

CHARACTERISTICS OF U.S. HISPANIC ADVERTISING:
A COMPARISON OF AWARD-WINNING AND
NON-AWARD-WINNING COMMERCIALS

By

JESSE RAÚL MONTANO

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By

Jesse Raúl Montano

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This study explores executional devices used in U.S. Hispanic-targeted television commercials, and differences between award-winning and non-award-winning commercials. Using a content analysis of 268 television commercials, 39 executional devices were evaluated over 6 broad categories: visual devices, auditory devices, elements of music and dancing, commercial character types, commercial tone or atmosphere, and commercial format.

Results showed nine significant differences between award-winners and non-award-winners. Graphic displays, visual memory devices, unusual sound effects, male principal character(s), and actor(s) playing role of ordinary person were variables more often found in award-winning commercials. Scenic beauty, music as a major element, racial or ethnic principal character(s), and absence of any specific principal character were variables more often found in non-award-winning commercials. Findings suggest

that a creative brief for an award winning, Hispanic-targeted commercial is likely to include the following executional devices: supers, graphic displays, visual and spoken tagline, visual memory device, Spanish as the only language, music to create a mood, male/Hispanic principal characters, actor playing role of an ordinary person, presenter/spokesperson likely off camera, slice of life or comedy as commercial formats, and a humorous tone.

CHAPTER 1 INTRODUCTION

Overview

Salsa is outselling ketchup. Any advertiser that has visited or been courted by a U.S. Hispanic advertising agency has probably heard this pickup line (Davila, 2001). This is just one of the more discrete, yet thought-provoking notions suggesting that the United States is experiencing what has come to be called the *Latin Invasion*. “On Wednesday, September 13, 2000, CBS aired to a national audience of over 7.4 million viewers, several Spanish-language commercials – with English subtitles – during a prime-time show, the Latin Grammy Awards” (Suarez-Orozco & Paez, 2001, p. 7). In May 2001, President George W. Bush delivered his weekly address in Spanish for the first time in the nation’s history. These are just some of the benchmark events announcing to the general-market population the strong presence of Hispanics, their purchasing power, and their vote. In summary, from condiments to network programming, Latino culture is becoming more prevalent with each passing day. Thus, advertisers have begun to strongly target the Latino market.

Hispanic vs. Latino. For the purposes of this study, the words *Hispanic* and *Latino* are used interchangeably to represent those of Latin American and/or Spanish-speaking heritage as has been done by marketers and the U.S. government. The difference in terminology is minimal and hardly noted in academic literature. The choice of what to call themselves is more of a regional difference among U.S. Hispanics. Some (such as with the Mexican population in the Southwest) see the term Hispanic as

offensive, and prefer to use Latino or Chicano. Others (such as the Caribbean populations in the East) prefer the term Hispanic because it is more “pan-ethnic” and “politically sanitized” (Davila, 2001, pp. 15-17).

Purpose of Study

My study’s purpose is twofold. While it sets out to identify the characteristics of television commercials targeted to U.S. Hispanics, it also compares the characteristics of award-winning and non-award-winning television commercials targeted to Hispanics.

Rationale for Study

Presently, with the increased notoriety of Hispanic buying power, advertisers are jumping on the chance to target this community. This can be attributed to the steady population increase of U.S. Hispanics shown by the most recent U.S. Census (U.S. Census Bureau, 2002).

From 1990 to 2000, the U.S. Hispanic population increased by 58%. Although it may be incorrect to say the Hispanic population is the largest minority in the United States (because it is not classified as a race), the Hispanic population does form the largest subculture or ethnic group (12.5% of the population) (Table 1). Blacks come in a close second (12.3%). These percentages are not directly comparable, because 12.1% of Hispanics classified themselves as black (U.S. Census Bureau, 2002).

Furthermore, a U.S. Census Bureau estimate (2002) says that in the next two generations, the United States will be ranked as the country with the second largest Hispanic population. Mexico will have the first largest. By the end of the decade, the U.S. Census Bureau estimates that the Hispanic population will have increased by 2%, while the dominant non-Hispanic white population is projected to steadily decline. By

the year 2055, over one-fourth of the entire U.S. population will classify themselves as Hispanics (U.S. Census Bureau, 2002).

Table 1. United States Population by race

Race	Number	Percent of Total Population
White	194,552,774	69.1
Hispanic/Latino	35,305,818	12.5
Black/African-American	33,947,837	12.1
American Indian/Alaska Native	2,068,883	0.7
Asian	10,123,169	3.6
Native Hawaiian/Other Pacific Islander	353,509	0.1
Some other race	467,770	0.2
Two or more races	4,602,146	1.6
TOTAL POPULATION	281,421,906	100.0

Source: United States Census Bureau (2002). *U.S. Census Bureau Home Page*. Retrieved March 30, 2003 from, Web site: <http://www.census.gov>

Significance of Study

My study, although descriptive in nature, is intended as a cornerstone to spur future study of U.S. Hispanic advertising. Most studies of this type have been done with the general market or other niches. Less research is devoted to this sector of the market; the little that does exist is frighteningly incongruent with the strong influx of expenditures in the real world. Thus, my study will serve as a benchmark for further exploration or other content analyses with U.S. Hispanics and other markets.

CHAPTER 2 LITERATURE REVIEW

Although in recent years there has been a great influx in U.S. Hispanic advertising expenditures, there still has not been a significant amount of research exploring this niche industry. Davila, an anthropologist, has explored the industry in-depth. Other than her work, the literature tends to be very specific, and does not explore the nature of U.S. Hispanic advertising (as has been done in the past with other advertising). Thus, the literature review encompasses several facets of my study including a history of the U.S. Hispanic advertising industry, research with Hispanics and the media, methodologies used to explore advertising, research with advertising awards, and the benchmark study by Stewart and Furse (1986).

History of U.S. Hispanic Advertising Industry

In the 1960s, advertisers began to take notice of the growing Hispanic population (Davila, 2001). It can be assumed that this evolved from the immigration of well-connected Cuban exiles (in light of the Castro regime beginning in 1959). “Yet it was only in the 1970s, when the U.S. census institutionalized a category for all populations from any Spanish-speaking country of the Caribbean, Central or South America, or even Spain, that a common category became standardized and widespread on a national basis” (Davila 2001, pp. 39-40). Therefore, advertising agencies still had to wait until the mid-1970s for a reasonable sample size of data testifying to the growing number of Latinos in the United States. Furthermore, it is important to note the political ambience surrounding the emergence of the U.S. Hispanic advertising sector.

Indeed, the fact that this industry's inception coincided with the civil rights struggles of the 1960s and 1970s is not without important consequences. The larger social and political context of those times became a selling point for these agencies; many agents recalled presenting their work as a venue of representation for the entire Latina population, implying in their sales pitches that they advertised to Latinas in their own "culture" and language with greater claims over identity and representation. . . . Still, despite making a distinction between politically correct appeals (that is, tokenism) and appeals to sheer business profitability, these younger professionals also saw themselves as advocates, and the industry as a forum to valorize the populations they sought to represent. (Davila 2001, p. 44)

Once the U.S. Census began to give Hispanics a quantifiable presence in the United States, advertisers realized that this sizeable population was capable of receiving their own tailored advertising. "Specifically, this category facilitated their appeal for more profitable nationwide campaigns aimed at the totality of the Hispanic market through unique advertising – altogether new campaigns specifically designed to reach the 'distinct' Hispanic consumer" (Davila 2001, p. 41).

Albonetti and Dominguez (1989) published an article that discusses the reasons why certain advertisers would want to target the Hispanic market. They looked at three issues within this article: (1) what are the leading factors to employ Hispanic advertising, (2) to what degree are common strategies used across the Hispanic market, and (3) how Hispanic advertising programs are organized. Most advertisers did agree that there was a vested interest in targeting the Hispanic market because of its evident rapid growth. However, this analysis of the decision making process of advertisers choosing to target this niche revealed that most respondents of this group did not feel that there would need to be a thorough understanding of the culture or "great internal Spanish language expertise" in order to reach it through advertising. Yet, most of the ones that did advertise to a Hispanic market did hire a national advertising agency, which specialized in the reaching the Hispanic market.

“A general view among clients is that Hispanic shops may be knowledgeable about Hispanics, but they are lacking in overall strategic marketing, making them inherently inferior to general market agencies” (Davila 2001, p. 137). Therefore, this may result in these niche agencies attempting to justify their need for advertising strategies that require original execution rather than the clients’ usual cheaper preferences, which include adaptation or simply translation. Many a time this can result in the agency just changing the model used in the ad to resemble a Hispanic person or to have a Spanish voice-over (Davila 2001). Therefore, there always tends to be a battle between the general market agency that is hired by a client and the niche market agency that is hired by the same client. Thus, the only leverage that Latino advertising professionals would have over the general market agency, which can potentially conduct the same research, is that they are Hispanic. Hispanic agencies have a perceived understanding of the Hispanic market although in reality may differ from most U.S. Hispanics (Davila 2001).

Currently the U.S. Hispanic market is one of the more profitable sectors of the multicultural advertising industry. Collectively, the top 15 Hispanic marketing agencies collected revenue of \$183,534,000 in 2002 (AdAge.com Data Center 2003) Top advertisers for the Hispanic market in 2002 include Procter & Gamble (\$80.13 million), Altria (formerly Phillip Morris, \$60.74 million), General Motors (\$55.29 million), McDonald’s (\$48.15 million), and Sears Roebuck & Co. (\$42.53 million) (AdAge.com Data Center 2003).

The Association of Hispanic Advertising Agencies (AHAA) is the only industry-wide organization that bonds the Hispanic marketing community and provides an outlet

for industry-wide research and collaboration. AHAA has adopted several standards of practice for its members to adhere to in the “best interest of the public” in regards to: competition, truthfulness of message, substantiation, comparative advertising, public decency, testimonials, price claims. Its mission statement is: “To grow, strengthen and protect the Hispanic marketing and advertising industry by providing leadership in raising awareness of the value of the Hispanic marketing opportunities and enhancing the professionalism of the industry” (AHAA Homepage 2004).

AHAA agencies collectively compose of nearly 90% of the U.S. Hispanic advertising industry with aggregated billings exceeding \$3 billion. For an ad agency to become a member of AHAA, it must meet the following requirements: (1) 75% of total billing in U.S. Hispanic market, (2) significant Hispanic staff (at least 65%), and (3) offers full services including media, creative and account service. “AHAA is governed by a national Board of Directors comprised of chief executives from member agencies of all sizes across the country. Each region – East, Central, and West – is represented on the Board. Leadership is elected annually by member agency executives in those regions” (AHAA Homepage 2004).

According to AHAA, one of the reasons why its member agencies deliver Hispanic market success is because they offer Hispanic market expertise “by an understanding of Hispanic cultures and the Spanish language” (AHAA Homepage 2004). Furthermore, it claims, “No one knows how to market to America’s 35 million Hispanic consumers better than AHAA agencies AHAA advertising campaigns ring true and are heard, seen, and understood because they are authentically Hispanic” (AHAA Homepage 2004). However, what can one consider being authentically Hispanic?

Hispanics and Media

Research of Hispanics in media has gone from a simple count of the number of appearances Hispanics have on television commercials (Wilkes & Valencia 1989; Taylor, Lee & Stern 1995) to other studies exploring more detailed effects and these effects' specific relationships with U.S. Hispanics (Koslow, Shamdasani & Touchstone 1994; Roslow & Nicholls 1996; Herbig & Yelkur 1997; Roberts & Hart 1997; Levine 2001; Torres & Gelb 2002).

Hispanics and Advertising

Wilkes and Valencia (1989) counted the number of occurrences of blacks and Hispanics in television commercials. Although they did count a greater number of appearances by minorities than research in previous decades, they did illustrate that there is still significantly less occurrences of minorities than whites. Only 53 (5.9%) of 904 commercials featured Hispanics. Most of these commercials had Hispanics in what the researchers had coded as a "crowd scene" most likely trying to evoke a sense of racial harmony. Of those commercials collected with either minority, they were analyzed for perceived importance of the minority character within the advertisement. Again, both blacks and Hispanics were in minor or background roles in relation to the commercial frames, theme and product.

Taylor, Lee and Stern (1995) counted the frequency and analyzed the representations of Hispanic-, African-, and Asian- Americans in television programming. The researchers based their significance of the study in expectancy theory that describes how a person may be influenced by negative expectancies that may eventually translate into a reality. With Hispanics for example, it is expected for them to be uneducated reinforcing the idea to Hispanics that it does not matter whether they continue their

schooling or not. They concluded in their study that although Hispanics are portrayed in better settings, they still remain the most underrepresented minority group in advertising. Taylor and colleagues (1995) used the following definition of social stereotype: “a prevailing and frequently used image of one group as uniform (rather than as individually differentiated) used to categorize all members of the group on a limited number of dimensions.”

Roberts and Hart (1997) studied the cultural value orientations of the U.S. general and Hispanic markets and the Mexican market as portrayed through television advertisements. The researchers hypothesized that because the United States and Mexico have nearly opposite assignments of cultural dimension by Hofstede, then the U.S. Hispanic market should fall somewhere in between. A content analysis of commercials in Mexico and the U.S. was done under the assumption that they would reflect the cultural values of each respective audience.

In hindsight, there were some limitations to this study due to the nature of the research questions and sampling design. Roberts and Hart (1997) did acknowledge they were suggesting a linear relationship between cultural values and the acculturation process, which is not usually the case with various levels of acculturations. The sample reflected strong feminine values. One reason being that the sample was taken at a time when there would be several advertisements targeted to a female audience. They recognized these limitations; it can now serve as a tool for future researchers to beware of the difficulty of analyzing this U.S. Hispanic segment because of the acculturation experience and national background that play big roles in constructing a Latino's identity.

Herbig and Yelkur (1997) analyze the difference between the Hispanic and Anglo consumers by analyzing the demographic composition of the Hispanic population, the perception by Hispanics of their own portrayals in advertising, and the way in which advertising agencies target this niche market.

Torres and Gelb (2002) found that there was a correlation between budget increases in Hispanic-targeted advertising and sales. They used a regression analysis tracking budget changes in the top 50 advertisers in the Hispanic market and compared them to sales percent change.

Language in Hispanic Advertising

Using accommodation theory for framework in their study, Koslow, Shamdasani and Touchstone (1994) tested the affect of different levels of Spanish usage in print advertisements. They found that although Spanish-language advertisements do lead the Hispanic consumer to feel that the advertiser is somewhat culturally insightful, advertisements that were solely in Spanish did not yield as a positive affect as those advertisements that included some English. The researchers' reasoning behind this was that Spanish-only ads tapped into the "insecurities" of Hispanics' grasp for the language.

Using an experimental design, Roslow and Nicholls (1996) tested whether Spanish-language television commercials were more effective during Spanish-language programming or English-language programming. The researchers used a carefully constructed sample of participants that were not only from four different areas – Los Angeles, New York, Miami and Houston – but also had different propensity levels when it came to speaking Spanish (e.g., Spanish dominant). They found among all propensity levels in all areas that Spanish-language commercials were more effective when placed

within Spanish-language programming and English-language commercials were more effective when placed within English-language programming.

There are several tactics used by advertisers when they choose to target the Latino community. The most apparent of the tactics is use of the Spanish language. The Spanish language is seen as a way to reach across ethnic divides (in most cases) within the Hispanic community. However, Herbig and Yelkur (1997) state that advertisers are often careful about which products they use with the Spanish language. Advertisers tend to stick with use of the English language the more upscale the product. The reasoning behind is that Hispanics that are more assimilated, will have more knowledge of the English language, and will thus have more life chances and increased amount of disposable income. Herbig and Yelkur (1997) also pointed out that Hispanics had been having the same problem with portrayals in advertising as they had been having with portrayals in films.

Advertising Awards

According to Helgesen (1994), advertising awards have two purposes: (1) awards are a way to recognize industry professionals, and (2) awards can be used as an advertising tool in itself to acquire clients. Most agency executives see advertising awards as recognition for their work, encouragement for their creative staff, a valued sales argument for potential clients, and usually equate it with status and prestige. (Helgesen 1994, Schweitzer & Hester 1992)

Generally, advertising awards are judged to be the most creative advertisements. Effectiveness is rarely taken into account. This brings about an interesting question: If advertising awards are determined by creativity, what is creativity? This is a problem that Helgesen (1994) encountered because although “creativity seems to be the single

most frequently used and admired characteristic in the advertising industry,” it is something intangible that cannot be easily operationalized. Thus, most advertising awards are determined by a group of professionals who serve as judges discussing or voting for the most creative of the entries. Interestingly enough, creativity seemed to also be “a far more critical factor in the agency-client relationship than any other single factor” (Helgesen 1994).

Using agency theory, Helegesen (1994) explored the relationship between advertising awards, agency performance and agency-client relationships. What the researcher discovered was that although most agencies described themselves as a “strategic advertising consultancy within a broad marketing perspective,” what most agency executives usually perceived as successful agencies were those that were the most creative. The concrete measurement of agency creativity by agency executives was advertising awards. Polonsky and Waller (1995) also explored this relationship using billings as a concrete measurement of agency growth. They found that the “direct link between winning advertising awards and an agency’s financial performance was extremely tenuous.”

Using content analysis as her instrument of choice, Ernst (1980) analyzed whether the form that a message is delivered should be taken into account separate from the content of the message itself. Her sample consisted of 94 Clio-winning commercials from 1976 and 1977. Her reasoning for using this sample was since it consisted of award-winning commercials that it would be representative of an influential segment of trend-setting commercials for the following year. The researcher found that cuts were

being used more than any other type of transition and that international commercials were more fast-paced than U.S. commercials.

Reid, Lane, Wenthe and Smith (1985) used a content analysis to determine “methods of presentation in Clio-winning television commercials.” Using a previous formatted typology, the researchers analyzed more than 300 commercials from 1968-1981. The researchers’ reasoning for having chosen Clio-winning commercials was that while they are not representative of all television commercials, they are always used as a reference for the creation of future commercials because of their perceived creativity. They found that creative commercials were more story-based than technique-based.

Stewart and Furse Study

The purpose of Stewart and Furse’s study was to examine the relationship that exists between advertising executional devices and advertising effectiveness. After operationalizing their research questions, they listed an initial pool of variables, which would be utilized during the preliminary testing. This pool of variables was then later shortened to consist of only those which they determined instrumental. After receiving the 1,000 commercials and corresponding advertising performance results from a copy-testing firm, they gave a total of 14 coders a defined list of variables which they could use in coding. Most of the coders were MBA students with the exception of three homemakers from the local community.

Stewart and Furse found both positive and negative correlations between certain executional variables and effectiveness. Positive correlations were usually found with these variables: attention-grabbing devices, such as humor, more repetition, longer exposure, memory aids, and vividness of information. However, what was found to be the leading effective device in a commercial was the use of a brand-differentiating

message. Table 2 lists individual items that were found to be negatively related to persuasion and positively related to persuasion.

Table 2. Executional devices listed by relation to persuasion

Negative	Positive
Information on components/ingredients	Brand-differentiating message
Information on nutrition/health	Information on convenience of use
Male principal character	Information on new product/features
Background cast	Family-branded products
Outdoor setting	Indirect comparison to competitors
Number of on-screen characters	Demonstration format
Total propositions	Actor plays principal-character role
Total psychological appeals	No principal character
	Total time product is on screen

Source: Stewart & Furse 1986, p. 23

Gagnard and Morris (1988) replicated Stewart and Furse's (1986) study using Clio-winning commercials from 1975, 1980 and 1985 as their sample. They found results very different from Stewart and Furse's study. Their sample did not include many brand-differentiating messages. Thus, this suggested that the Clio-winning commercials judged on creative content would not score as well as those in the general market if tested for effectiveness. Both studies differed in the visual and auditory devices found commonly used.

Stewart and Koslow (1989) also replicated Stewart and Furse's (1986) study. They cited that one of the weaknesses they have found of content analyses in media studies is lack of replication. With a new 1,017 commercial sample, the study was replicated. Stewart and Koslow's findings were congruent with that of the earlier study. There was a positive correlation found between a brand differentiating message and effectiveness and a negative correlation between the use of surrealistic visuals and effectiveness. In their discussion, the researchers said that the best variables for successful persuasion would be "a creative combination of many elements into a persuasive art form." More importantly,

this study calls for replication once more by use of Stewart and Furse's (1986) coding system.

Zabad (2001) examined award-winning Lebanese advertising by conducting a content analysis using certain coding categories from Stewart and Furse's (1986) study. After examining the Lebanese award winners on their own, Zabad performed a test of proportions to examine the likelihood that they would be considered effective according to the results of Stewart and Furse's (1986) conclusions. He concluded that it may be difficult to determine whether Lebanese award-winning commercials are effective by the same experiment testing effectiveness of average commercials from the United States. Furthermore, he calls for replication of this study among more countries and the possibility of including different media.

CHAPTER 3 METHODOLOGY

As mentioned before, the goal of this study is twofold: (1) to describe common characteristics of U.S. Hispanic-targeted television commercials and (2) to discover some significant differences between award-winning and non-award-winning U.S. Hispanic-targeted television commercials. Using Stewart and Furse (1986) and Zabad's (2001) studies as guiding works for my study, it was determined that a content analysis would be the most effective and efficient instrument to meet these goals.

Unit of Analysis

This study analyzed television commercials included in demo and award-winning reels distributed by the Association of Hispanic Advertising Agencies for the past 3 years (2001-2003). Commercials presented in these reels are produced by Hispanic ad agencies and production houses and have aired on television. On the collected reels they serve as demonstrations and examples of their work. Therefore, to say that these commercials are considered representations of some of the best work produced by these entities would be a safe assumption. These commercials will be examined for overlying themes or patterns that will hopefully demonstrate what the U.S. Hispanic advertising professionals consider exemplary characteristics of a creative/effective ad.

In congruence with past studies analyzing executional variables and using them as a point of comparison, a content analysis was conducted using the coding categories in Stewart and Furse's (1986) study that has been utilized in similar studies thereafter.

Research Questions

This study explored two research questions.

- **RQ 1:** What are characteristics often used in U.S. Hispanic-targeted television commercials?
- **RQ2:** How do award winning, U.S. Hispanic-targeted television commercials differ from non-award winning, U.S. Hispanic-targeted television commercials?

Sampling Design

In deciding the sampling design utilized for this study, convenience was an important factor having received commercial reels from AHAA. Thus, the AHAA demo/award commercial reels served as the sampling frame. The researcher was given four DVD reels from 2001-2003 including commercials produced by Hispanic ad agencies and production houses. In addition, the reels included award-winning commercials. However, since there were not enough award-winning commercials on the reel, more Hispanic-targeted award-winning commercials were gathered from AdAge.com.

Sample. A stratified sample of the sampling frame was determined to be the best-suited design for this study. This will assure that there is at least one unit of analysis present from each of the subgroups represented in the sampling frame (Riffe 1998).

There are two subgroups in this sample: award-winning commercials and non-award-winning commercials. The first stratum of the sample will consist of all the award-winning commercials due to the smaller number of units available. The second stratum will consist of non-award-winning commercials. Non-award-winning commercials will be systematically randomly sampled. The difference in award winning and non-award winning units will be compensated for by way of weighting at time of data analysis.

Of the 540 U.S. Hispanic television commercials collected, 268 commercials (58 award winners) were coded. This, at a 95% confidence level yields a margin of error at ± 4.25 . Although there is a disparity in sample size between award winners and non-award-winners, all possible award-winning commercials were included in the sample. Although the inclusion of all available award-winning commercials may have skewed a random sample, this would be the only way to analyze a sufficient number of representative award-winning commercials.

Coders were instructed to analyze every award-winning commercial and only every 3rd non-award-winning commercial. This was determined by dividing the size of the sampling frame by the size of the sample, and then this number was rounded up to yield a whole number. A random number generator was used to determine the first commercial coded.

Variables

All of the variables analyzed in this study fit into one of the following categories: award status, product category, visual devices used, auditory devices used, commercial tone or atmosphere, commercial format, presence of music and/or dancing, type of principal and minor commercial characters. See below for a more complete list of coding categories with definitions. This listing of coding categories was operationalized by Stewart and Furse (1986) and in other studies. Commercial tone/atmosphere was defined by Zabad (2001).

Coding Categories

The following categories and definitions were also given to the coders as a codebook to use for reference (Tables 3-9).

Table 3. Operational definitions of descriptives

Descriptives	
Year	The year the commercial aired.
Award	Did the commercial receive an award?
Product category	What category does the product being advertised belong to?

Table 4. Operational definitions of visual devices

Visual Devices	
Scenic beauty	Does the commercial present striking scenes of natural beauty (mountains, flowing streams) at some point?
Beauty of one or more principal characters	Does the commercial present one or more strikingly beautiful people?
Ugliness of one or more principal characters	Does the commercial present one or more striking ugly characters?
Graphic displays	Does the commercial use graphic displays or charts as part of its presentation? Such graphics may be computer generated?
Surrealistic visuals	Does the commercial present unread visuals, distorted visuals, fantastic scenes like a watch floating through outer space?
Substantive supers	A superscript (words on the screen) used to reinforce some characteristic of the product or a part of the commercial message – for example, “50% stronger,” “three out of four doctors recommend...”
Visual tagline	A visually presented statement of new information at the end of the commercial; for example, the screen shows the name of participating dealers or another product that was not the focus of the commercial shown.
Use of visual memory device	Any device shown that reinforces product benefits, the product name, or the message delivered by the commercial – for example, time release capsules bouncing in the air, the word Jello spelled out with Jello Gelatin.

Source: Stewart & Furse 1986, pp. 135-136

Table 5. Operational definitions of auditory devices

Auditory Devices	
Memorable rhymes, slogans, or mnemonic devices	Nonmusical rhymes or other mnemonics may be incorporated in lyrics of a song, but must also stand alone, apart from music.
Unusual sound effects	Out of place, unusual, or bizarre use of sound – for example, the sound of a jackhammer as someone eats a pretzel.
Spoken tagline	A statement at the end of the commercial that presents new information usually unrelated to the principal focus of the commercial – for example, “And try new lime flavor too.”
Language	What is the sole or most spoken language in the commercial?

Source: Stewart & Furse 1986, p. 136

Table 6. Operational definitions of music and dancing elements

Music and Dancing Elements	
Music.	Is music present in the commercial in any form?
Music as a major element.	Do the lyrics of the music used in the commercial carry a product message?
Music creates mood (versus background only).	Music contributes to the creation of a mood or emotion – for example, “Have it your way...” “I’m a Pepper...”?
Dancing.	Do cast members dance in the commercial?
Musical and dance extravaganza.	Is there a large cast (more than five) that engages in singing or dancing during a significant portion of the commercial, like in the Pepper commercial?
Adaptation of well-known music.	Is music recognized popular, classical, country and western tune – for example, “Anticipation”?
Recognized continuing musical theme.	Is music clearly identified with brand or company – for example, “I’m a Pepper”?

Source: Stewart & Furse 1986, p. 141

Table 7. Operational definitions of commercial tone or atmosphere

Commercial Tone or Atmosphere	
Cute/Adorable	Use of children, babies, or pet animals to evoke emotion.
Hard sell	Factual and to the point – price, quality, promotions.
Warm and caring	Maternal symbolism, feeling of safety, comfort, protection.
Modern/contemporary	Sleek design/architecture. Example: Skyscrapers.
Wholesome/healthy	Everything is how it should be – nothing is lacking. Example: Bountiful earth.
Technological/futuristic	A sense of things to come, almost science fiction in nature. Use of computers, space and other futuristic imagery.
Conservative/Traditional	A sense of traditional values and customs.
Old-Fashioned/Nostalgic	Images in black and white or sepia tone. Time sensitive.
Happy/Fun-loving	Evokes laughter and smiles.
Cool/Laid-Back	Youth-oriented, Americanized, hip, high levels of acculturation.
Somber/Serious	Evokes sadness.
Uneasy/Tense/Irritated	Evokes anger and frustration aimed at something. Example: Injustice
Relaxed/Comfortable	Evokes stillness and calmness.
Glamorous	Sensual, celebrity glitz, fame and high-living lifestyle.
Humorous	Use of sarcasm, jokes; funny twists at end of commercial.
Suspenseful	Sensation of wanting to know what a commercial is all about, or what happens next – starts with a building-up of interest and curiosity. Example: Use of sound effects, music to create sense of fear/suspense.
Rough/rugged	Manly, man conquering nature, endurance, strength.

Source: Zabad 2001, pp. 19-20

Table 8. Operational definitions of commercial formats

Commercial Format	
Vignettes	A series of two or more stories that could stand alone; no continuing storyline but several independent stories (which may convey the same message). Multiple interviews could be an example. Has no continuity of action.
Continuity of action	Commercial has a single storyline throughout with an obvious beginning, middle, and end; a common theme, character, or issue ties the whole commercial together from beginning to end. This may be an interview with a single individual, slice of life, or any other format that involves continuity of action.
Slice of life.	An interplay between two or more people that portrays a conceivable real-life situation. There is a continuity of action.
Testimonial or product user.	One or more individuals recounts his or her satisfaction with the product advertised or the results of using the product advertised – for example, Bill Cosby for Jello Pudding.
Enforcement by celebrity or authority.	One or more individuals (or organizations) advocates or recommends the product but does not claim personal use or satisfaction.
Announcement.	Commercial's format is that of a newscast or sportscast, sales announcement.
Demonstration of product in use or by analogy.	A demonstration of the product in use – for example, a man shaving in a commercial for shaving lather, women applying makeup. A demonstration of the use of the product, benefit, or product characteristic by an analogy or device rather than actual demonstration.
Demonstration of results of using the product.	Demonstration of the outcome of using the product – for example, shining floors, bouncing hair.
Comedy or satire.	The commercial is written as a comedy, parody, or satire. Not only is humor an element of the commercial, but also the commercial is written to be funny.
Animation/cartoon/rotoscope.	The entire commercial or some substantial part of it is animated. A rotoscope is a combination of real life and animation on the screen at the same time – for example, the Trix Rabbit.
Photographic stills.	The use of photographic still in part of the commercial. These may be product shots, settings, or models.
Creation of mood or image as dominant element.	An attempt to create a desire for the product, without offering a specific product claim by appealing to the viewer's emotional/sensory involvement.

Table 8. Continued

Commercial Format	
Commercial written as serious drama.	The commercial is written as a stage play, melodrama, or tragedy.
Fantasy, exaggeration, or surrealism as dominant element.	The use of animation or other visual device instead a realistic treatment to suspend disbelief or preclude literal translation on the part of the viewer.
Problem and solution (before/after presentation).	An attempt to define or show a problem, then indicate how the product eliminates or reduces the problem.
Interview (person on the street or elsewhere).	An interview (Q&A) is a primary vehicle in the commercial.
Camera involves audience in situation.	Use of camera as eyes of viewer. Camera creates participation in the commercial.
New wave (product graphics).	Use of poster-like visuals, fast cuts, high symbolism as in Diet Pepsi.

Source: Stewart & Furse 1986, pp. 139-140

Table 9. Operational definitions of commercial character types

Commercial Character Types	
Principal character(s) male.	The character(s) carrying the major on-camera role of delivering the commercial message is a male. Incidental, background on-camera appearance is not applicable.
Principal character(s) female.	The character(s) carrying the major on-camera role of delivering the commercial message is a female. Incidental, background on-camera appearance is not applicable.
Principal character(s) child or infant.	The character(s) carrying the major on-camera role of delivering the commercial message is a child or infant. Incidental, background on-camera appearance is not applicable.
Principal character(s) racial or ethnic minority.	One or more of the principal on-camera characters is black, Hispanic, Oriental, or of some other clearly identifiable minority. Must be delivering a significant portion of message, not just cameo, background or incidental appearance.
Principal character(s) celebrity.	The character(s) delivering the major portion of the message on camera is well known either by name or face. Celebrities may be athletes, movie stars or well-known corporate Tables (but not simply the identified head of a corporation).
Principal character(s) actor playing role of ordinary person.	Must be delivering the major portion of the message.
Principal character(s) real people.	Are one or more of the principal characters identified as real people (as opposed to actors playing a role)? This may take the form of a hidden camera or an interview.
Principal character(s) creation.	The principal character is a created role, person, or cartoon Table – for example, Ronald McDonald, Pillsbury Doughboy.

Table 9. Continued

Commercial Character Types	
Principal character(s) animal.	Is one or more of the principal characters an animal (either real or animated)?
Principal character(s) animated.	Is one or more of the principal characters animated (cartoon Tables)?
No principal character(s).	No central character or set of characters delivers a major portion of the commercial message, although there may be characters performing roles on camera relevant to the message.
Characters identified with company.	Is one or more of the characters in the commercial symbolic of or well identified with the company manufacturing and/or distributing the product? The character may be real, created, or animated but should be identified with the company, not a specific product – for example, Keebler Elves, Green Giant.
Background cast.	Are there people in the commercial other than the principal characters, people who serve as scenery or background – for example, people walking by, people sitting in a bar. These people are only incidental to the commercial message – that is, not active in making a product claim or demonstrating a product benefit.
Celebrity in minor role (cameo appearance).	
Animal(s) in minor role.	
Created character or cartoon characters in minor role.	
Real person in minor role.	May be actual consumers (specifically identified) or employees.
Recognized continuing character.	Is one or more of the principal or minor characters in the commercial recognized as a part of a continuing advertising campaign? Is the character associated with the product by virtue of previous appearances in commercials for the product?
Presenter/spokesperson on camera.	Is the audio portion of the commercial message delivered by voice-over announcer (person not on camera), character(s) on camera, or a combination of both?

Source: Stewart & Furse 1986, pp. 141-143

Pretest and Coding Procedure

Pretest

An informal pretest was first conducted by the main researcher and the supervising chairperson to assure that coding categories were all pertinent and well

defined. This was done by coding 10 commercials with the coding sheet that will be used by the coders.

Coding Procedure

Commercials were distributed evenly among three coders: the main researcher and two undergraduate advertising students. All coders have advertising backgrounds, are Hispanic, and are fluent in both English and Spanish.

Supplemental coders partook in an in-depth training session with the main researcher. After the main researcher distributed and reviewed the codebook and accompanying instructions, all three coded 10 commercials to clear up any confusion that there may have been regarding the wording of the definitions in the codebook. If any further clarifications needed to be made, they were done at this time. Sample groups were then distributed.

Intercoder Reliability

In order to establish intercoder reliability, Holsti's (1969) formula was used:

$$\text{Reliability} = \frac{3M}{N1+N2+N3}$$

M = the number of decisions the coders agree on and each N = the total numbers of decisions each respective coder made. The three coders analyzed the same 27 commercials representing 10% of the total sample. Intercoder reliability was found to be 93.7%.

Data Analysis

Data was analyzed using statistical analysis software SPSS 11.5 for Windows. The program was used to determine frequencies and cross tabulations. In addition to the

cross tabulations, Chi-square tests were conducted to determine significant differences between nominal variables. To further confirm the significance in differences, tests of proportions were conducted.

CHAPTER 4 FINDINGS

Using a content analysis, the researcher analyzed characteristics of Latino-targeted television commercials. The content analysis included 268 television commercials from 2001-2003. Due to availability, only 58 of the commercials included in the sample were award winning. All commercials were evaluated using the coding categories established by Stewart and Furse (1986) and later replicated by Stewart and Koslow (1989), and Zabad (2001). The purpose of this study was not only to decipher common characteristics of U.S. Hispanic advertising, but also to evaluate if there are significant differences between U.S. Hispanic award-winning and non-award-winning television commercials.

Description of the Sample of Commercials

Of the 268 commercials coded for this study, 46.7% first aired in 2002, 30.2% first aired in 2003 and 23.1% first aired in 2001 (Table 10).

Table 10. Commercials in sample by year

<u>Year</u>	<u>Number</u>	<u>Percent</u>
2001	62	23.1
2002	125	46.7
2003	81	30.2
<u>Total</u>	<u>268</u>	<u>100.0</u>

There was a wide array of product categories represented in the sample. Nearly 25% of commercials are listed as miscellaneous due to lack of an automotive category. The next most represented categories are technology and communications (12.3%),

alcoholic beverages (11.9%), retail and fast food (11.6%), and grocery, toiletries and beauty aids (10.8%) (Table 11).

Table 11. Product category within the overall sample

Product Category (n = 268)	Frequency	Percent
Miscellaneous	65	24.3
Technology and communications	33	12.3
Alcoholic beverages	32	11.9
Retail, fast food	31	11.6
Grocery, toiletries and beauty aids	29	10.8
Non-alcoholic beverages	25	9.3
Public services and government	21	7.8
Financial services	17	6.3
Entertainment and media	15	5.6

Characteristics of U.S. Hispanic Advertising

Coding categories for the content analysis included different visual and auditory devices, elements of music and dancing, commercial character types and commercial format and tone/atmosphere. It is important to note that the following results are descriptive of U.S. Hispanic television commercials as a whole. In the subsequent section, data will be separated by award status and compared.

Visual Devices

The most common visual devices used in the commercials were supers, words appearing on the screen during delivery of the commercial message (present in 69.3% of the commercials) and visual taglines, taglines appearing on the screen usually at the end of the commercial (53.9%). Elements of scenic beauty were present in 29.1% of the commercials; this included scenes featuring the sky or water as a predominant element. Visual memory devices, surrealistic visuals and beautiful characters were present in 22.4%, 21.3% and 19.2% of the television commercials included in the sample respectively (Table 12).

Table 12. Visual devices present within the overall sample

Visual Devices (n = 268)	Frequency	Percent
Substantive Supers	185	69.3
Visual Tagline	144	53.9
Scenic Beauty	78	29.1
Memory Device	60	22.4
Surrealistic Visuals	57	21.3
Beautiful Characters	50	19.2
Ugly Characters	22	8.5
Graphic Displays	22	8.2

Auditory Devices

In over half of the commercials coded, the tagline was spoken. In several of these same commercials, a visual super also accompanied the tagline. However, other than the abundant use of the spoken tagline not many other auditory devices seem to be commonly found.

Table 13. Auditory devices present within the overall sample

Auditory Device (n = 268)	Frequency	Percent
Spoken tagline	140	52.4
Rhyme, slogan, mnemonic device	22	8.2
Unusual sound effects	16	6.0

When examining the languages of the commercials, nearly 70% were solely Spanish language. However, over a quarter of the advertisements had some element of the English language other than the brand name or tagline. Nearly 10% of the commercials were solely English language; 9% of the commercials were mostly Spanish but still had some small English-language component to it.

Table 14. Language(s) used within the overall sample

Language(s) (n = 268)	Frequency	Percent
Only Spanish	187	69.8
Mostly Spanish	24	9.0
Spanish/English	16	6.0
Mostly English	5	1.9
Only English	26	9.7
Not Applicable	10	3.7

Music and Dancing

Although present in over three-quarters of the commercials, music only served as a major element in about 30% of the advertising. In most of the commercials where music served as a major element, the music's lyrics included product benefits. Over 42% of the commercials did include music to create some mood that proved to be somewhat relevant to the commercial's tone/atmosphere. When dancing was present (9%), it was usually in a scene of celebration or partying; it was hardly ever integral to promotion of the commercial message.

Table 15. Music and dancing elements present within the overall sample

Element (n = 268)	Frequency	Percent
Any Music	206	76.9
Music creates mood	113	42.3
Music as a major element	80	30.0
Dancing	24	9.0
Adaptation of well known music	14	5.3
Continuing musical theme	3	3.1
Musical and dance extravaganza	5	1.9

In most instances that music was present, it was unclassifiable due to the fact that it seemed generic in nature used from a reel of canned music superimposed in post-production. However, of the classifiable music categories, classical (7.5%) and pop/rock (7.8%) were popular.

Table 16. Type of music present within the overall sample

Music Type (n = 268)	Frequency	Percent
Caribbean	14	5.2
Mexican/Tex-Mex	8	3.0
Central/South American	9	3.4
Classical	20	7.5
Pop/Rock	21	7.8
Jazz/R&B	7	2.6
Other	127	47.4
No Music	62	23.1

Commercial Character Types

The majority of the commercials included at least one male principal character (56.7%) compared to only 34% of the commercials that featured females as principal characters. There was at least one discernible racial or ethnic minority in a principal role in over 75% of the sample. Most of these coded minorities in the commercials were white Hispanics. Over 38% of the commercials had at least five or more people in the background, making it appear to be a bigger production than some of the other commercials. Nearly one quarter of the commercials had no principal characters meaning that they had either no character at all or no specific set of defined principal characters. The principal character(s) was found to be an actor playing the role of an ordinary person in 22.8% of the commercials.

Table 17. Commercial character types present within the overall sample

Commercial Character Type (n = 268)	Frequency	Percent
Principal character(s) racial or ethnic minority	181	75.7
Principal character(s) male	152	56.7
Background cast	104	39.0
Principal character(s) female	91	34.0
No principal character(s)	63	23.5
Principal character(s) actor as ordinary person	61	22.8
Principal character(s) child/infant	29	10.8
Recognized continuing character	15	5.4
Principal character(s) animal	14	5.2
Animal(s) in minor role	14	5.2
Characters identified with company	9	4.2
Principal character(s) celebrity	8	3.0
Real person(s) in minor role	7	2.6
Principal character(s) real people	6	2.2
Principal character(s) creation	6	2.2
Created/Cartoon character in minor role	5	1.9
Principal character(s) animated	4	1.5
Celebrity in minor role	2	0.7

Nearly 80% of the commercials did include a presenter/spokesperson that could be heard (Table 18). Of these commercials, half of them the presenter/spokesperson could only be heard through a voice-over (Table 19). One-fifth of the commercials did not have a presenter or spokesperson.

Table 18. Presence of presenter/spokesperson within the overall sample

Camera Coverage (n = 268)	Frequency	Percent
Presenter/spokesperson	209	79.2
No presenter/spokesperson	55	20.8

Table 19. Camera coverage of presenter/spokesperson within the overall sample

Camera Coverage (n = 268)	Frequency	Percent
Voice-over only	109	41.3
Voice-over/On-camera	74	28.0
On-camera only	26	9.8
No presenter/spokesperson	55	20.8

Commercial Format

The two most popular formats used were comedy/satire (15.7%) and creation of mood or image as dominant element (15.4%). However, this does not imply that humor did not play as big of a role because although the commercial format varied the dominant tone in the commercials coded was humorous. The next two most popular formats employed were continuity of action (11.2%) and slice of life (10.5%).

Table 20. Commercial format within the overall sample

Commercial Format (n = 268)	Frequency	Percent
Comedy or satire	42	15.7
Creation or mood or image as dominant element	41	15.4
Continuity of action	30	11.2
Slice of life	28	10.5
Vignettes	26	9.7
Demonstration of product in use or by analogy	22	8.2
Fantasy, exaggeration or surrealism dominant	16	6.0
New wave (product graphics)	15	5.6
Announcement	11	4.1
Commercial written as serious drama	9	3.4
Animation/cartoon/rotoscope	8	3.0

Table 20. Continued.

Commercial Format (n = 268)	Frequency	Percent
Demonstration of results of using the product	5	1.9
Photographic stills	4	1.5
Problem and solution	3	1.1
Camera involves audience in situation	3	1.1
Testimonial or product user	2	0.7
Enforcement by celebrity or authority	1	0.4
Interview	1	0.4

Commercial Tone/Atmosphere

As was mentioned earlier, humor was present as the dominant tone/atmosphere in over a quarter of the commercials. This was followed by use of suspense (8.2%) where the viewer was introduced to the product or brand at the very end or used in combination with music to evoke fear or anticipation. Commercials featuring tones that were modern and contemporary or technological and futuristic were each present in 6.7% of the sample. Some other dominant commercial tones were warm/caring (6.7%) and cute/adorable (6.3%), which usually played off ideals of family relationships.

Table 21. Commercial tone/atmosphere within the overall sample

Commercial Tone/Atmosphere (n = 268)	Frequency	Percent
Humorous	74	27.7
Suspenseful	22	8.2
Warm and caring	18	6.7
Modern/contemporary	18	6.7
Technological/futuristic	18	6.7
Cute/Adorable	17	6.3
Happy/fun-loving	15	5.6
Cool/laid-back	14	5.2
Hard sell	12	4.5
Somber/serious	10	3.7
Relaxed/comfortable	10	3.7
Old-fashioned/nostalgic	9	3.4
Glamorous	9	3.4
Rough/rugged	9	3.4
Wholesome/healthy	6	2.2
Conservative/traditional	3	1.1
Uneasy/tense/irritated	3	1.1

Award-Winning Commercials VS Non-Award-Winning Commercials

In order to thoroughly describe the sample, the following tables will display frequencies and percentages of each of the variables by award category. Percentages are shown to be able to evenly compare the two different sample sizes.

The following two Tables (22 & 23) illustrate how many commercials were analyzed from each year and what product categories are represented. Most commercials in each of the sample's strata first aired in 2002. No award-winning commercials were used because of inaccessibility. The miscellaneous category was well represented in both samples with nearly 25%. Award-winning commercials included less variety of product categories with a strong presence of commercials for alcoholic beverages (15.5%) and retail/fast food (17.2%).

Table 22. Number of commercials in sample by year and award status

Year	No Award	Award
2001	62	0
2002	90	35
2003	58	23
Total	210	58

Table 23. Product category within non-award winning commercials and within award-winning commercials

Product Category	No Award (n = 210)		Award (n = 58)	
	Frequency	Percent	Frequency	Percent
Technology and communications	28	13.3	5	8.6
Non-alcoholic beverages	21	10.0	4	6.9
Alcoholic beverages	23	11.0	9	15.5
Grocery, toiletries and beauty aids	26	12.4	3	5.2
Entertainment and media	10	4.8	5	8.6
Financial services	14	6.7	3	5.2
Public services and government	16	7.6	5	8.6
Retail, fast food	21	10.0	10	17.2
Miscellaneous	51	24.3	14	24.1

Visual Devices

Supers and visual taglines are the most prevalent visual devices in both award-winning and non-award-winning ads. Scenic beauty and beautiful characters are the only visual devices that are more present in non-award-winning ads than award winners.

Table 24. Visual devices present within non-award winning commercials and within award-winning commercials

Visual Devices	No Award (n = 210)		Award (n = 58)	
	Frequency	Percent	Frequency	Percent
Scenic Beauty	67	31.9	11	19.0
Beautiful Characters	42	20.7	8	13.8
Ugly Characters	14	6.9	8	13.8
Graphic Displays	8	3.8	14	24.1
Surrealistic Visuals	41	19.5	16	27.6
Substantive Supers	142	67.9	43	74.1
Visual Tagline	110	52.6	34	58.6
Memory Device	37	17.6	23	39.7

Auditory Devices

While spoken taglines is the most commonly found of the auditory devices in both categories, they are more prevalent in non-award-winning commercials. There were more rhymes, slogan, mnemonic devices and unusual sound effects found in award-winning advertisements.

Table 25. Auditory devices present by within non-award winning commercials and within award-winning commercials

Auditory Devices	No Award (n = 210)		Award (n = 58)	
	Frequency	Percent	Frequency	Percent
Rhyme, slogan, mnemonic device	15	7.1	7	12.1
Unusual sound effects	4	1.9	12	20.7
Spoken tagline	117	56.0	23	39.7

Spanish was the sole language used in most commercials in both categories. Non-award-winning advertisements included more English elements than award-winning advertisements.

Table 26. Language(s) used within non-award winning commercials and within award-winning commercials

Languages	No Award (n = 210)		Award (n = 58)	
	Frequency	Percent	Frequency	Percent
Only Spanish	145	69.0	42	72.4
Mostly Spanish	22	10.5	2	3.4
Spanish/English	10	4.8	6	10.3
Mostly English	4	1.9	1	1.7
Only English	21	10.0	5	8.6
Not Applicable	8	3.8	2	3.4

Music and Dancing

Music was often used in both award-winning and non-award-winning commercials. Music was mostly used to create the mood of the commercial (versus being background music). Therefore, it was usually an integral device in the commercial, but not necessarily used to deliver actual commercial messages or product benefits. However, music was used as a major element more often in non-award-winning commercials.

Table 27. Music and dancing elements present within non-award winning commercials and within award-winning commercials

Elements	No Award (n = 210)		Award (n = 58)	
	Frequency	Percent	Frequency	Percent
Music	161	76.7	45	77.6
Music as a major element	74	35.4	6	10.3
Music creates mood	85	40.7	28	48.3
Dancing	20	9.5	4	6.9
Musical and dance extravaganza	2	1.0	3	5.2
Adaptation of well known music	11	5.3	3	5.2
Continuing musical theme	2	3.4	1	2.6

Most of the music in both categories was not easily discernible and was categorized as other, usually implying canned audio. Over a fifth of award-winners and non-award-winners featured no music at all (Table 28).

Table 28. Type of music present within non-award winning commercials and within award-winning commercials

Music Type	No Award (n = 210)		Award (n = 58)	
	Frequency	Percent	Frequency	Percent
Caribbean	11	5.2	3	5.2
Mexican/Tex-Mex	5	2.4	3	5.2
Central/South American	9	4.3	0	0.0
Classical	15	7.1	5	8.6
Pop/Rock	16	7.6	5	8.6
Jazz/R&B	6	2.9	1	1.7
Other	99	47.1	28	48.3
No Music	49	23.3	13	22.4

Commercial Character Types

Both award categories had similar percentages to several dominant commercial character types including: female principal characters, minorities as principal characters, use of a background cast. However, there were more male principals and actors playing role of ordinary person in award-winning ads than non-award winning ads.

Table 29. Commercial character types present within non-award winning commercials and within award-winning commercials

Commercial Character Type	No Award (n = 210)		Award (n = 58)	
	Frequency	Percent	Frequency	Percent
Principal character(s) male	108	51.4	44	75.9
Principal character(s) female	71	33.8	20	34.5
Principal character(s) child/infant	26	12.4	3	5.2
Principal character(s) racial or ethnic minority	151	75.5	30	76.9
Principal character(s) celebrity	6	2.9	2	3.4
Principal character(s) actor as ordinary person	14	6.7	47	81.0
Principal character(s) real people	5	2.4	1	1.7
Principal character(s) creation	4	1.9	2	3.4
Principal character(s) animal	9	4.3	5	8.6
Principal character(s) animated	3	1.4	1	1.7
No principal character(s)	57	27.1	6	10.3
Characters identified with company	5	2.9	4	9.5
Background cast	83	39.7	21	36.2
Celebrity in minor role	1	0.5	1	1.7
Animal(s) in minor role	11	5.2	3	5.2
Created/Cartoon character in minor role	4	1.9	1	1.7
Real person(s) in minor role	4	1.9	3	5.2
Recognized continuing character	3	4.8	2	6.7
Presenter/Spokesperson	168	81.6	41	70.7

Although the percentage of spokespersons that are only present through voice-overs is similar, the percentage of a presenter or spokesperson to be present in the commercial at all is higher in non-award-winning ads.

Table 30. Camera coverage of presenter/spokesperson within non-award winning commercials and within award-winning commercials

Camera Coverage of Spokesperson	No Award (n = 210)		Award (n = 58)	
	Frequency	Percent	Frequency	Percent
Voice-over only	84	40.8	25	43.1
Voice-over/On-camera	63	30.6	11	19.0
On-camera only	21	10.2	5	8.6
No presenter/spokesperson	38	18.4	17	29.3

Commercial Format

Slice of life format, like continuity of action but with real-life situations, is the most prevalent commercial format in the award-winning category at 24.1%. Other continuity of action formats were present in 17.2% of award-winning commercials. Over 17% of the award-winning commercials were formatted to be a comedy or a satire. Vignettes, comedy/satire and creation of mood or image as the dominant element are the most prevalent commercial formats among non-award-winning commercials at 11.5, 15.3 and 18.7% respectively (Table 31).

Commercial Tone/Atmosphere

Although humor is the dominant tone in both award categories, it is more prevalent in award-winning commercials (50.0%) than non-award-winning commercials (21.5%). A somber/serious commercial tone was the second most popular choice in award-winning commercials at 8.6%. Warm/caring and technological/futuristic tones were the second most popular among non-award-winning commercials at 8.6% each as well (Table 32).

Table 31. Commercial format within non-award winning commercials and within award-winning commercials

Commercial Format	No Award (n = 210)		Award (n = 58)	
	Frequency	Percent	Frequency	Percent
Vignettes	24	11.5	2	3.4
Continuity of action	20	9.6	10	17.2
Slice of life	14	6.7	14	24.1
Testimonial or product user	2	1.0	0	0.0
Enforcement by celebrity or authority	1	0.5	0	0.0
Announcement	8	3.8	3	5.2
Demonstration of product in use or by analogy	19	9.1	3	5.2
Demonstration of results of using the product	4	1.9	1	1.7
Comedy or satire	32	15.3	10	17.2
Animation/cartoon/rotoscope	6	2.9	2	3.4
Photographic stills	2	1.0	2	3.4
Creation or mood or image as dominant element	39	18.7	2	3.4
Commercial written as serious drama	6	2.9	3	5.2
Fantasy, exaggeration or surrealism dominant	13	6.2	3	5.2
Problem and solution	2	1.0	1	1.7
Interview	1	0.5	0	0.0
Camera involves audience in situation	3	1.4	0	0.0
New wave (product graphics)	13	6.2	2	0.7

Table 32. Commercial tone/atmosphere within non-award winning commercials and within award-winning commercials

Commercial Tone or Atmosphere	No Award (n = 210)		Award (n = 58)	
	Frequency	Percent	Frequency	Percent
Cute/Adorable	13	6.2	4	6.9
Hard sell	11	5.3	1	1.7
Warm and caring	16	7.7	2	3.4
Modern/contemporary	18	8.6	0	0.0
Wholesome/healthy	5	2.4	1	1.7
Technological/futuristic	18	8.6	0	0.0
Conservative/traditional	3	1.4	0	0.0
Old-fashioned/nostalgic	5	2.4	4	6.9
Happy/fun-loving	14	6.7	1	1.7
Cool/laid-back	11	5.3	3	5.2
Somber/serious	5	2.4	5	8.6
Uneasy/tense/irritated	3	1.4	0	0.0
Relaxed/comfortable	8	3.8	2	3.4
Glamorous	8	3.8	1	1.7
Humorous	45	21.5	29	50.0
Suspenseful	18	8.6	4	6.9
Rough/rugged	8	3.8	1	1.7

Significant Differences in Characteristics

The second purpose of this study was to explore significant differences between award-winning and non-award-winning commercials. After cross tabulating the data by executional variables and award status, Chi-square tests were performed to determine if there was a significant difference in the presence of executional variables between award-winning and non-award-winning commercials.

To evaluate other differences in the two strata of the sample that may skew analysis, a Chi-square test was performed to evaluate whether there were significant differences in product categories represented in award-winning and non-award-winning commercials. No significant differences (Chi-square = 7.75, d.f. = 8, $p = .46$) of representation in product categories by award status were found.

There were nine differences determined to meet the requirement for significance ($p < .05$) established by the Chi-square test. In addition to Chi-square tests, tests of significant proportions were performed to devices found to be significantly different (according to the Chi-square tests) between the award categories as a means of crosschecking the results. There were eight differences determined to meet the test of proportions requirement for significance ($z > 1.96$ or $z < -1.96$) with one being close enough to consider mentioning.

Visual Devices

Significant differences exist in the presence of scenic beauty, graphic displays and visual memory devices. While there was significantly more scenic beauty in non-award-winning commercials (Chi-square = 3.68, d.f. = 1, $p = .05$), graphic displays (Chi-square = 24.93, d.f. = 1, $p < .01$) and visual memory devices (Chi-square = 12.70, d.f. = 1, $p < .01$) were significantly more present in award-winning commercials (Tables 33-35).

Table 33. Cross tabulation of scenic beauty by award status

		No Award	Award
Scenic Beauty	Present	67 31.9%	11 19.0%
	Absent	143 68.1%	47 81.0%
	Total	210 100.0%	58 100.0%

Chi-square = 3.68, d.f. = 1, $p = .05$

$z = 1.86$, n.s.

Table 34. Cross tabulation of graphic displays by award status

		No Award	Award
Graphic Displays	Present	8 3.8%	14 24.1%
	Absent	202 96.2%	44 75.9%
	Total	210 100.0%	58 100.0%

Chi-square = 24.93, d.f. = 1, $p < .01$

$z = -10$, $z < -1.96$

Table 35. Cross tabulation of visual memory device by award status

		No Award	Award
Visual Memory Device	Present	37 17.6%	23 39.7%
	Absent	173 82.4%	35 60.3%
	Total	210 100.0%	58 100.0%

Chi-square = 12.70, d.f. = 1, $p < .01$

$z = -3.67$, $z < -1.96$

Auditory Devices

There was a significant difference in the presence of unusual sound effects and spoken taglines between award categories. Unusual sound effects were significantly more present in award-winning commercials (Chi-square = 28.57, d.f. = 1, $p < .01$); spoken taglines were significantly more present in non-award-winning commercials (Chi-square = 4.85, d.f. = 1, $p < .03$) (Tables 36 & 37).

Table 36. Cross tabulation of unusual sound effects by award status

		No Award	Award
Unusual Sound Effects	Present	4 1.9%	12 20.7%
	Absent	206 98.1%	46 79.3%
	Total	210 100.0%	58 100.0%

Chi-square = 28.57, d.f. = 1, $p < .01$

$z = -4.75, z < -1.96$

Table 37. Cross tabulation of spoken tagline by award status

		No Award	Award
Spoken Tagline	Present	117 56.0%	23 39.7%
	Absent	92 44.0%	35 60.3%
	Total	209 100.0%	58 100.0%

Chi-square = 4.85, d.f. = 1, $p < .03$

$z = 2.29, z > 1.96$

Elements of Music and Dancing

The only element of music and dancing to be significantly different between award categories was the use of music as a major element, which is significantly more present in non-award-winning commercials (Chi-square = 13.59, d.f. = 1, $p < .01$) (Table 38).

Table 38. Cross tabulation of music as a major element by award status

		No Award	Award
Music as a major element	Present	74 35.4%	6 10.3%
	Absent	135 64.6%	52 89.7%
	Total	209 100.0%	58 100.0%

Chi-square = 13.59, d.f. = 1, $p < .01$

$z = 4.17, z > 1.96$

Although not a statistically significant difference due to low presence levels, it is particularly noteworthy to mention that there are more musical and dance extravaganzas present in award-winning commercials than non-award-winning commercials. Musical and dance extravaganzas were operationalized as more than five characters in engaging in singing and/or dancing.

Commercial Character Types

There were three differences determined to be significant after evaluating commercial character types in the sample: male principal characters, actors playing role of ordinary person as principal character, and use of no principal character. Male principal characters (Chi-square = 11.05, d.f. = 1, $p < .01$) and actor(s) playing role of ordinary person as principal character (Chi-square = 142.33, d.f. = 1, $p < .01$) were significantly more present in award-winning commercials than non-award-winning commercials (Tables 39 & 40). The difference in actor(s) playing role of an ordinary person is particularly strong when compared to the other two commercial character types. The use of no specific principal character (Chi-square = 7.13, d.f. = 1, $p < .01$) was significantly more present in non-award-winning commercials (Table 41). The use of no specific principal character does not mean that no characters were used in the commercial, just that if there were characters present they were not centrally focused.

Table 39. Cross tabulation of male principal character(s) by award status

		No Award	Award
Male principal character(s)	Present	108 51.4%	44 75.9%
	Absent	102 40.3%	14 24.1%
	Total	210 100.0%	58 100.0%

Chi-square = 11.05, d.f. = 1, $p < .01$

$z = -3.57, z < -1.96$

Table 40. Cross tabulation of actor playing role of an ordinary person by award status

		No Award	Award
Actor playing role of ordinary person	Present	14 6.7%	47 81.0%
	Absent	195 93.3%	11 19.0%
	Total	209 100.0%	58 100.0%

Chi-square = 142.33, d.f. = 1, $p < .01$
 $z = -18.5, z < -1.96$

Table 41. Cross tabulation of no principal character(s) by award status

		No Award	Award
No principal character	Present	57 27.1%	6 10.3%
	Absent	153 72.9%	52 89.7%
	Total	209 100.0%	58 100.0%

Chi-square = 7.13, d.f. = 1, $p < .01$
 $z = 2.83, z > 1.96$

Although not a statistically significant difference due to number of empty cells, it is particularly noteworthy to mention that there are more characters identified with the advertising company present in award-winning commercials than non-award-winning commercials.

CHAPTER 5 DISCUSSION AND CONCLUSION

Discussion

As was stated earlier, the purpose of this study is twofold: to explore common characteristics of U.S. Hispanic advertising, but also to explore whether significant differences exist between award-winning and non-award-winning advertising. The following are some interesting insights that can be inferred upon completion of the exploration of the data analysis.

Visual and Auditory Devices

Graphic displays, visual memory devices and unusual sound effects were significantly more prevalent in award-winning commercials. Perhaps, this corresponds to the possibility of there being more elements added in the post-production stage of the creation of the advertisement, which usually means these advertisements have higher budgets. Thus, if commercials have higher production budgets they will be able to differentiate themselves from other commercials with these visual and auditory elements.

There were few apparent differences in the use of the Spanish language between award-winning and non-award-winning commercials. Although Koslow, Shamdasani and Touchstone (1994) found use of some English in advertising to have a more positive affect than no use of English in the advertising, in both categories Spanish was the sole language used in about 70% of the commercials. However, there were nearly 15% of mostly Spanish or equal parts Spanish/English mix that were used in both segments. Advertisers are probably beginning to note the hybridity of the Latino culture, allowing

agencies to step out of their Spanish-language bubble – one of their biggest selling points according to Davila (2001).

Commercial Character Types

The fact that there are significantly more male principal characters present in award-winning commercials could be a cultural insight into the level of machismo present within the Hispanic community. Since there is a stigma surrounding Latino populations about this strong presence of machismo, it is reiterated through the strong male presence in these ads. Roberts and Hart (1997) did state that they discovered strong cultural values suggesting that U.S. Hispanics were a feminine culture, but they explained away this finding by suggesting the sampling design may have picked up a large number of commercials aired at times where they would be specifically targeted to women.

Although there is a strong presence of strikingly beautiful characters (19.2% overall, 20.7% in non-award, 13.8% in award winning), this does not mean that there is not a presence of the average man appeal. In fact, there were significantly more advertisements where an actor playing the role of an ordinary person played the principal character. Thus, glamour is not a selling point used for Hispanics in award-winning commercials. Instead, award-winning commercials appear to capture the lifestyle and cultural values of typical Hispanic consumers.

When Zabad (2001) evaluated Lebanese award-winning commercials, he found heavy usage of surrealism, creation of mood or image as dominant element and usage of comedy or satire as a commercial format. Although surrealism and creation of mood or image as a dominant element were not common executional devices found in Hispanic award-winning commercials, use of comedy or satire as a commercial format and humorous undertones were found to be very common. This suggests that humor could be

an executional device that although may vary in definition from culture to culture is probably linked to industry professionals' definitions of creativity. Visual memory devices and music were also found to be very common in Zabad's study as well as in Hispanic award-winning commercials.

Conclusion

Using a content analysis, this study analyzed 268 U.S. Hispanic-targeted television commercials to explore some of their common characteristics. In addition, this study set out to uncover whether there would be significant differences in these characteristics among award-winning and non-award-winning commercials. Using the coding categories established by Stewart and Furse (1986), Stewart and Koslow (1989) and Zabad (2001), the content analysis was able to uncover common use of certain executional variables among the sample, as well as significant differences between award-winning and non-award-winning commercials.

Zabad (2001) used his findings to compile a creative brief. In congruence with his work, my study yielded a list of variables that would formulate a possible creative brief for a Latino-targeted, award-winning television commercial. The following is a list of the executional devices more commonly found in award-winning, Latino commercials. An asterisk (*) by the executional device indicates element was found to be significantly more present in award-winning commercials than non-award-winning commercials.

- Substantive supers
- Graphic displays*
- Visual tagline
- Visual memory device*
- Unusual sound effects*
- Spoken tagline
- Only Spanish language
- Music (likely to create mood versus solely for background)

- Principal character(s) likely to be:
 - Male*
 - Racial or ethnic minority (specifically Hispanic)
 - Actor playing role of an ordinary person*
- Presenter/spokesperson not likely to appear on camera
- Commercial format likely to be:
 - Slice of life
 - Comedy or satire
- Humorous tone

There were nine differences determined to be significant between award-winning and non-award-winning commercials. The following is a table illustrating the differences uncovered by this study:

Table 42. Significant differences between award-winning and non-award-winning commercials

More often found in Award-Winning Commercials	More often found in Non-Award-Winning Commercials
Graphic displays	Scenic beauty
Visual memory device	Music as a major element
Unusual sound effects	Principal character(s) racial or ethnic minority
Principal character(s) male	No principal characters
Actor playing role of ordinary person	

Limitations

There were a few limitations to this study that should be accounted for and adjusted in future studies. For one, the sample only encompassed three years of commercials and only two years of award-winning commercials. Although this was due to the inability to access such reels, perhaps with the publishing of future reels this task will be easier.

The fact that the commercial sample was extracted from demo reels acquired from AHAA suggests that these commercials may not be representative of the typical commercial. To account for possible skewing of the data, however, although these commercials do serve as exemplary advertising, not all the agencies included in the reels

are mainstream agencies. Therefore, commercial quality and content covered a wide spectrum. The sample used in this study could have also benefited from more award-winning commercials. However, to remedy this limitation, the test of proportions was used to crosscheck the validity of significance between the nominal variables determined as significantly different by the Chi-square test.

Furthermore, although Stewart and Furse (1986) served as a benchmark for this study, possible attempts should be made to create a new benchmark that is not necessarily as culturally bound (to the U.S. general market). In using the same coding categories as Stewart and Furse there were some that could have been more strictly defined such as “principal character(s) racial or ethnic minority.” For example, is the person considered a racial or ethnic minority when compared to the in-group or the general population? For the purposes of my study, Stewart and Furse’s definition was used in reference to the minorities of the general population. Some indicators of whether a person in the commercial could be coded as a discernible racial or ethnic minority were whether or not the person spoke Spanish during the commercial or whether they had clearly discernable cultural cues that indicated they belonged to a particular ethnic group. This was particularly a difficult category to define since Hispanics come in all sizes, shapes and colors. Therefore, there may have been more minorities included in the commercials that may have not been coded as such because of the category’s given definition.

Another limitation was that unlike Stewart and Furse’s (1986) and Stewart and Koslow (1989) that used copy-tested advertising, the advertising used in my study was not copy tested. Therefore, effectiveness of award-winning commercials cannot be evaluated against non-award-winning commercials. Since it is not tested, effectiveness

cannot be attributed to certain executional variables. My study can only explore relationships between executional variables and winning awards. Furthermore, award-winning ads are judged on creativity, which does not mean that they are more effective.

Suggestions for Future Research

Although some advertisers create a customized strategy to target the Hispanic consumer, many continue to simply advertise in English or simply translate the campaign intended for the general market audience to Spanish. The flaw in translating campaigns is that messages can be misinterpreted, or the consumer may even receive messages that were not intended to be delivered. Also, translations can lead to unfavorable consumer beliefs about the advertiser. Thus, it would be beneficial to academics and professionals to replicate this study with a sample of aired television commercials acquired through the span of a few weeks. Naturally, a copy-tested sample would also allow creating a benchmark study similar to Stewart and Furse's (1986) study spurring even further research in this booming market.

Although there were no apparent differences regarding language use between winners and non-winners, it would be interesting to explore the possible progression of language in Hispanic advertising over a longer period of time to see if the sentiments toward use of language to target this market have changed.

With "ethnic" marketing also comes the danger of perhaps further segmenting an audience or perpetuating negative images. Unfortunately and frighteningly, as Davila (2001) and Levine (2001) would suggest, the making or constructing of the Hispanic community including the birth of several stereotypical race roles were formulated by the Hispanic marketing community's drive to profit off this new market. Therefore, there needs to be a more thorough exploration in what U.S. Hispanic advertising agencies are

creating to communicate to this significant niche market. Are there stereotypes or culturally incompetent images portrayed in commercials? If so, at what level of production are these images created? Perhaps, a similar study to Helgesen's (1994) and Polonsky and Waller's (1995) can be conducted evaluating the U.S. Hispanic advertising agency-client relationship to explore these different levels.

Torres and Gelb (2002) stated that Hispanics more often look to advertising to acquire their information. Thus, there seems to be a strong relationship between Hispanics and advertising. If this area of advertising effects is further explored it would be a great asset to the industry. Hopefully, it would begin to promote responsible usage of advertising as a means of information and communication rather than as a tool for solely persuading. This could also expand from product advertisement to political advertisement to see what the recent effects of the Spanish-language political advertising boom is on U.S. Hispanic voting decisions, as well as consumer brand choices.

Replication of this study with different stratified samples can prove to be insightful as well. Having distinct Hispanic subgroups (i.e., Mexican, Caribbean, South American) throughout the United States, there is an existence of local Hispanic advertising tailored specifically toward these target niches. Therefore, a sample comparing use of executional devices in national Hispanic advertising to various local Hispanic advertising would help explore how agencies are creating ads differently when targeting a regional Hispanic group versus a pan-Hispanic group.

Recommendation to the Practice

To link the gap between academic and professional research, there should be a unified effort by both parties to conduct similar research to promote effective advertising that can differ in creativity and executional devices (to not compromise the competition

between agencies). If not a unified effort between the academic and professional world, perhaps the Association of Hispanic Advertising Agencies can spearhead a study to encourage use of proven effective devices as well as ethical practices.

APPENDIX
CODING SHEET

CASE ID # _____

V1. Year

- (1) 2001
- (2) 2002
- (3) 2003

V2. Award

- (1) No Award
- (2) Award Winner

Presence or absence of Visual Devices

V3. Scenic Beauty (check all that apply):

- (0) None
- (1) Mountains
- (2) River, stream, ocean, lake
- (3) Green fields, pastures
- (4) Forest, Rainforest
- (5) Desert
- (6) Sky
- (7) Other _____

V4. Beauty of one or more principal characters

- (1) Present (2) Absent (3) Can't Code

V5. Ugliness of one or more principal characters

- (1) Present (2) Absent (3) Can't Code

V6. Graphic Displays

- (1) Present (2) Absent (3) Can't Code

V7. Surrealistic visuals

(1) Present (2) Absent (3) Can't Code

V8. Substantive supers

(1) Present (2) Absent (3) Can't Code

V9. Visual tagline

(1) Present (2) Absent (3) Can't Code

V10. Use of visual memory device

(1) Present (2) Absent (3) Can't Code

Presence or Absence of Auditory Devices

V11. Memorable rhymes, slogans, or mnemonic devices

(1) Present (2) Absent (3) Can't Code

V12. Unusual sound effects

(1) Present (2) Absent (3) Can't Code

V13. Spoken tagline

(1) Present (2) Absent (3) Can't Code

V14. Language

- (1) Only Spanish
- (2) Mostly Spanish
- (3) Equal Spanish/English
- (4) Mostly English
- (5) Only English
- (6) Not Applicable

Presence or absence of Music and Dancing

V15. Music

- (1) Caribbean (i.e. Salsa/Merengue)
- (2) Mexican/Tex-Mex (i.e. Mariachi)

- (3) Central/South American (i.e. Cumbia, tango)
- (4) Classical
- (5) Pop/Rock
- (6) Jazz/R&B
- (7) Other _____
- (8) Not Applicable

V16. Music as a major element

- (1) Present (2) Absent (3) Can't Code

V17. Music creates mood (versus background only)

- (1) Present (2) Absent (3) Can't Code

V18. Dancing

- (1) Present (2) Absent (3) Can't Code

V19. Musical and dance extravaganza

- (1) Present (2) Absent (3) Can't Code

V20. Adaptation of well-known music

- (1) Present (2) Absent (3) Can't Code

V21. Recognized continuing musical theme

- (1) Present (2) Absent (3) Can't Code

Presence or Absence of Commercial Character Types

V22. Principal character(s) male

- (1) Present (2) Absent (3) Can't Code

V23. Principal character(s) female

- (1) Present (2) Absent (3) Can't Code

V24. Principal character(s) child or infant

- (1) Present (2) Absent (3) Can't Code

V25. Principal character(s) racial or ethnic minority

(1) Present (2) Absent (3) Can't Code

V26. Principal character(s) celebrity

(1) Present (2) Absent (3) Can't Code

V27. Principal character(s) actor playing role of ordinary person

(1) Present (2) Absent (3) Can't Code

V28. Principal character(s) real people

(1) Present (2) Absent (3) Can't Code

V29. Principal character(s) creation

(1) Present (2) Absent (3) Can't Code

V30. Principal character(s) animal

(1) Present (2) Absent (3) Can't Code

V31. Principal character(s) animated

(1) Present (2) Absent (3) Can't Code

V32. No principal character(s)

(1) Present (2) Absent (3) Can't Code

V33. Characters identified with company

(1) Present (2) Absent (3) Can't Code

V34. Background cast

(1) Present (2) Absent (3) Can't Code

V35. Celebrity in minor role (cameo appearance)

(1) Present (2) Absent (3) Can't Code

V36. Animal(s) in minor role

(1) Present (2) Absent (3) Can't Code

V37. Created character or cartoon characters in minor role

(1) Present (2) Absent (3) Can't Code

V38. Real person in minor role (not professional actors)

(1) Present (2) Absent (3) Can't Code

V39. Recognized continuing character

(1) Present (2) Absent (3) Can't Code

V40. Presenter/spokesperson on camera

(1) Voice-over only (2) voice-over/on-camera (3) on-camera only (4) N/A

V41. Commercial Format:

- (1) Vignettes
- (2) Continuity of action
- (3) Slice of life
- (4) Testimonial or product user
- (5) Enforcement by celebrity or authority
- (6) Announcement
- (7) Demonstration of product in use or by analogy
- (8) Demonstration of results of using the product
- (9) Comedy or satire
- (10) Animation/cartoon/rotoscope
- (11) Photographic stills
- (12) Creation of mood or image as dominant element
- (13) Commercial written as serious drama
- (14) Fantasy, exaggeration, or surrealism as dominant element
- (15) Problem and solution (before/after presentation)
- (16) Interview (person on the street or elsewhere)
- (17) Camera involves audience in situation
- (18) New wave (product graphics)

V42. Commercial Tone or Atmosphere

- (1) Cute/Adorable
- (2) Hard sell
- (3) Warm and caring

- (4) Modern/contemporary
- (5) Wholesome/healthy
- (6) Technological/futuristic
- (7) Conservative/Traditional
- (8) Old-Fashioned/Nostalgic
- (9) Happy/Fun-loving
- (10) Cool/Laid-Back
- (11) Somber/Serious
- (12) Uneasy/Tense/Irritated
- (13) Relaxed/Comfortable
- (14) Glamorous
- (15) Humorous
- (16) Suspenseful
- (17) Rough/rugged

V43. Product Category

- (1) Technology and Communications
- (2) Non-alcoholic beverages
- (3) Alcoholic beverages
- (4) Grocery, toiletries and beauty aids
- (5) Entertainment and media
- (6) Financial Services
- (7) Public Service and government
- (8) Retail – Fast food
- (9) Miscellaneous _____

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BIOGRAPHICAL SKETCH

Jesse Montano will graduate with his Master of Arts in Mass Communication and a Graduate Certificate in Latin American Studies from the University of Florida in August 2004. He also received his B.S. in Advertising from the University of Florida. His research interests include U.S. Hispanic advertising, cultural competence, and critical studies.