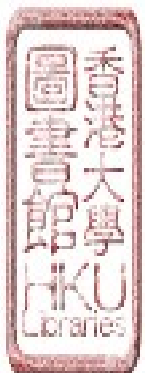
P: The designer, yeah. Carl Gestsar.

E: And then in the late 60s they were still BOAC.

P: And that takes through the end of 1960s and that was BOAC not BA. That went through until the early 70s and of course in 1974 BOAC and BEA were merged for British Airways. And that itself was again a brand new image. In fact it was almost a new British Airways livery was a milegama compositive like the old BA livery the old BOAC livery. When you look into the archive you must say oh the tale design is much like the old design, the BOAC Speed Bird symbol being capped. And that's explaining my book, part of that was turning into customer loyalty. We don't want to come out with a design that former customers of BA who flew with us a lot, and we came out with a design that they don't recognize anymore. So that tale thing design there what we called a quarter fly, a quarter is here very much about the quarter of the union jack flag, which was an image, very similar used on BA aircraft. On top of the aircraft in white, and the under part was blue which was very like the BOAC aircraft, the Speed Bird symbol was put on the front of the airplane. And the other thing of course, it's to bring about staff loyalty of course. It's interesting two airlines had about 5,000 staff. It obviously affects the loyalty of two companies, and basically didn't work on quite much because it's quite rival some of the routes of BEA and BOAC. What the company wanted to do was to ensure the loyalty of the staff transfer into the new company. And loyalty isn't something you can put your arms around, you know. You can't feel it. You can't touch it.

E: Intangible.

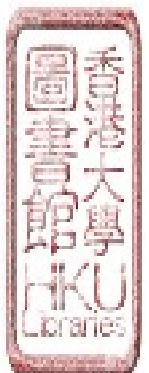
P: I think you can same see it when you talk to a group of people. You feel that passion, 'yeah we love this company. We have been thirty years...' You can feel the passion that reflects loyalty but you cannot see it. Yes it's intangible. So it's very important to transfer that. What internal survey found after the merge was the vast majority of the staff looked into the new livery and identified with it, oh I'm BOAC, oh yes, when we talk about the BOAC aircraft. And equally the BEA staff looked into it, oh it is our BEA aircraft, you know. It's quite a trick to perform. And it works of course for customers as well can recognize it. So brand loyalty for customers, staff loyalty, are very important for the new livery, the first livery of British Airways. And of course moving forward then to the early 1890s, during that period there had been a number of design agencies, **Focaln and Buildings** is one, in that book you'll read it. But in 1982, 83 we had just ...the airlines were merged in 1974, they were two nationalized companies. They basically did the same thing. They flew airplanes, although one was called short tour operations to the Europe, BOAC was the long hound. We would have the aircraft that left London maybe for 22



days, all the way done to Australia: twenty-two-day operation. The engineer organization was geared up, the aircraft flying down the route. The engineer organization was structured very differently from BEA's. They carried on some defects. When you tried to put the two organizations of people together, first you got a lot of service people. They formed a huge engineering organization. British Airways was trying to manage two organizations of people. That was very ineffective and very costly, still some unhappiness between the two organizations, because BEA thought they did better than BOAC and BOAC felt they did better than BEA...And it wasn't until 1980 or 81 when there was a huge disaster in the year, but also partly because the world economy was on the way down. What British Airways was trying to do, because it was a big organization with so many people, it tried to grow its business to try to accommodate this marginal costs, which worked for a short while but then there was the World Possession, so there weren't many passengers flying around. So we got to 80 or 81, the financial year and we made half a billion, that's 410 billion pound loss, which nowadays wouldn't seem to be huge but in the early it was max. A lot of people say British Airways was bankrupt. You should break it up and let the private airlines stick on its business.

J: So privatization?

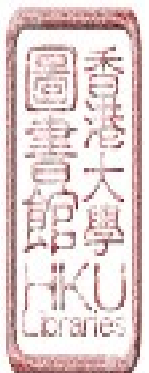
P: Yes, exactly. That's when the government brought in, Thatcher who was the prime minister then. She brought in one of her favourite we called it captioned industry. That was Sir John Keep who was very successful in British steel industry. And he was brought into British Airways. He brought with him one of the senior general managers for **avis car high people**. And that was call it Marshal as chief executive. And the young Marshal became the chairman. And between the two of them, John Keen shot the airline up had a huge amount of losses. The reason is to get rid of a lot of assets. The whole idea was to get the airlines with a very good financial decision so it could be privatized in a few year's time. Marshal was brought in to turn the airline into very good airplanes, with very good customer services. They turned the airlines round, so in the early 1980s, Saatchi & Saatchi another advertising agency, and their advertising was ground breaking. They started to use, it very much brought British Airways into the late twentieth century in terms of advertising. One of the important things they did was they engaged another American advertising agency called **Blandor Association**, and the idea was to create a new livery for British Airways. So it showed to the world that British Airways nowadays has become a very profitable business, and was much more efficient and much more customer focused. And all Americans didn't like the image here. They called it very colony street. And when you looked at it, the colony street was in bright colours when it was in 1950s and they all came out with a livery which was in pale grey for dark blue tale, so it's much more professional. It's just the way the Americans presenting themselves, if you want to have a successful privatization in the American market, because their stock market is very bottled. And that worked for the next few years which worked increasingly large profit. So by 1986 we could be privatized, in January 1987, very successfully. So that was the changes.



P: And there's nothing different in Hong Kong. It also affected Hong Kong, whereas the difference came in 1997, when the mid 1990s when the British Airways was under the large influence of Multi-culturalism... British Airways was much looking at its worldwide operations, it had an advertising slogan, which they had on for many years say it was the world favourite airlines. And again this is in that brand book. As Saatchi Saatchi stated statistically carry more people for more countries than any other airlines in the world. So they came up with the stripe line: oh we are becoming the world favourite airlines. And that worked well for many many years until they found Lufthansa were carried more people...

J: The statistics were published?

P: Yes. You can add up the numbers and they came up with this fantastic number. So by the mid 1990s, when there was Multi-culturalism. Everybody was multi-cultural, you know, no matter what nationalities you are, no matter where you came together, you know, we were all together. You are Chinese or English, it doesn't matter. You live here or I live in Hong Kong... doesn't matter. That is the world. British Airways was looking at how people perceived British Airways. And surveys suggested that many people didn't like the British reserves we call it and they did feel that British people were a little cold in their customers mostly are Americans and Australians who were very much... but you Chinese are very reserved you know. The difference in how they present themselves, you know. We put our stuff in a programme called **clidisco**, give you many colours. So you turn it, there are many colours. The idea there was that we would teach our staff to be almost all things to work on customers. You are Chinese, then the staff would be polite. And then to Americans there is a bit sort of 'hi'... so we do 'hi' to them, you know. Then to another person, it goes to somewhere between so we change the personality to do that, which is absolutely nonsense, how do you change your personality? You are making it up and people will recognize that you are making up. So the programme lasted a year or two but it faded away. But it all passed the message that British Airways tried to presented itself 'as a world citizen'. The airline itself has a very interesting concept, because the airline is a company so it's commercially, legally an entity. But it has no personalities. And British Airways tries to present itself as a legal entity that has a personality. We call ourselves 'the world citizen'. And from that flow of change in livery to what we called our world **energy** symphony, so that we use **energy** around the world in our aircraft. The Chinese aircraft is by Chinese calligrapher called Yip Man-yan, I think. I don't actually what he said. Prior to that we actually . British Airways was from Hong Kong to Taiwan, and we didn't put it on British Airways from Hong Kong to Taiwan. That is because of the mainland Chinese because they didn't like Taiwan. So we set up this airline Hong Kong to Taiwan. So that is what the world images all about but unfortunately the world image was not well arrived in the United Kingdom which public antifiquely . The U.K. public didn't like it because it has taken away the union jack presentation, so they thought it is no longer the British Airways, as we put all these drawings on the aircraft; whereas overseas the message from customers were that they like this tale things. People could recognize it where they are from. But we have about 60 percent of our passengers from



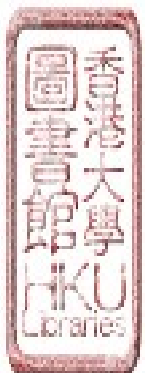
U.K. and only 40 percent overseas. And we got a lot of bad publicity. And in the end, the Conservative Party... it was probably in 1998...

J: I found it from Wikipedia before and the Vice Minister didn't like it.

P: Yes, exactly, Prime Minister Thatcher on the Conservative Party meeting. My daughter was at the back and she could see her face...[laughter] and she pulled her handkerchief out of her handbag and said 'what are these funny marks, we don't like these things', and placed her handkerchief over the models of British Airways to hide the tail things, you know. That was the end. And shortly after that, the queen went off for a royal visit, I can't remember where it was, and they felt look, we cannot send the queen on an aircraft that got one of these world images on it. But interesting enough, one of the world images had been designed for Concorde, which the tail thing there which you can see for now was designed for the United Kingdom, was designed for Concorde. The reason for that Congo was not the other world images were they were very complex. And Concorde was operated so fast, in extreme operating temperatures, which had to be continually re-painted; whereas this with only three simple colours is easy to do. That was designed by Edmond Frankloft, Chapter 9 in the book. So they painted the queen's aircraft in tail thing like that which was the Concorde thing. And then it was decided by the Board as the aircrafts came to be re-painted over time, we painted them all in the jacked flag livery it's called, which is all cities now. So now the reason for that long story is that all of that is about branding strategies. So the seniors were looking at very strong commercial reasons. They won't change that because we have used it for ten years, not at all. That could continue to work, from a customer brand perspective. We just continue to use it, while the Speed Bird symbol it was felt not that worked, has been changed from this imagery to the landlord livery when the Speed Bird was taken away from the aircraft because they think we don't need it. It was called the Speed Bird which they used this word Speed Bird which had been used for all aircrafts since the Imperial Airways and they still use it today. So when the aircrafts were taken to the air traffic control they say this is Speed Bird W01. Yes, they still use it. It's a work mark.

J: It's a sign for them.

P: Yes, sign. So for me, in summary, brand marks is really about looking at the time, what was happening in the world, you know, and who knows what's gonna happen in the next ten or twenty years. But there will some major sociological changes there maybe the world will continue to be smaller with more and more people traveling. There will be migration flows coming the major issues for example for the next twenty years, you know in particular this will create a diversification say Africa. Their environment deteriorated. So consequently they come to Europe. That has been reflected generally in the society and also reflect how British Airways international airlines grew, reflects itself to people who wants to Cairo. And it has to be relevant to them. People would come to travel with us. You know the low cost airlines and they carry millions of people each year. Their unique feature is their price. If you log on their system you got his 5 pounds seat, you know. They fly 35 miles from Copenhagen but we fly directly from Copenhagen.



They don't care you know because it only costs five pounds. But you pay 250 pounds for BA. They don't care about their passengers. No luggage, no food, no beverage unless they pay for it.

J: It's only for transportation but not services.

P: If we were selling tickets at half price, we could not cover our costs. The seats were expensive but we can sell at that price.

P: And we would like to think that whatever we do there would always be a big draw of people to BA and our brand strategy reflect that. The interesting thing is that we always have big brand team. BOAC had a big brand agency. Now we have an agency called BBH, it's an advertising agency. For our design team now what we called the brand management team, it's about two people. Back to the 1990s there were about 20 people there. From an international perspective, when we look at that strategy, apart from the world image, we also think Chinese market is very important, and we always have a Chinese styled thing, because we think Chinese passengers can always identify that. Not only that aircraft fly to Hong Kong, they fly to Beijing and New York. We've got good images with the aircraft coming in to Kai Tak in the late 1990s. One of those was in the Chinese livery. Apart from world images, we wouldn't think specifically for Hong Kong. We would think specifically when flying to Hong Kong. We fly to the Far East which you can see from the image you have a dragon on it. Nowadays you associate with China generally. I suspect, a lot of people now would not think Hong Kong separated from China whereas before you had Hong Kong, China. They won't joint together. For a long time we saw Hong Kong and China separately.

J: Because of the government operation.

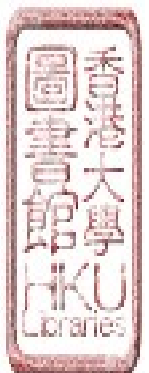
P: I don't know. I strongly suspect that. In the U.K. when you say Hong Kong, it is a synonymous to China. Certainly you will not find anybody nowadays saying of Hong Kong as a part of the British Empire. And of course what we do locally for Hong Kong, or Beijing, Shanghai, is going to be different because we are much looking at the local Chinese market. I guess Hong Kong would be in the Hong Kong area so you get the local advertising. You won't have the brand changed because we are BA but the advertisements would be done locally.

[Image]

P: I think this one was used overseas to encourage people to fly to Hong Kong. Why would you advertise Hong Kong in Hong Kong, no need. The Far East one, was expected a London poster to encourage people to fly to Hong Kong.

E: I want to ask the world image thing was only one time?

P: In 1997 it was launched, but it major from 1999 to 2000. You can check it. It was when the queen went on her royal flight. They went for the Board decision on this. There's nothing we are aware. There is nothing announcement. It went on quietly. BA



changed to its Jack union it was we were admission that we got that wrong so we never did it. So gradually people think it gradually disappeared. In fact the first time I wrote my first book they said wow you wrote about it. I said well it's history. We did it. It's explaining why we were doing it. When I was doing my brand book, I put a specific chapter about that, which explains why we were trying to be this world citizen. The concept was entirely correct. It was just because we over did it. We put it on everything, so every aircraft had it. Every office had one image. Exactly, you see we are British Airways. So that was for media they picked it up and made stories... So we had feeding friends.

E: Making things up and exaggerate it.

P: There was one time only. In my view we would never do that again though you cannot say never.

E: That kind of be put into the historical background so maybe something happened and you came to this point and realized that you wanted to do this kind of things, the world citizen. Maybe you over did it and you stopped and examine it.

P: Yes, to re-examine it. It was the time called the 'rude awakening' when Margarete Thatcher did that. That was the end. All the public criticism were head up at that point. But when Margarete Thatcher in world television, we decided that was the end. We wouldn't announce we would make a change but we just quietly changed it.

E: You know from our side, because we are from overseas we take it as a positive image.

J: Yes.

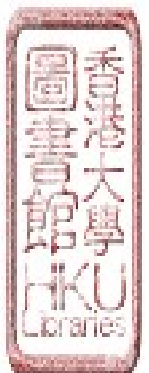
P: From your side, if we said we gonna stop this, you guys would say why, we like it. We never said that. Why we announce that we had got it wrong because the publicity would point their finger and laughing. Their marketing strategies had gone wrong. It had been humiliating so we had to do that. And at the same time, you guys see it the aircraft with the Chinese design in the tailfin, and you would say, well I haven't seen that aircraft for a long time. There isn't anymore, it's painted over. But they care it a lot.

E: We have a Shanghai one with the flower and bamboo.

P: Oh yes, that was a special.

J: For anniversary.

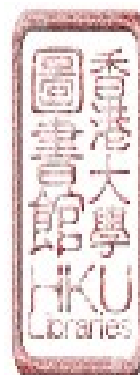
P: It's only for Shanghai. From time to time we did these specials for the special events. So for example last year that was the 100 anniversary for the start of the First World War, so we painted our aircraft with a poppy flower, which is a symbol giving for service men dying. I remember it was a Sunday of November, which was the end of the First World War so there was a big ceremony. You know for Waterside we had 2 minutes science. That is pause to remember. The First World War, we did it ridiculously.



P: 1920s and 1930s, because it was very much a different mindset. Because it was what we called it the British Empire. It was between the trade between the British Empire and other parts of the world, like India and Hong Kong of course because Hong Kong was part of the trade and that was why we flew there. We had a strong association with it and of course it was a small part but it was important. That was all about trade and commerce. Apart from the relationship with important trading families in Hong Kong, and they would maintain a trade relationship. And later the British Empire started to fade away, then India got independent in 1947 and later Pakistan. Other countries South Africa, Canada and Australia. So we created the British Common Wealth. We thought we were all equal. And of course we would carry far more people then, between the U.K., HK, and Singapore. It won't take the major nations to stretch too far. I can see how it worked. By the mid-1950s people in the BOAC think, look we have so many Chinese people because they are wealthy, they are all welfare people. They have high position in the society. And we should be making a special effort for these people. At that time they thought what should be the major barrier for those Chinese people, probably it was the language barrier. Because I suspect many important business people could not speak English. When they were traveling it would be important for them to speak their language and understand their language. Therefore we came out with the idea of International Cabin Crew. And the first one in fact was for Chinese and of course it directly related to Hong Kong because that was the only route we operated to China.

E: Yes, she appears very Hong Kong.

P: Yeah. We dressed the cheongsam. The first thing was the uniform that people would immediately recognize Chinese. They also spoke Cantonese. So you got higher social level people traveling. People in Hong Kong had relatives living in London and in the U.K. They would fly to London maybe for the first time in their life. And suddenly you had crew speaking Cantonese.



Interview with Sam

E: Could you please briefly share your living and traveling experience in the U.K.?

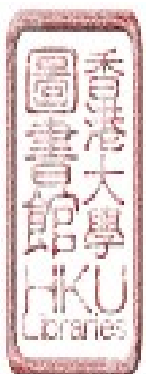
S: since 13, I travel to UK every summer till 17. And i moved to UK since 17 for study. I have completed my high school and uni life in UK, it around 7 years, which normally travel once or twice between hk and UK.

E: Have you ever traveled with British Airways? Would you please share you customer experiences? Any loyalty to this brand?

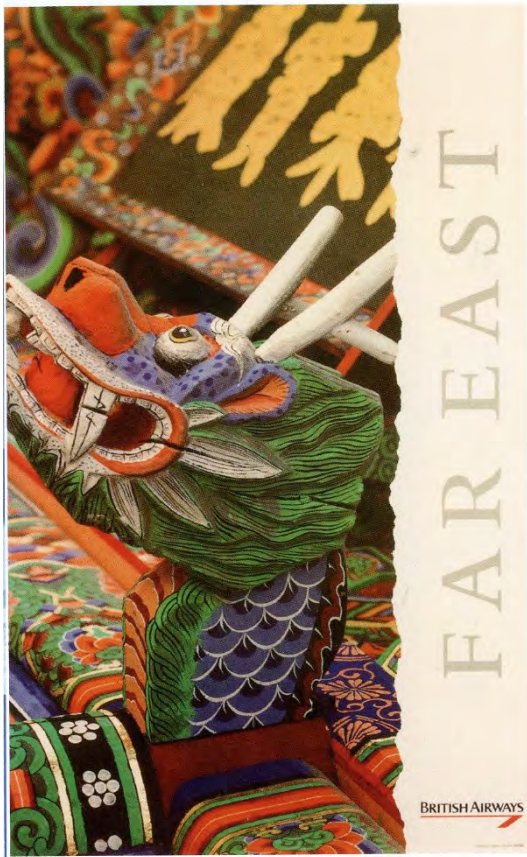
S: i did. I usually travel with ba when i was kid. Mainly beside they have children take care service which allows kid travel alone. It's not the best airline but it gave confident and quality to me. And yes, I am BA fly programme member, still. I have a nice story to tell abt BA, when I was doing my 3rd yr in UK, I have been to Amsterdam for a field trip, 3 of my friend booked a budget airline, easyjet. The return flight was cancelled, and I found out a BA flight will be departure 2 hrs later. I went to the counter and ask for any spare seat on that one and told them the situations. They are very kind to offer 4 tickets to us for free, and the staff told us that, BA as british company, they must bring their citizen back to home. The ticket itself not worth a lots, but the services behind that it priceless.

E: Do you have any experience with Kai Tai airport? (Although I expect no) would you share some of your impressions and memories with Kai Tak?

S: nope.



[Images Reading]



This is a poster BA used for promotion of their airlines all over the world in 1990s.

1. Do you agree that the symbol of dragon is a representation of the Far East and of Hong Kong?

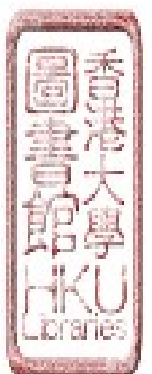
It could be far-east but not only Hong Kong from my view point. It could be Japan or Thailand's. Dargon has been used as icon in lots country in Asia.

2. Considering the historical aspects, and also the situations nowadays, do you think the symbol of dragon is still a proper representation of Hong Kong or China today?

It seems China and Hong become more international,i would agree some degree, but mostly from western'eyes. Rather than people llive in china or Hong kong.

he person to give suggestions to BA for their advertisements today, what icons you think can represent Hong Kong? Or old fashioned/cliché?

S: I would ggo fit the boat, the junk boat could be better icon for Hong Kong,as clearly stated the city surrounded by sea and our main advantage and role over the world. Compare the dragon, it could tell more story behind and history of Hong Kong



also more specific.

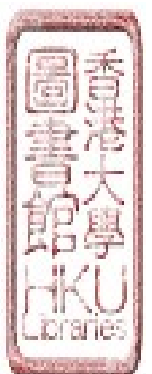


[1996 CNY poster]

How about Lion? Do you think traditional icons are still applicable nowadays? During CNY particularly?

Are these traditional icons still appealing to the eyes of Westerners? To Hongkongese?

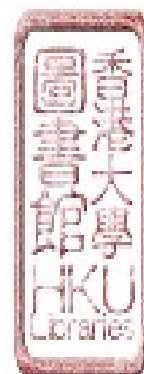
Again, it's old fashion from my view as these "lion" only appears once or twice a year. I'm not sure rather it's still could represent Hong Kong. I believe it's more like an image from old western people, which come from those old movie or books.



This image is in mid-1950s when BOAC was launching the International Cabin Crew Programme.



1. Could you recognize the origins of these cabin crews? Hong Kong? Chinese? Asian? ...
Japanese
2. Could you estimate the era of this image? Why?
Not really, it could be sth 30 years before or very recent. It seems like they still dress like that these day.
3. What kind of messages you get from the images?
Friendly, or may be good services. Because of the smile on face. Also traditional? Mabe because of their dress code and the hair style.
4. Do you think that cabin crew dressed in Cheongsam can still be applied

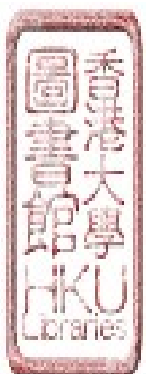


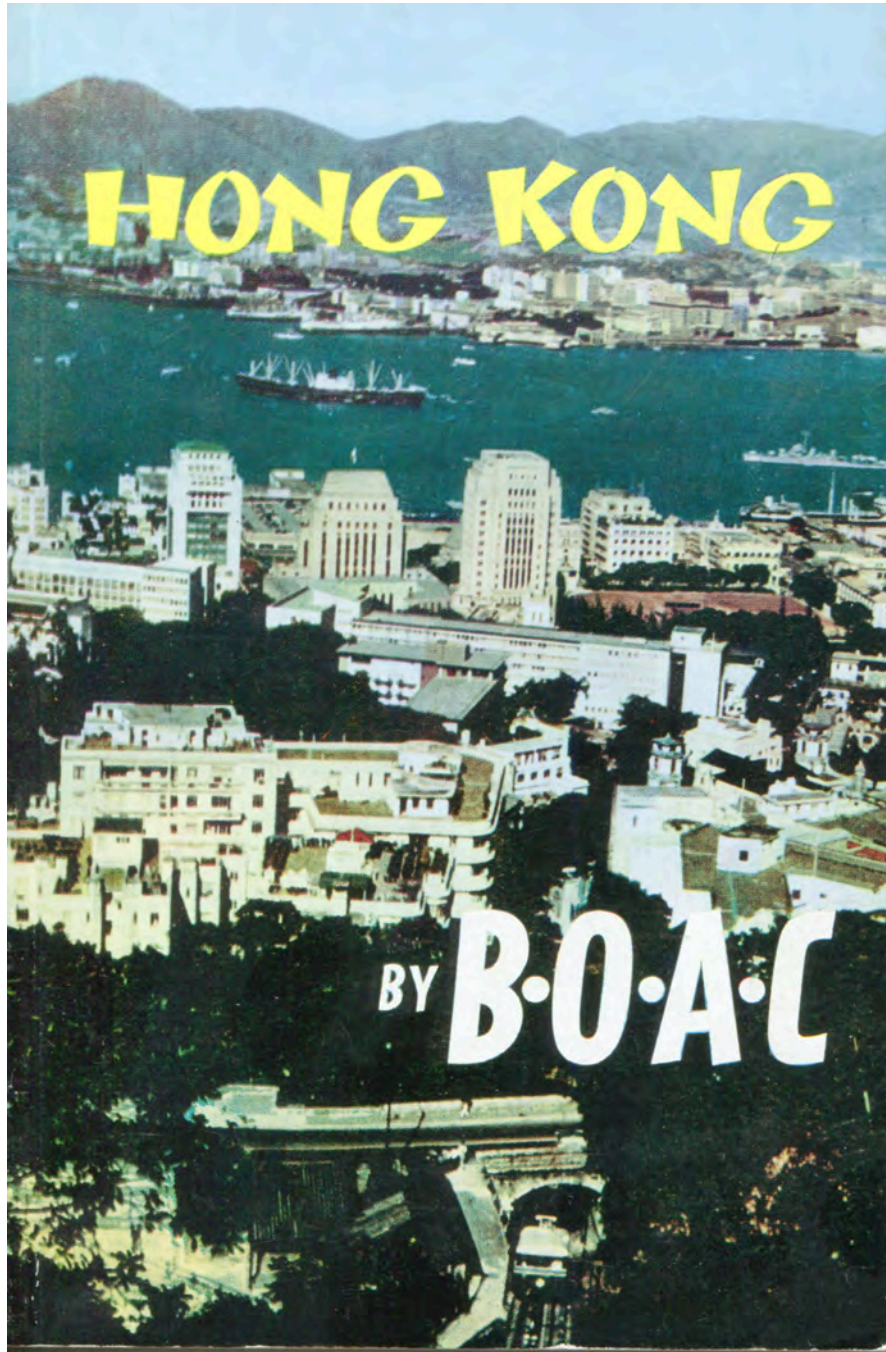
today?

Yes, it could. Seems nice me. And Japan still keeping these traditional culture. You will meet people dress up like this in some big event or festival. It's like a suit for them.

With a idea of traditional dressing still agree that traditional Chinese costumes can represent Hong Kong and/or China?

Possibly, I know that some of these traditional dressing still being use during marriage in HK and China. However, these dressing mostly hand made and required a very detail making process, and less people have such skills. And it seems less and less people will wear these traditional dressing these day. But till today, I would still think it could represent hk / china.

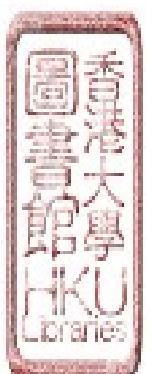




Do you think this image can represent Hong Kong in the old days? How about today?
Any suggestions for advertisements representing Hong Kong?

Yes, it shows the victoria harbour, without a low skyline and able to see the whole lion mountain.

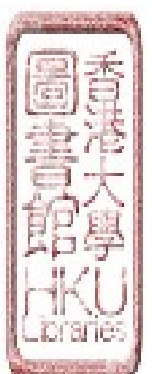
I would still use the harbour view to present hong kong. That's still our signature view and well known over the world. Might be worth to include The Big Buddha, It a icon which could represent hong kong and shows the traditional side of hogn kong.





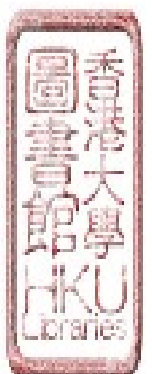
Do you think this image can represent Hong Kong in the old days?

Yes, it does. I could find some very famous restaurant from the picture, also the famous photo taking place, Pottinger Street. However it only works to people who have been to Hong Kong before. For those new visitors, it might not be that easy to find out the place.





These two images are in 1999 under Project Utopia of BA. They painted images of design works from different countries.



Do you think it is a positive action by painting the world images in promoting multi-culturalism and globalization?

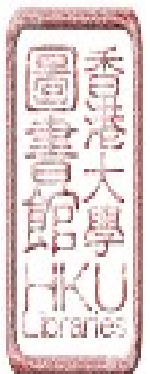
Not really. I mean it doesn't help. I would never care about the Empennage, its too hard to notice while its on the sky. It might works better if the whole plant got the printing. However, I don't think that;s a good way to promoting multi-culturalism.

Do you think the Chinese calligraphy still represent Hong Kong and/or China nowadays?

Kind of, however more people, special western they mixed up Japanese and Chinese. So I wonder, if they know whats the meaning or not. Or simply, they know the word in this style, that's what Chinese used.

Will you particularly choose this airline only because they have these images on the tailfins? Will you buy souvenirs printed with these images?

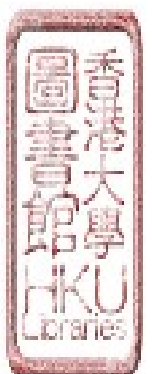
Nope, never. I think I would not but any souvenirs, in fact I never bought anything about airline.



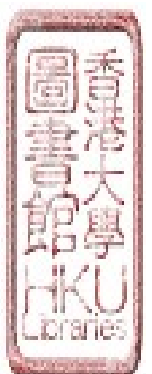


Can you get the message expressed by this advertisement? Have you ever seen this before? Are you willing to take the airlines by seeing this advertisement?

It is telling that, BA could offer a good place for sleep during the flight, or the seat



might be extra fine, makes people could sleep well during the flight. However, it's not attractive to me. Maybe I seldom could sleep during flight and the advertisement itself not that attractive, not eye catching enough and the colour tone too sad.



Interview with Shawn Park (02/02/2016)

E: Could you please briefly talk about the nature of your job here (in BA)?

S: The nature of my job... I am a contact centre agent, so basically we pick up phone calls, enquiries from customers, ranging from baggage delays, complaints as well as reservations, to ticketing... yeah, from anything any enquiries everything. They just call us and if we can solve from our end then we try to direct them to the right department. And I also have a lot of emails everyday, and more of backoffice work I do.

E: how long have you stayed in Hong Kong?

S: This is my seventh year in Hong Kong.

E: How about in BA?

S: One year.

E: Is this your business is mostly dealing with establishing connections in Korea or it is mostly about Hong Kong customers?

S: I mainly deal with customers from Korea, so customers traveling through Incheon to London Heathrow. We have daily flight, one flight per day, so mainly Korean customers.

E: Is it a lot of work? You are doing the service for the whole country.

S: Yes. Can get quite demanding, because of the Korean market nature. There are some cultural differences between Korean and the British way of doing things. For example, a very common example, refund, when they want to the ticket refund, Korean prefer a very fast speed service. Like in the local market, if you want refund we get it immediately done.

E: like you give the cash back?

S: maximum one week, but then you know, European it takes some time. It takes around four weeks.

E: How about Hong Kong people?

S: I think they are more patient.

E: As you mentioned you spent a year trying to settle down the Korean side, what are the difficulties? What do you think you gonna to in the coming years, your insights?

S: What I supposed to do?

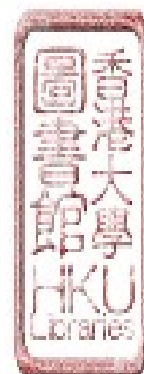
E: As you said in the past year it was quite overwhelmed in trying to establish the Korean market. Would you like to share some experience?

S: Well, in terms of ticketing part, there are many grey areas that we didn't know where to follow. Our headquarters, UK ways of things, sometimes you need to adjust so that it matches the locals. For example, we would ask the Hong Kong team for a lot of help because their way of doing things, you know there is always an exception in their local market, it sometimes make different from global guidelines.. not different but there is exception of ways of doing things. Sometimes we don't know which way to follow, so we have to talk with the sales team in Korean market and chat with them what would be the best way to provide services for our customers in Korean market. So that was kind of difficult because it was a new opening team, we didn't know which guideline to follow. But I think it is quite adjusted now..

E: ...trying to find localized guidelines.

S: Yes. For Korean market, yes, after a year's time it's much better now.

E: Are there any strategies you are trying in attempt to construct a Korean identity in the process of advertising. For example, you want to use some images or you use some images from the U.K. side, say the Palace, or the London Eye or whatever?



S: Yes, because to be honest, BA does not have a lot of recognition of awareness to our Korean market yet. If you say BA in Hong Kong, one must know it's the British Airways, even like one or two years ago, when you ask a Korean what BA is they will ask 'what s that', 'the British Airlines', 'oh, there is airline for British' [laughters]. Because they are not so familiar with British culture as much as Hong Kong people.

E: ... because of the history here.

S: Because of the history here and we were closer and were more familiar with American culture, so when you say British Airways, because we are U.S. military base in Korea, because of the war and now we still do, so we know more about the American Airlines, but not much of the BA. I think our strategy right now is trying to advertise more, of what you can do in London and you know recently the Queen had a baby and we also have the baby promotion for customers with infants or babies can enjoy our special promotion.

E: Oh, really!

S: In Korean, when the queen had the baby.. but the promotion finished but this is one of the examples we are trying to do in the marketing perspective. Just try to advertise more about the London city if you travel there.

E: the baby promotion, is it only in Korea or international?

S: I think it was international, not sure..

E: At least in Korea.

S: because we were trying to compete with other European airlines like Luthantha, KLM, and even Korean Airlines we have our flight to London. So I think our advantage here, the selling point here is that we have the Premiere Economy cabin in our aircraft and many people love that product we have, because it's between economy and business. You got to bring two luggage, and these are like minor stuff, and you gonna enjoy much more space, and the meal is much better, so people really enjoy that product.

E: So this is the unique product and the other airlines they don't have it?

S: So far, they don't have it. Our main competitors don't have it. This is the selling point for us, in our Korean market.

E: Yeah, because I heard that from another frequent passenger who mentioned it a lot, but for that time I was thinking it was business class, but it's not..

S: It is a class between business and economy class.

E: It is an invention by this company.

S: You can say that I guess.

E: That is the seat that can come in a horizontal way..

S: You can lay down 180 degree.

E: Is it only in Business Class or it is also in Premiere Economy?

S: In Premiere Economy you can lay down more than in Economy. I think you can only 75 degrees but no completely. It's much more than in Economy Class.

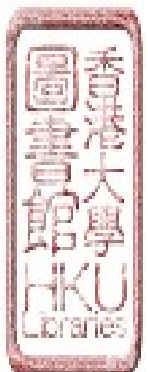
E: So it's better than in Economy Class.

S: Yes.

E: For advertisement, it's two-way. For people in Korea you get advertisements from the U.K. side, and if you want to promote Korean, do you have any images, or icons, or the traveling traditions to the U.K. side?

S: You mean how would we advertise the Korea?

E: You know you try to introduce to the Korean people what you can do in London. Do you have the other way round, you introduce people from the other parts of the world what you can do in Korea?



S: Maybe like we can put Korean meal in flight, in the meal service. For example, the Bibimbap, you can make it very easily, there is rice, recipes and some vegetables, maybe that's a way of introducing Korean culture because food is a part of the culture.

E: Definitely.

S: and I guess having like Korean cabin crew, there is at least one Korean cabin crew between Incheon to London. Korean have a lot of language barrier, they don't feel comfortable when they need to speak English, so they really really prefer Korean, so we try to accommodate at least one per flight. And I guess because it's an Asian way I guess, they turn to be more polite when you delivering a service to people. You know there are so many passengers on the flight and whatever she does or says represent Korean, because she looks different and she speaks differently..

E: Similar to Hong Kong cabin crew here..

S: Exactly.

E: Is it very strict when you choose females for cabin crew? And how about males? Mostly females I guess?

S: Mostly females, but I tried British Airways before and there are a lot of male cabin crews. But Korean market they prefer females.

E: maybe it's the Asian culture, I think. What are the basic expectation for people for the local cabin crew? What are the basic requirements when recruiting cabin crew?

S: For Korean people in BA? You need to be an EU citizen.

E: They you can travel without limitation..

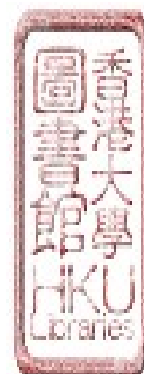
S: Yeah. I guess of course you need to be bi-lingual, you need to speak Korean and English. I guess they need to adjust kind of British style of service. You need to know how to say no when it's not something you can provide because you don't want to give them the false hope to them, right? Because Korean is like they keep complaining until they get what they want.

E: sometimes it's impossible.

S: Sometimes it's impossible. They ask for something that's not existing on the plane, like you can give them alternatives, like something we can provide them, I guess you need to learn how to be firm, but yet to be professional at the same time. I think British style of service is very different from Korean style, like it's very difficult for us to say no in Korean culture. And you get into more trouble actually if you cannot say no in the first place. Sometimes things are not under their control, you know, in customer service. I think you need to do your best of what you can do on your side in the customer service. And you know, if there are something that you cannot provide then give them another option until they are pleased, but it's just really different Korean culture and British culture. I think you asked me before, my role here, what I want to achieve here is integrate Korean and British culture together, and make Korean customers understand that British culture is different from Korean culture. Because they always compare Asian or Korean Airlines is like this kind of service but for British Airways... They need to understand that we follow different guidelines and different rules and everything, and the cultural one, too.

E: It is not very typical in Hong Kong, because Hong Kong people are used to British rules.

S: Yes, exactly. I think, like flying an airplane is not just about delivering a passenger from one destination to another but it also involves so much of culture and interaction within the plane, you know. The cabin crews are mostly from U.K and there are at least more than ten nationalities sitting as a passenger, right, there kind be so much interaction and conversations going on, because that is also part of enjoying your fund of choosing an airline. British Airways they also have U.K. beer for example, or like



their local brand, food and the service they provide is much different from let's say Cathy Pacific or Korean Airlines. So it's not just about logistic or delivering people but about introducing the culture to so many people.

E: ..culture and service. So service is very important.

S: very important, yes.

E: Do you have any experience, or what is your opinion about customer loyalty because of the branding or because of the services?

S: yeah I have some customers who tell me that they love our airlines, BA, because the services are perfect, and they mentioned that they really like the Premiere Economy Class.

E: ... as one of the selling points.

S: Yes. And we have our loyalty programme called the Executive Club, like Asian Miles for Cathy Pacific. We have not yet had many Executive Club members in Korean before. More and more now are asking how can they join this programme. So you know this programme is beginning making them loyal to us.

E: is that if you accumulate certain miles and you will give them bonus?

S: Bonus things, or many benefits like you can create with these mile points or you can make bonus tickets using our partner airlines. Yeah there are many benefits that you can achieve., like you can achieve to higher levels, you can get more baggage allowance or like free seating...there are so many benefits you can get.

E: mostly about services. Tickets and services.

E: How about Hong Kong? Do you want to talk about the Hong Kong side?

S: I don't deal with Hong Kong customers, but let me see... I recently learned that BA is the first airline to land in Hong Kong.

E: In 1937 something, the Imperial Airlines.

S: Yes, it was amazing. They are the pioneer of Hong Kong civil aviation and we should really be proud of that. And that really in part of Hong Kong culture as well. When I walk across Hong Kong streets and I see the street names. They take street names actually from U.K. and it's English. You know, in Korea we have street names and it is so difficult for foreigners to remember. And they all are in the local language, Korean languages. In Hong Kong it's like everything is in English. I am a foreigner too, and for foreigners it is just so easy to know where the roads are because it's all in English. Even just that, that is part of Hong Kong culture as well. BA, plays as the bridge between the East and the West. You can think about that. Yes, they brought the culture in Hong Kong as well, right? Like I said, it's not just about transportation, it's of the culture too. Why they came to Hong Kong for business back then, least of the Asian. If you see Hong Kong right now, you can see a great mixture of Western culture and at the same time of local culture.

E: A fusion.

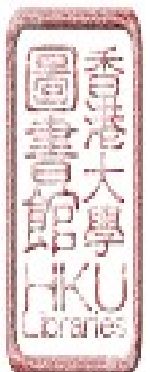
S: Yes, when you look at the left, there is a costumed restaurant while on the right there is a great skyscraper, and huge buildings, and miniature of London, like London eye.

E: 'Central Eye'.

S: Even the drivers have their seat on the right side. That's very British too. Yes you can see it really influenced the Hong Kong culture. Almost every restaurant has afternoon tea set. That's just kind of rare in other parts of the Asia.

E: Hong Kong people are just used to it.

S: Yeah.



E: sometimes when you are talking about Korean people trying to adapt to U.K airline, they have a larger barrier compared to Hong Kong people. Hong Kong people are already partly British, I think.

S: Yeah, the handover just happened in 1997. It's not a long time ago.

E: and the rules still remain here.

S: and there are a lot of Hong Kong students went to U.K. for universities, and even still now. English is so widely spoken here. I don't speak a little bit of Cantonese but I can still survive here because English is so widely used here. That just self explains that British culture is really in part of Hong Kong culture.

E: What is your opinion about Hong Kong people's identity? We talked a bit about 'fusion', do you have any impressions on that?

S: I guess in terms of females, there is a lot of empowerment...[laughters] I feel they are very in a way Femininst? In a way very independent. Hong Kong girls. And unlike most of the Asian girls they are quite independent from the male side. I think Hong Kong girls are quiet independent.

E: Quiet brilliant observation.

S: and the way they speak English is a little bit different too. A little bit British accent.

E: As you have been here for 7 years. Are you used to it here?

S: I'm so used to it. It's part of my home.

E: What is the part you like the most?

S: Freedom. I love the freedom. It's so convenient to travel, from one place to another. The public transportation, the mixture of people. It's so international. And there is so much opportunity here. And I feel that everyone is treated quite fairly. And even a work place is less stressful in a way than where I come from. They really respect you..

E: Is that because you are working in BA?

S: Could be... yeah...

E: because it is a firm from Britain.

S: they don't have that much hierarchy.

E: I got that sense too. But you know in some local firms they are not operating in the same way.

S: Yeah so much freedom here. and so much liberty, opportunity that you can go to. I think you know what I mean, there is a great mixture of people here. feels like you can do whatever you want.

E: About traveling experience, do you travel frequently from Korea to Hong Kong or to U.K.?

S: I want to but I don't have much time. I traveled with BA from London to Hong Kong last year. And I also went to Sweden. I go back to Korean a lot too...

E: You were a staff at that time to London?

S: Yes.

E: So you were traveling through Business Class?

S: I traveled in Economy...

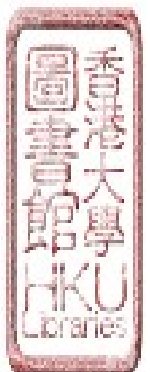
E: How about your impression on the other customers?

S: I did observe the craft itself, it was 8380, the jungle was really big aircraft from Hong Kong to London. Even though I was in an Economy seat it was very comfortable, the seat was very large compared to Cathy Pacific. I guess they designed to match European people figure than the Asian figure. The food was very good too, cheese stick as well. And the cabin crew were very friendly as well.

E: they are British?

S: yes, British. And a lot of male cabin crews too.

E: Did you see Hong Kong cabin crew?



S: No I didn't see any from my eye sight, sorry about that... They seem to be enjoying their jobs a lot, I think. They normally never quit their jobs, maybe their benefits are good. I don't know but I guess it explains that they enjoy their jobs a lot.

E: They work for several decades.

S: Yes, several decades.

E: I've got some during my literature review, I found some pictures of advertisements. I would like to ask about your opinions.

This one is a dragon. It should be in the 70s or something, in the early ages of BA. It says 'Far East', so as Hong Kong was also part of the Far East. In your opinion, this picture represents what region?

S: Definitely China or Hong Kong.

E: It's not like Singapore, or Korea or somewhere else in Asia?

S: No, I don't think so.

E: So you think it is very Chinese?

S: For Korean, we don't have dragon figures at all.

E: How about a lion?

S: No, I don't see a lion as well. What do we have? [laughter..]

E: Because to the Westerners they feel the same, and they can't distinguish the Asian.

S: Let me see..oh we have the tiger. Korea has got the tiger.

E: So for most celebration, you have tigers?

S: Yes, tigers.

E: This one. This one was got from my interview yesterday, and it was in 1996. It was Year of the Cow. So this one is a cow and this is a lion.

S: The lion is from China, and Hong Kong.

E: So you also feel this is very Chinese?

S: Yes, because of the lion.

E: So the images are very traditional?

S: Very traditional.

E: ...representing traditional Chinese style?

S: Yes. I love it. I think it is better than to have it in a very modern style, in a modern way. Like if you have a London eye picture here, I think it is boring. Yeah I like the dragon, it means good luck in China, right?

E: Yeah, and power.

S: Power, yeah.

E: In the festivals they have the dragon thing.

S: I guess also the Chinese writing here, the colour combination, the design here. It appears China to me.

E: Do you think it is too old fashioned? Do you think it is still proper if we use it now?

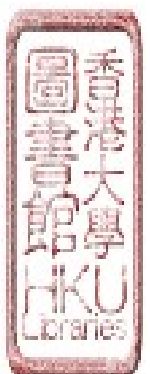
S: It looks vintage, so I like it.

E: It is also attractive from your point of view if it is used nowadays?

S: Definitely, yes.

E: Cool.

E: This one is an image from the 1960s. The Japanese one is earlier in 1965 and the Chinese one is in 1969 as I remember. It was called the 'International Cabin Crew' programme. In 1960s BA began to promote localized images of all over the world. So they have the Japanese and Hong Kong style costumes. The question is whether you like it.



S: Yeah I love it. It's very stylish but I don't know whether it is comfortable to wear this because it is too tight for the Hong Kong style costumes, the waist part, and white, is difficult to wash... I mean to serve on this uniform. For Japanese, I don't know whether the sleeves part is easy to serve the customers.

E: Cool.

S: I guess I am a female and I will think about whether it is so comfortable to wear.

E: and imagine if you are a customer, you see the costumes from your own culture...

S: On BA?

E: say Korean style costumes...

S: No! You know, for BA, you are supposed to wear British style of uniforms.

E: I see. But indeed it happened in the 1960s.

S: Yeah...

E: Here it is another picture for the 70th anniversary. They wore the traditional costumes in decades. Do you like similar stuff say Korean costumes or Asian style costumes?

S: No, if you are British Airways, then you should wear British style costumes.

E: Yes, you are of the 90s. I like your opinions.

S: What's the point of wearing this, say you are of Japan so you should go to Japanese airlines or Hong Kong airlines. The purpose of try their airline is to feel their culture, too, right? ...if you think of the purposes from the costumers, as a young generation.

E: Cool. I like your opinions, because there were some people of elder generations, they may like this.

S: No I don't like it.

E: It's cool.

E: The 'Project Utopia', have you heard about it?

S: I think I heard of it.

E: In 1997 or 1998, so it lasted for around five years' time. At that time, BA invited some artists from different parts of the world. This is the Hong Kong one, and this maybe is the Dutch one. So every artist did some art work in representation of their own culture and for the tale design. So BA had different tale styles from all over the world. People just randomly.. they fly all over the world, say if you are in Hong Kong you saw the Dutch style and if you are in South African, you see the Hong Kong style. And you must have heard the old airport, the Kai Tak, right?

S: Yes.

E: These backgrounds were the old airports.

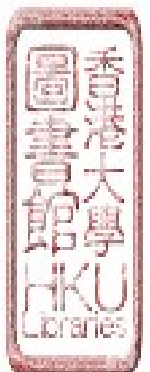
S: Yeah.

E: Do you agree with the strategies in this project, as they use the design from different culture into their own corporation branding? So if you are a staff or you are a passenger, you do like this kind of marketing strategy?

S: Yeah I like it. It's unique. It's different. They make you think why do you have a Chinese style on a British aircraft. I guess you got to be interested in what they try to deliver in this picture when seeing this? How many times did they have it, only once?

E: Just once. After I reviewed the history, I found the 1960s costumes and this one are quite unique for the company's branding strategies and therefore I tried to write the statement that there were two periods that the world images in this company's images. There were internationalization in the company. This is quite a big step forward for this company.

S: Yeah.



E: And later in 2000 Margaret Theatre, the prime minister were not content with this images. You know only people in the U.K. disliked these images. They say if you are a British airline, why didn't you put symbols from different culture except British style symbols here. So Margaret Theatre put her handkerchief on the plane to show that she did not like it. People from the U.K. had a big discussion upon this promotion while people from the other part of the world loved it a lot.

S: I understand their perspectives. But for the Hong Kong or Asian culture it is very unique to see different cultures. Yeah, I like it.

E: I like it, too.

S: Do you think it helps the HongKongese or Chinese to know the British culture more because they see their own writings here. It feels more familiar.

E: As I was trying to interview some frequent passengers they most of them said they liked it. When they took the BA, and they saw the Chinese style design or other styles, they just started to look at it. It draws people's attention.

E: This is an old picture of the Soho area today.

S: It looks similar to it is today.

E: You mean the escalators?

S: Yes.

E: This is the Lion Rock. It should be where the Kowloon City is now, but in this old picture we only see the mountain there. This should be the Imperial Airlines era.

S: Interesting. Old feeling.

E: The Lion Rock is quite representative for Hong Kong. The curve of the Lion Rock appears in the Hong Kong brand.

S: The Hong Kong brand?

E: Yes, I was shock to see this because there are no buildings at all from the picture.

E: This picture representing the old life style of Hong Kong people in the old age.

E: This one is from Aberdeen, an old restaurant.

S: Something called the Jumbo Restaurant? I think I have been there once. You got to ride on the boat to get to the restaurant.

E: This old picture looks the same as it is today.

S: The boat is old but the restaurant is the same.

E: It's good that they still keep this.

E: Questions about the iconic or representative images of Hong Kong. Do you have any suggestions on pictures or images that can represent Hong Kong in the advertisement of BA for promotion, besides dragon or Hong Kong urbanscape?

S: Dimsum?

E: Yes, food.

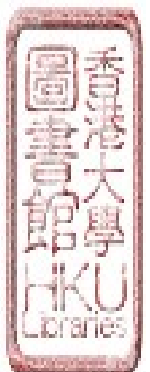
S: Or chopsticks?

E: Yes, but do you have chopsticks in Korea too?

S: Yes, but the Hong Kong style is different. We use the steel ones but here they use the plastic long ones.

E: Oh, I see.

S: It's quite different.



E: The new airport. As you have not been to the old airport due to your generation. Do you think the new airport is of high standard?

S: Yes, very. Very efficient too. There are two terminals. Very big, and very clean.

E: Can you find any characteristics of local Hong Kong culture and identity? Or you just feel it's like the airport of other countries?

S: Hong Kong culture in the airport? I think it Cathy takes the most of the counters.

E: Cathy is very Hong Kong?

S: They have their own uniform. I feel it is very Hong Kong style. They have red, black... That part is the Hong Kong style and otherwise I can't see it.

E: So do you agree that people travel here when they see the airport they feel very international?

S: Yes, it is very international.

E: About identity, as you have been living in Hong Kong for several years, how do you define yourself?

S: I think I am actually Chinese inside, and Korean outside...[laughter]

E: How?

S: Because I have been living in Taiwan and Hong Kong since I was very young.

E: Yes, as multi-cultural identity.

S: what identity do I have now?

E: I am doing this project related to people fly frequently so I expect to meet people from multi-cultural background. I would like to figure it out.

S: That is a big question to me too. I also have it in my mind.

E: So you feel you are somewhere in between?

S: Yeah I am somewhere in between. I think I appear Korean to the people in Hong Kong.

E: Are you planning to stay here for the future?

S: I don't know it yet. You are asking all the questions I have in my mind too. Because I talk to people who grew up in Korea, I feel the difference a little bit in terms of the topic you talk about and the value you have. So what you think are a bit different. When I stay in Hong Kong what I do is different from in the Korea, and when I talk with my parents especially, I feel a bit different too.

E: How about the Taiwan people or Hong Kong people, do you feel you think similar to them or not?

S: It's not really, because my root is from Korea.

E: British?

S: No. I'm Asian. I think living in different countries, it helps me to adapt to different cultures very easily. And I understand the background too.

E: How about the time? For most of the time, you go back home or Taiwan?

S: I don't go to Taiwan.

E: It's like Hong Kong is your second home?

S: So once or twice a year you go back to Korea?

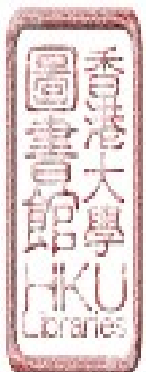
E: How about friends? Friends are also like quite multi-cultural?

S: Yeah, they are all like me [laughter]. Yeah, so we all have identity crisis... [laughter]

E: I think I understand that. You are in the progress if it. In Hong Kong it is quite common that you were born in one place and you go to study or work to another place. It is not uncommon in Hong Kong.

S: Yeah quite open-minded.

E: So in Hong Kong people are more civilized and more tolerant to difference.

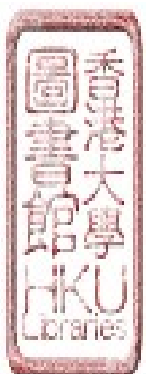


E: Thank you for your time.

S: I hope it's useful.

E: You belong to the post-90s and your opinion can represent many people from the post-90s.

S: I hope it helps.



Interview with Simon Chan

E: My topic has two parts. The first part looks into the branding strategies of British Airways. I interviewed the writers and got some firsthand sources. Now I need to interview some frequent passengers. You can introduce your life experience, compare the exposure to eastern and western culture, how would you to identity yourself, and the city of Hong Kong...also about Kai Tak airport.

C: I used to live in the U.K. Well, I was born and brought up in Hong Kong and then when I was 16 I went for college in the U.K. I came back when I was 30.

E: 14 years.

C: Yes, 13 years. And I also came back to Hong Kong during holidays. Quite a lot of time I took BA, because BA is not that expensive compared to other airlines, very comfortable and direct flight...

E: Compared to other airlines it's comfortable?

C: Yes, I like BA. Then in 2009, Terminal 5 was in use, which was only for BA. That Terminal was very comfortable. Yeah, absolutely the travel experience is part of it.

C: So to compare western and Chinese culture, in terms of the service of airlines, as I remember when I was young, the cabin crews on Asian airlines were young and pretty while on BA their cabin crews were relatively mature.

E: Life-long cabin crew.

C: Not so attractive. I think they have different definition on being 'beautiful' and on the substance about services. For example in the old days in Hong Kong, after the news there was the weather forecast, the reporters were quite slim, young and talking in an elegant manner with mild voices while in the western world their reporters were quite different. They may have an old guy reporting but that guy had already worked for twenty or thirty years.

E: How about the travel frequency per year?

C: On average, once a year for long hound. Maybe three times a year, but on average once per year.

E: In summer?

C: In winter, in December or January.

E: During Christmas.

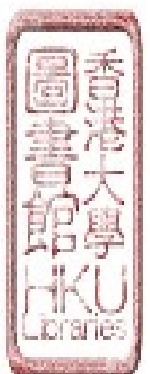
C: Yes.

E: And mostly you stayed in the U.K. for school?

C: Yes, and later I worked. Also I traveled to the Europe and Brazil. To Brazil it was Terminal 5.

E: Most frequent travels happened in which year?

C: 1997-2001, the four years I was at college. I was back to Hong Kong quite



frequently, in winter and summer and also Easter holiday sometimes. But later once a year, that is the end of very year because I started working.

E: How about your friend circle in the U.K.?

C: It changed throughout the years.

E: For example, a lot of Asians stayed together?

C: Not quite often. It was the case in the first one or two years, that was Form 7. Later I entered college. Because my major was quite multi-cultural and later when I was working it was really a multi-cultural atmosphere, people from all over the world.

E: Would you please share some experiences that you felt there is such a difference living in the U.K. compared to living in Hong Kong?

C: For example, people in the U.K. when they entered college they left home. Also they started working for part-time. Their family gave an amount of money maybe but they support themselves for living expenses, and sometimes tuition fees. In general, Asian students were supported by their families. Also because they left home and live alone quite early, they became independent, whereas Asians have different relationship with their families, more attachments. Some British students were also like me that they meet their family once a year. They live in London and their family was in Manchester for example. They go back home once or twice a year and they don't call home very frequently even if they are close to home.

E: Even if we are living abroad we still have a tight linkage with the family.

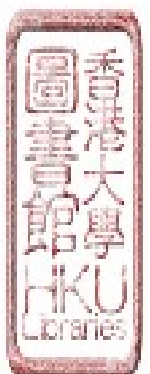
C: Yes, westerners are quite different in this aspect.

E: Any culture shock? Or reversed culture shock? Interesting stories?

C: Although I came back several times, because I lived there for several years I would not change my manners after I returned to Hong Kong. For example, entering a room, there was somebody following me. Then after entering the room I would still hold the door for that person until he came through. The thing is quite often that person doesn't know what was happening and he thought I was blocking the door. Normally people in Hong Kong only need to mind themselves, but actually I was holding the door for him whereas he didn't enter. Sometimes they just came through and didn't say thank you. Sometimes somebody in front of me they didn't hold the door for me... it happens everyday with people with any ages. In Britain they have the manners that men kept the door for women...

E: ... and they helped me to carry luggage at the tube station when I was traveling there. They were quite gentlemen.

C: Yeah. These are the daily routines. People are saying that London people are cold, but I think compared with Hong Kong, people in London are warm. In Britain, on the subway people talk with each other even if they are strangers. Say for example you



and me we are in Hong Kong subway and I am a guy trying to talk to you...

E: Yeah I will think you are a bad guy.

C: British are very friendly talking with people around from their instinct. You may say they are hypocritical but I think it is a kind of social ability. You can talk about one thing for ten minutes. Also I admire that they would self-deprecate and they don't care about others. They don't care about faces so much. They focus on issues rather than targeting the person. So British humour... they joke around themselves so they see things through.

E: Easy to stay along.

C: Quite generous.

E: Do you think that it is because of the city? People living there have less conflict of interests.

C: Absolutely yes. For example, to compare London and Hong Kong, on public transportation you have chances to talk in London. It might be because of the cultural difference, Chinese are conservative and they don't talk with strangers.

E: I read through news about you. I know you also involve with the culture of Hong Kong, Walkin Hong Kong.

C: Yes, some friends and I we work together for the company. We walk around to introduce cultural heritage of Hong Kong.

E: So you should have seen a lot of cultural differences. How would you see your personal identity?

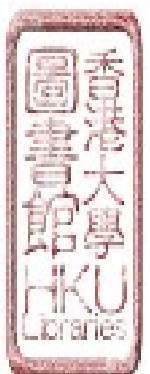
C: Alright, people in Hong Kong would ask this question while in London they would not ask. For example they ask about my origin and my name? In London they would not ask... To be frank, I would not like to talk... because I think... well even if they know about it they would not enhance their understanding of myself in the personalities... If you would like to be friend with let's hang out and you get to know me bit by bit... It doesn't matter where my name is from. I can understand that in Hong Kong, but in such a city as so-called 'Asian world city', 'the financial centre of Asian Pacific' or whatever, with over 97 percent of Chinese population, people may ask. My family name in English is an Indian one while my Chinese surname is not a common one and I speak Cantonese very slowly...

E: You are used to speak English?

C: Well in Hong Kong you don't have a lot of chances speaking English. I speak Chinese at home. Also when you work you speak Chinese. So they would ask about my surname. This is because I have something different from the vast majority of the population.

E: In London it is multi-cultural.

C: In London, many people are not from London and they won't make a fuss.



E: Will you consider Hong Kong as a regional city rather than a world city?

C: Hong Kong is an international city, but financially or in terms of flights, Hong Kong airport is an important airport.

E: When I was interviewing the scholars I was expecting some views particularly on Hong Kong but it turned out that Hong Kong always came along with the Far East.

C: The gateway of the Far East.

E: The development of routes to Australia, Singapore and then to Hong Kong is always within a larger profile of the Far East.

C: Geographical locations. Hong Kong is exactly the centre of Asia-Pacific. Sometimes people asked me whether you are a Chinese, Hongkongese or British. I think there is no such clear-cut. I am Hongkongese because I was born and brought up here till 16. Later I went to Britain for school and then I returned. My family was also here.

E: Your teenage years were spent in London...

C: Yeah the best part of my adult life was in London. So I am also a Londoner. I am both a Hongkongese and a Londoner. It will be there no matter I return or not. I also have some friends from London or Britain. We are all in Hong Kong and we can be friends because culturally we are similar.

E: I found people went overseas are more out-going.

C: They would like to go to bars and disco. Yeah originally I went to Britain I was missing my old friends in Hong Kong, but later we met new friends, the life paths became different. Priorities are different so gradually we were apart.

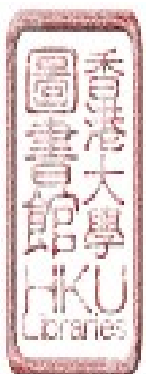
E: How about Asian culture?

C: It's quite a big topic. I have some close Singapore friends. I feel Chinese are emphasizing friendship and nostalgic. If you helped somebody he would always remember it. He would appreciate it. I think it's good in that we keep connections for a long time while it is not good as if you help others and you expect returns. British are not. If you do your favour, you do it not expecting any return. So the relationship between Chinese is complex. You meet I and I meet you... So it has two sides.

C: Another thing is that Asian or say East Asian such as Chinese, Taiwanese, Japanese, Singaporeans, they like to do things together with a crowd of people. They eat together or travel together. In foreign countries you may not see it. They do things by themselves. For example, after A-Level they backpack and travel alone to Africa no matter it is male or female student. I also experienced it as at the very beginning I didn't know you can do that. So compared to Hongkongese, I was the first traveling alone.

E: Asian society is collective society.

C: I went to the U.K. to study. In secondary school there were 11 students from Hong Kong and Macau. I was the only student studying arts: History, Literature and



Economics. The majority were studying science subjects such as Chemistry, Physics, Mathematics, etc. In this way from Form 6, because we were in different disciplines and we took different classes, our paths were slightly different. We shared the same social circle while due to we were in different classes, I was slightly different...

E: The students were friendly?

C: Yes, in my case, classmates were good and teachers were also very nice.

E: After class you also went to bars?

C: No, my school was a little bit different. It was not a boarding school technically and the majority students were day pupil. So after school we went back home. Only a small portion was boarders, our 37 students. Others went back home. A lot of homework so no time to hang out. Also I didn't want to spend much money. It is another story after entering college.

E: How about the college life?

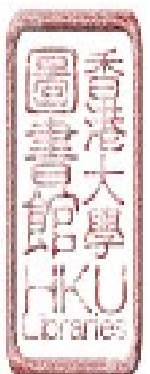
C: Quite different. In the second year we four friends lived together. Students in college came from different countries and regions. Also we had mature students who had working experiences. They were quite interesting. They had working experiences and they knew a lot, so one of the benefits of college life is that you can be friends with those people.

E: Any impressive incidents with people with different cultural backgrounds?

C: For example eating out with a bunch of Hong Kong people, they will pay according to what they eat. If you had a soup then you just pay 30 HKD and I ate a lot then I pay 150 HKD. Then in Britain they pay on average. Their mathematics is really bad. They don't calculate. I remember I used to be a Jury one time in the U.K., there were two layers and one representative of defendant and one representing the government being the plaintiff. I don't quite remember the details but then they had some number. The layer said he could not calculate and he had a clerk to do that. It seems that it is ordinary if you don't know math calculations. Even if you go to the bank, I process a large amount of money. The worker had an individual room which means he is a senior. Can you imagine how he calculated it? Other than calculating with a calculator, he used his phone. The phone at the time was not like iPhone but it was small. He didn't really take it seriously. It is easy to make mistakes. Afterwards he asked me is it correct? I really wanted to beat him at the moment.

E: He made a mistake?

C: He didn't make a mistake but the way he was doing was really not professional and he worked in a bank as a senior in an individual room. It was scary. I was really scared every time I went to the bank. You went to the bank because you got to solve some problem whilst every time you go there you end up with a new problem... Bank workers in Hong Kong are much better than workers in the U.K. The efficiency



compared to Hong Kong was low. Hong Kong is really of high efficiency, the business administration. We blame the government for slow doing but compared to other countries they are even slower. We should do it better.

E: What are the favourite aspects you like Hong Kong?

C: People are very diligent and fighting. They have more plans including life and career with objectives or each stage. They would work for it. For example what is their objective in the coming 2016. They will have certificate, or how much they want to save...

E: It is quite common in Asia.

C: Yes. In the western countries, their approach of life is different. The good thing is that they are less stressed. The bad thing is that Asian people may feel that they are unsure of what they are doing, no objective...

C: Life is more convenient in Hong Kong, eating and transportation.

E: What did you miss the most in Hong Kong?

C: Not really. In the first one or two years I was but later gradually... especially after 2000, we had more things. London is multi-cultural and in recent years more business opened by Chinese. They open restaurant and they served authentic Chinese food. Unlike in the old days you had China Town but it was British Chinese food; nowadays it is different. Moreover in London we also had sauce, noodle, flour, etc. that we could buy. I didn't really miss Hong Kong.

E: Then after you returned Hong Kong, did you miss London?

C: Yeah, friends. In London I felt more entertainment there. If you like art and culture, it is more colourful in London than in Hong Kong. We had opera, musical, parks, etc. We could also walk in the superb. In Hong Kong I don't go to the country park a lot.

E: You family is in Hong Kong right?

C: Yes.

E: This is the reason why you came back to Hong Kong?

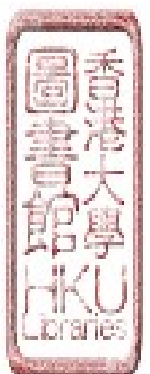
C: Yes, absolutely. In London it's easy to meet friends from different cultural background. On the other hand, London is a transient city. People come and go. I was in London for many years and I had several good friends who left earlier than me and finally I also left. After I left, some of the good friends also left. So even if I go back, I still have friends but it would be a different London with different social circle. Yeah, London is like this, very stimulating but it may not be kept for a long time. Well, we also had a lot of friends that we kept for a long time.

E: Long distance.

C: Yes once per year or once every two years.

E: Yeah.

C: And in Hong Kong you have a lot of activities with family members. But a lot of



time you just come for eating. It's annoying. On the other hand, overseas if you meet up it is really for something. We didn't meet quite frequently but we properly met.

E: Very concentrating with the meeting up.

C: Hongkonese are one of the top playing Facebook. It is quite common in London if you and a stranger share one unit. Well, the rental is expensive in Hong Kong.

E: Stories about Kai Tak.

C: Not much memories. It was dark, small and crowded.

E: The new airport is much better.

C: Yes, bigger with proper design.

E: Any positive impressions?

C: Flight in the Kai Tak era was not like today. It was rare and you needed to save. The mood going to Kai Tak was different. Food in the airport was expensive. Nowadays you have fast food in the new airport. It is always more expensive but now there is no such a large gap between the prices in and out of the airport. There were less choices for food in Kai Tak.

E: Did you send you to the airport before departure?

C: The first time I went to the U.K. some classmates came to send me. Yes it was emotional, but later we got used to it...

C: Nowadays everything is well displayed in the screen. In the old days in Kai Tak, they had the rolling board for flight information. It was noisy. Because of the rolling thing you got visual impression, and it was noisy then you felt stressful. On the other hand, the new airport is sanitized. It's clean. It is not like the old airport, so stimulating.

E: The passengers were wealth who flew...

C: Yeah at the time we didn't have cheap flights. And booking tickets was not convenient whereas today you click on your phone and you get your ticket.

E: Do you remember the process buying tickets?

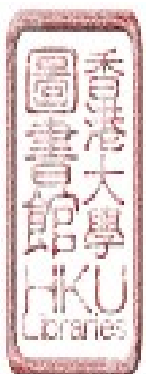
C: My parents did that. They called the travel agency. It was not instant. They needed to check it out and call back. The whole process took a week.

E: Yes, from 08 e-tickets were in use. Before that they used to booklets...

C: Exactly. Also in the old days, the arrival hall in new airport has two exits, Exit A and B. In the old days there is only one place at the arrival hall but there was a sliding door. You see whether there are things behind the sliding door. There was a ramp after the door. There are a lot of video clips online. You know Li Lai Shan, the Olympic winner?

E: Yes.

C: At that moment there was athlete winning. You would see the moment on the news that the door was open then there was the ramp. The athlete walked for a



while and people shouting. Nowadays due to the design it is quite different.

E: It is impressive for people.

C: I believe so.

[Image Reading]

[Dragon]

C: I don't agree that it represents Hong Kong. It is too cliché. Could we use some new icons.

E: So nowadays what icons you suggest to use?

C: Normally the view of Victoria Harbour...which is also cliché. Maybe in the road, you take photos from the footbridge. A general shot of Hong Kong's urban jungle. It may not be very typical. Or many foreigners didn't know that we have many country parks in Hong Kong. I told them we have not only shopping malls but nature scenery too. They were surprised when they really came to Hong Kong and see the mountains, trees, water... You may make a Hong Kong without cars or buildings but only the scenes. Also in recent years we are talking about building in the country park, I think it may be a new representative. For dragon, this image is pretty in colours fulfilling the imagination of foreigners about the Orient. However firstly is it representative? Secondly it is boring. If a guidebook to Hong Kong like Lonely Planet, the cover like this is better than buildings. It is marketing considerations.

E: This is shown to the British.

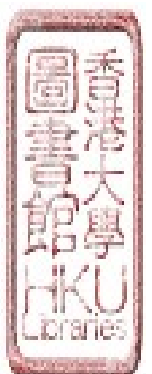
C: I understand it. It's annoying but it has nothing to do with me. Dragon is related to Oriental origin, as a mythological creature whereas to westerners dragon has some negative associations: the martial arts in China Town, Gongwu... This motif is very stereotyped. The westerners are not stupid. Nowadays it is too boring. Their imagination of Asia should not be staying at such superficial level. It is not an accurate representation.

[Cheongsam]

C: Cheongsam. My aesthetics is of 21 Century while this image is said to be in the 50s. I don't know how their taste was in the 50s. So from the dressing code, this one is Chinese and this one is Japanese. However, from the body type I also think she might be Vietnamese.

E: This was in the 50s. BA had the International Cabin Crew programme when they started to look at different cultural images from the world. This included Chinese, Japanese, Indian etc. The cabin crews were dressed in their traditional costumes. It was the trend at that time. Another period was right after 1997 till 2000 they had the world image. They painted on the tailfins with world images.

C: Messages from the images. The cabin crews were friendly. I don't think the dressing of cheongsam can still be applied nowadays.



E: If we see some East Asian countries their cabin crew dressing in traditional costumes seem to be normal whereas in Hong Kong if they wear cheongsam it would be very weird.

C: Hong Kong is westernized. Even if Japanese airlines wear kimono I also feel it weird.

E: But for East Asian countries...

C: Yeah like in Malaysia Airlines they still have. It is related to their branding strategies, as one of the selling points. Well it depends on the places. Even if today, it may not be good because people may think it's too exaggerated, and formal... In 50s it was appropriate. Also flying was expensive and it was more formal. Then the service quality was important so people wear formally. Nowadays cabin crews are more casual.

E: This hand writing ticket.

C: Yeah as I said it was quite formal in the old days and the tickets were hand written one by one. Nowadays things are electronic.

[Image of Central]

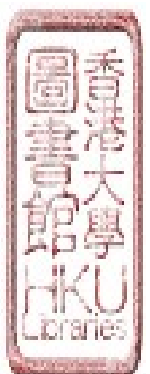
C: Yes this one is better, the urban view. But they used Central rather than Tin Shui Wai or Sham Shui Poo...

E: Those kinds of buildings are actually very Hong Kong...

C: But BA would not do like that.

[Kai Tak checkpoint]

C: This was Lok Foo. They knew they got to land by seeing it. We don't have it now. We don't need special colours.



Interview with Zoe and Tray

J: Was your first time flying to the U.K. with BA?

Z: Yes, to the U.K. yes.

J: How was it? Was it different from now?

Z: It was already in the new airport. It was a tour promoted by the Travel Council. It was 7 years ago.

J: Please share some of the experiences you had with Kai Tak?

Z: It was very convenient. Kai Tak was in the downtown area. Kai Tak was very unique. It was in the city centre. It is uncommon in the world to find an airport right in the city centre. The area is not large. It is not possible to be late. You didn't need to look for the check-in counter. And good transportation.

J: For facilities, did you have shopping areas?

Z: There was not shopping malls but after the check-in counter and the Immigration, there were some shops and restaurants. Not many because the size of the airport was small.

J: I heard others saying people could send their friends all the way to the airplane. Was it very emotional when sending people?

Z: When I was young, traveling by air was quite a big thing. We didn't have opportunities to fly. You could see in the television that people watching the plane outside the fencing. It was a special experience so no matter it was departure or arrival their relatives and friends would come to the airport.

J: So they would spend a long time before coming back for study.

Z: Right. Unlike today you can return three times per year. BA has bundle tickets three per year. In the old days my friend went aboard to study and they would stay there for a year or even two or three years. The tickets were more expensive then.

T: Yes, rich people went to the U.K. for study.

J: How were the inflight facilities?

Z: Not a lot of facilities.

J: What were the entertainments then? Did they play paper?

Z: Yes, paper. You can ask the flight attendants for paper. There were toys for children.

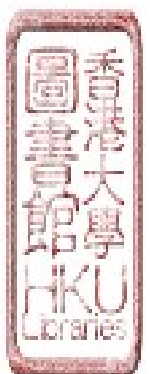
E: What are those gifts?

T: A bag with some pens and paper and other toys.

J: We don't have it now.

Z: No. You may ask the airlines now. But in the old days they must give something to the children. Colour paper, pens...

J: There was no direct flight then.



Z: For BA, it was direct flight.

J: What are the composition of people, their nationality?

Z: In my days there were mixed population.

J: What is the difference between Business Class and Economic Class?

Z: Business Class was expensive. There were not many seats for Business Class as you know it is much more expensive.

E: How about the services of BA? Is it good?

Z: BA's service, I only had once and it was not good... I sat back the back.

Z: Normally I took Economic Class. Sometimes I got upgrade to Business Class. Speaking of Business Class then and now of course there is a big difference. The seat is larger and you can lay back.

J: The food was...

Z: Better. And now you have flip bed and sometimes you have good design and you can enjoy private space.

J: The travelers now are younger?

T: Yes. And now teenagers and young couples go for travel.

J: How about the social status? In the old days they were rich people?

Z: Well it depends on the destination. Many people went to the Southeast Asia. In the old days if they have time and money to the Europe, they were from upper class. Some people were from the Pearl Delta River region and they were free after CNY.

J: Not it is the same.

Z: No. There is no clear peak season and off-season. It was quite expensive during the student peak. In the old days it was the most during public holiday or the holiday for boss. Those clients were brilliant. Now even if in CNY the Europe is not the most popular. Normally in the summer it is the peak relatively, because students are on holiday. Students now are rich so they go for travel. They would not only focus on the Southeast Asia but they go to the Europe. Apart from that it is popular that the family accompany children's time rather than before children needed to refer to parents' holidays. In general, there are not many little children to the Europe, and children may not like to go so far away to the Europe. It is quite common in the Southeast Asia.

E: You said people in the old days were brilliant, what do you mean by 'brilliant'?

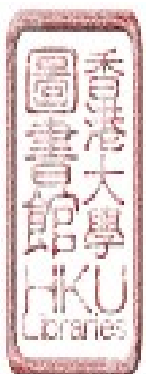
Z: They could afford a large amount of money. On the way they would spend money buying things.

J: The education level were different?

Z: Yes.

J: They could speak English?

T: Not really.



Z: Mostly those were people who had business, they had factories, because we had manufacture in Hong Kong in the old days. Later factories transferred to Vietnam or the mainland.

Z: For students their parents would choose direct flight, because parents always consider their children silly. They have two luggage. They prefer direct flight even if it was expensive. Their mentality was like this, I pay for millions tuition per year, and it doesn't matter I pay another thousands for the air tickets. The parents would always consider children silly. 'No, he doesn't know how to transfer!'

T: It's not silly they spoil their children.

N: How old are they?

Z: College students, not little children. They go in September or October. They would not mind paying for some thousands to fly directly. Moreover they need to know the airlines name. Emirates airlines, what is it? Is it reliable?

J: But actually they are also large companies.

Z: If you are not in this career then you would not know this company. Due to the history of Hong Kong and the U.K., if you say BA, even if they have never fly with BA, they still consider it reliable.

J: This is called brand.

Z: Yes, the brand effect. A similar example is that people hate TVB, but they would criticize TVB while watching it. They would not switch to another channel.

T: Some people would never fly with China Air.

Z: This is particular with the airlines.

E: Do you consider service important for airlines?

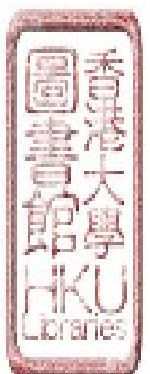
Z: It depends on the clients. Some prefer shopping online and buying cheap tickets. They would not mind.

J: That is the minority.

Z: Not really. There are more and more. And they would closely follow the sales and promotions online. For those people they would not come to travel agents. There are two groups. For our current business model, we are targeting this group of people. We set lower price targeting these people. For the other group we would provide good services. For FIT business, it must be cheap. We organize with ten online travel agents. Wing On is a reliable agent so maybe they would still choose us if there is a small difference.

J: They way buying tickets were different then?

Z: They came to our agent, giving us the dates. Our staff called the airlines and held a seat. There was a BIR log with 7 digits. Say this seat would have a deadline on the 20th. We offer the price. And later we had a system for seat reservation rather than calling the airlines companies. So for the clients, they had zone opportunity to get



information about tickets by himself.

J: When did you have the system?

Z: You could do it both ways. It was not popular traveling by air. There were not many people go for traveling. In this way, branches didn't have staff for ticketing, because the system costed money. Counter staff would make the booking card record and gave to agents. Then we checked the booking card record and say, tomorrow is the deadline and we would call the client and ask whether he wants that booking.

J: So you have this card.

Z: If we did that in the central system, then we printed it out and stippled to the booking card. If the college didn't do that it was not possible to retrieve the record.

E: All done manually.

T: Yes.

J: The price was given by the airlines.

Z: We had the fair list.

J: If the client asked several agents then you have several bookings.

Z: Yes, and you called the airlines to cancel the booking. There would be duplicate booking back then. Nowadays they have advanced system and if you have three bookings from different agents the airlines would inform you the duplicate bookings.

J: How did you sell the tickets to clients?

Z: They came over and pay.

J: They must come by themselves?

Z: Yes, of course. No one send tickets to them.

J: How long has e-tickets come along?

Z: Around ten years.

E: The old tickets, do you still keep them?

Z: I don't think so. The old tickets were in red carbon copy paper.

T: You had four coupons and you pull one for the client.

Z: [demonstrate ticket coupons]

Z: If you void tickets, you have to pay back to the airlines.

N: There were a lot of labours working on this.

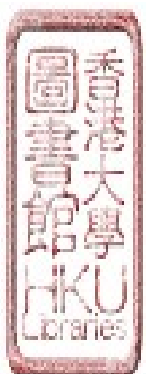
Z: Yes, at three o'clock we were processing the tickets.

J: For travel group?

Z: For a period of time, airlines in order to cut the costs didn't process tickets. As a result, tickets processing including both FIT and travel group were passed to us.

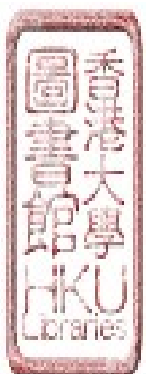
J: The responsibilities were passed to you.

Z: We needed to keep the ticket store. At the very beginning we learned how to process tickets on the computer system till mid-night. I remember there were 100 words for one ticket.



J: You needed to typed the 100 words?
T: Yes, and there was no copy and paste then.
Z: For group travel, they were on the same journey, then you could process them under the same lot. For child tickets they were under different tax so we did that separately.
J: How about you wrote it mistakenly?
Z: We had that kind of eraser to erase ball pen scripts for paper tickets. Have you heard about it?
J: Does it work?
Z: Yeah, we had techniques. We erase it in a gentle way.
T: And rewrite the name. It's quite strict now after electronic.
Z: They would not waive it now.
J: There is no way to mediate.
T: Yeah that's true. There is no way for mediation now.
Z: Yeah we used to erase if we made mistakes. Airlines would allow us to correct manually.
J: Is that because of security?
Z: Yes. In the old days no one rob the airplane.
J: After 9.11. Did you have stowaway in the old days?
Z: No. They had money to buy tickets? For European countries they only accept political refugees, and they won't accept economic refugees.
J: I see.
Z: Sometimes you can see people having all their stuff packed on board.
J: You can recognize it but you won't stop them.
T: No.
Z: Well to the Immigration, they would ask those people. It was strict. For example, single travelers in the groups.

E: When was your first flight?
Z: In 1980s.
J: To the Southeast Asia?
E: Your first journey to the Europe?
T: 2003.
E: Did you feel quite a difference when you went to the Europe?
T: I remember you went to Iceland. And then you stay behind yourself.
Z: I was with Australian journey.
E: Do you remember your early experiences?
Z: It was from Kathmandu to Hong Kong. It was Nepal.



E: For travel?

Z: Yes. I was backpacking. And I run out of money so I borrowed money from the others. I was asking my family to transfer money...

N: Why?

J: You were robbed?

Z: Ok, I was backpacking through Tibet and went to Kathmandu of Nepal. I stayed there for two or three weeks. And then I run out of money. What kind I do then?...

J: You were so brave.

Z: I was planning to go to India and then return back to Hong Kong by road transportation. Then I decided not go to India. I needed to go back to Tibet and Chengdu all the way back to Hong Kong by train. However because there was road limit on the way, we could not return. As a result we flew back to Hong Kong. It was out of expectation. The expenditure was over budget so I asked the family to help.

J: You didn't plan to take a plane?

Z: No, because my budget was for road transportation.

E: If by road transportation, how long does it take?

Z: At least 4 to 5 days back to Hong Kong.

J: Were you excited?

Z: Yes, very excited.

J: Were you scared when landing at Kai Tak?

Z: Not really. I felt curious.

J: Did you went to visit the control room?

Z: No.

J: Smoking was allowed?

Z: Yes. They had smoking area at back.

T: They didn't have the sense of security so they didn't think it was a problem.

J: Also because they didn't have the 100ml limit until they figured out it could make bombs.

Z: Also about environmental friendly considerations.

