COMPARISON OF U.S. AND LATIN AMERICAN CLIO AWARD WINNING ADVERTISEMENTS

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This document is dedicated to my mother for being a shoulder to lean on, my father for being the calm in the storm, my brother for teaching me things that I could never learn in school and my horse for making me smile even on the worst of days.
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There are many individuals to thank who have influenced the path that I followed. I would like to first thank my mother who has bared the brunt of my highs and lows, without her encouragement, love and guidance I would not be the person I am today. Next, I would like to thank my father who found a way to provide support and comfort without being overbearing. My brother, the one person who has all the qualities that I lack, has influenced my life in more ways then I think he even knows. To my horse, Lavish, the only reason I still have low-blood pressure and a smile on my face.

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Abstract of Thesis Presented to the Graduate School
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COMPARISON OF U.S. AND LATIN AMERICAN CLIo AWARD WINNING
ADVERTISEMENTS

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The primary purpose of this study was to examine whether or not creativity reflects
culture. Hofstede’s dimensions of culture were used as the theoretical framework while
the study was operationalized using Clio award winning advertisements from the years
1995 through 2004; the Clio awards did not take place during 1997 whereas the 2002
Clio awards tape was unavailable for this research. A content analysis was the method
used to conduct the research. The study was interested in uncovering the occurrence of
Hofstede's dimensions of culture and executional variables in award winning
advertisements. The executional variables utilized a variable analysis framework based
on the Stewart and Furse comprehensive research study of Effective Television
Advertising: A Study of 1000 Commercials.
CHAPTER 1
INTRODUCTION

In an era of booming international growth and global communities, it is important to understand the roles that cultural differences play in shaping the environment. Before one can uncover the importance of cultural differences, it is imperative that there is a general knowledge of culture. Culture is a concept that has been studied time and time again by numerous scholars for a variety of different reasons. However, each individual has a slightly different view of what culture is and what it means to the world. One definition of culture is that it is “the interactive aggregate of common characteristics that influences a group’s response to its environment” (Hofstede, 1980, p. 19). A proper understanding of culture allows one to uncover its importance to life. Culture is such a prominent aspect of human life therefore, that understanding its differences is essential to the workings of business, diplomacy, politics, religion and social work.

Understanding differences among cultures is a safe way to ensure that costly mistakes in marketing are avoided. For example, a proper understanding of cultural differences could have saved General Motors a lot of money had they conducted cultural research on the meanings of certain Spanish words when they attempted to sell the “Corsa” and the “Nova” in the Spanish market (Taylor, 1992). The names carried poor connotations for cars, “Corsa” resembles coarser and “Nova” was understood as “doesn’t go” (Taylor, 1992).

Culture persists through different forms ranging from interpersonal communications to mediated communication. When mediated communication
perpetuates culture it is suggested by cultivation theory that what is viewed on television ultimately creates a shared cultural environment of images and representations with which viewers grow and live (Morgan, Leggett & Shananhan, 1999). Due to the influence of the mass media and a global environment, it has become necessary for advertisers and marketers to develop a means of communicating to the world. However, global communication is often a difficult feat to accomplish.

Many scholars have conducted in-depth research on culture, cultural differences and the perpetuation of culture. In regards to cultural differences there are three prevailing theories, Hall (1976), Schwartz (1994) and Hofstede (1980). All three theories deal with cultural values and their differences. However, Hofstede’s (1980) dimensions of culture have proven to be the most successful and most often used framework when utilizing content analysis.

The majority of studies that utilize Hofstede’s (1980) theory tend to focus attention on Asian cultures versus United States culture. However, little research has been conducted comparing Latin American culture to United States culture. A comparison of these two cultures would be beneficial due to both the economic, business and marketing opportunities that each culture has to offer the other (Tansey & Hyman, 1994).

As previously stated many research studies have focused on culture and related properties, yet few have looked at how culture is displayed in creative, award winning advertisements. One of the most well-known advertising award programs is the international Clio awards. Judges decide winning ads based on their creativity.
An interesting way to view how culture is transmitted through mediated images would be to use Hofstede’s (1980) dimensions of culture as a means to study Clio award winning advertisements.

**Purpose of the Study**

The primary purpose of this study was to examine whether or not creativity reflects culture. Hofstede’s (1980) dimensions of culture were used as the theoretical framework while the study was operationalized using Clio award winning advertisements from the years 1995 through 2004; the Clio awards did not take place during 1997 whereas 2002 Clio awards tape was unavailable for this research. The purpose was not only to uncover whether or not creativity reflects culture, but also to compare the differences in dimensions, as displayed in ads, between the United States and Latin America. A content analysis was conducted utilizing the aforementioned sample. The study looked at the occurrence of creative and executional techniques used in multicultural advertisements. The study employed a variable analysis framework based on the Stewart and Furse (1986) comprehensive research study of *Effective Television Advertising: A Study of 1000 Commercials*.

**Opportunities from Results**

The results of this research have the opportunity to add more proof that Hofstede’s (1980) dimensions of culture, although a bit outdated and based on an IBM business survey, are still useful in today’s international advertising arena. In combination with adding support to Hofstede’s (1980) framework, the study could also contribute to aiding agencies in general and creatives specifically in realizing that representing a culture properly through its specific cultural dimensions will lead to award winning advertisements or just better ads in general.
CHAPTER 2
LITERATURE REVIEW

We live in a time in which global economies and international communication are paramount to the success of individual and worldwide markets. Therefore, it has become imperative that we understand all aspects of culture, especially cultural differences. Cultural differences have played a huge role in the global environment. Yet, in order for one to fully understand the importance of cultural differences it is necessary that there is a full understanding of culture in general.

Only by submitting to this challenge and encouragement will our culture be authentic, timely and creative- the best means of our social and economic progress. (Llosa, 1982 p. A-3)

Culture Defined

Culture is a concept that has been studied time and time again by numerous scholars for a variety of different reasons. One scholarly definition of culture is

The written or graphic representation or discussion of one of the aesthetic products or characteristics of a given homogenous social group, which include architecture, art, classical and popular music, literature, poetry, philosophy, dance, theater, opera, cinema, radio, television, fashion, gastronomy, journalism, photography, history, archaeology, anthropology, royalty, folklore and travel. (Buckman, 1990, p.136)

A similar view of culture is that it is the beliefs, morals, laws and customs that a group of people living in one community share and pass on to younger generations. These morals and customs have the ability to shape behavior, or add structure to a person’s world (Iivonen, Sonnenwald, Parma & Poole-Kober, 1998). According to Macionis (1995), humans are the only species whose survival depends on what culture
teaches them instead of through natural biological senses. Culture gives groups their own symbols, language, values, norms and material views. When individuals are immersed in their culture they are able to communicate, understand and essentially live (Macionis, 1995). Culture allows humans to communicate with one another, share values, follow rules and norms, and maintain social control.

**Importance of Understanding Cultural Differences**

Understanding cultural differences allows individuals to see that traits such as the American way of standing three feet away to talk are not the guiding rule of etiquette around the world and that Europeans who step close to talk are not rude, just following their cultural guidelines. Gaining knowledge about cultural differences is important to the workings of business, diplomacy, politics, religion and social work to be effective (McGrath, 2006). Stevens (1991) uses an example of how Eastern Bloc cultures measure business profits and objectives versus the Western way of measuring profits and objectives. The example discusses how in centrally-planned economies such as the Eastern Bloc, output prices (i.e., revenue or selling price) and input prices (i.e., expenses for labor) are assigned by the government as economic norms. Unlike in Eastern cultures prices in the United States are market-based and show a compromise between buyers and sellers (Stevens, 1991). This example suggests that to successfully conduct business or grow businesses internationally, it is important for each party, the investor and the host, to understand the culturally specific business dealings of one another. A full understanding of cultural differences may help businesses that go abroad reduce potential risks.

Hofstede (1980) uses the Middle East and the United States as another example of the importance of understanding cultural differences in business. In Western cultures the
objective of negotiations is to work towards a final, mutual agreement. At the end of the negotiation both parties shake hands, symbolizing the end of negotiations and the beginning of the working agreement (Hofstede, 1980). In Middle Eastern countries there is a great deal of negotiation that occurs before shaking hands, which signifies an agreement. Unlike Western cultures where shaking hands signify the end, shaking hands in the Middle East signifies that the serious negotiations are just starting (Hofstede, 1980). Understanding cultural differences is a necessity to ensure that positive outcomes occur in global business transactions as well as political and diplomatic affairs.

Culture is more often riddled with conflict than with cohesion and cultural differences tend to be disastrous (Hofstede, 1980). Hofstede’s (1980) opinion of culture may make the study of cultural differences appear futile at best, but if we did not study and understand other cultures businesses could risk failure, economies could plummet, political turmoil could rage and the world could return to the dark ages. One of the main fields that benefit from the knowledge accumulated by the study of cultural differences is advertising. Advertising is capable of making huge gaffes in the local market as well as on foreign soil. Therefore, understanding cultural differences is necessary in successfully marketing and selling products. It has been found that U.S. firms entering foreign markets are the most prone to creating errors, although foreign firms are also guilty of erring in the American market (Taylor, 1992). Naming products tend to be one of the more difficult cross-cultural barriers to cross. Numerous products and services have been promoted and advertised using a name that in one language or another is considered foul, offensive or inappropriate for the context (Taylor, 1992). Words are not the only way to offend a foreign consumer; symbols, icons and animals can also cause some frustration.
For example, in Britain the Apple Macintosh icon for a trashcan created a fairly large problem. The American trashcan icon resembled a British postal box. Such a discrepancy has the ability to be extremely detrimental to consumer trust and comfort with a product (Taylor, 1992).

Perpetuation of Culture

In order for cultures to perpetuate themselves in a global environment they must be able to communicate the values, rules and social structure to new members and reinforce these cultural characteristics to current members. Social institutions such as churches and schools have been used for centuries to teach members of society how to “fit in” to a particular culture (Davis & Jasinski, 1993). Human beings are extremely interdependent and use this characteristic to create culture and the social world (Davis & Jasinski, 1993). One way culture is able to sustain itself is by interpersonal communication. Humans are reliant on communication, it is internal and external communication practices that allow us the ability to experience and identify ourselves (Davis & Jasinski, 1993). Another way that culture is perpetuated in communities is through performance practices. Performance practices allow for experiences that encourage involvement and feeling for the social world in which one lives, rather than just transmission and learning of pieces of information (Davis & Jasinski, 1993).

Perpetuation of Culture Through Mediated Images

Interpersonal communication within communities is only one way that allows culture to perpetuate. Mediated versions of life such as television shows and movies also teach us about our own culture as well as other cultures. For example, in 1992 the debate over how television displays a contemporary American family went into overdrive due to the portrayal of the title character in the sitcom Murphy Brown giving birth out of
Thus began a heated debate stemming from housewives to the presidential candidate Dan Quayle, regarding the volatile state of the culturally accepted form of the nuclear family (Morgan, Leggett, & Shanahan, 1999). The idea that mediated images influence culture was born out of the main hypothesis of cultivation theory, which suggests that people who spend a large amount of time watching television are more likely to view the real world in ways that mirror the most common and recurrent messages shown on television, compared to people who view less television but still have the same demographic characteristics (Morgan, Leggett, & Shanahan, 1999). Cultivation theory proposes that television in general constructs a shared cultural environment of images and representations with which we grow up and live (Morgan, Leggett & Shanahan, 1999). In regards to the debate over single parent households, Morgan, Leggett & Shanahan (1999) found that television viewing is adding to the dismantling of traditional family values. The younger a person is and the more TV they view the more likely they are to cultivate a belief in antifamily values (Morgan, Leggett, & Shanahan, 1999). These results point to the overarching belief that culture and mediated images are affected by one another.

**Perpetuation of Culture Through Advertising**

Advertising is another huge player in the continuation of culture. Since advertising is so pervasive and the amount of advertising messages that an individual is exposed to in a given day is exorbitant it is no wonder that advertising becomes part of our everyday routine, almost second nature. “Consumption— and the advertising that drives it—is our most powerful cultural force shaping our attitudes, beliefs, values and lifestyles (Fox, 2001).” Advertising is able to influence much of our emotional, physical, social and cultural well-being.
Cultural Theories

Since culture encompasses many roles in an environment it is no wonder that research theories linked to culture are abundant. However, there are three main theories that are used to research cultural values in the global market. Edward T. Hall (1976), Geert Hofstede (1980) and Shalom Schwartz (1994) each developed models that have been used numerous times to successfully research culture and media. Although Hofstede (1980) has the most popular model he is not the only person to develop a set of dimensions based on cultural needs, values, verbal languages and nonverbal languages. Hall (1976), an anthropologist, preceded Hofstede (1980).

Edward T. Hall

Hall (1976) developed the concept of high and low context cultures and worked on the concept of monochronic and polychronic time. High context communication relies on information that is already in the person or implicit, therefore little emphasis is placed on the explicit or coded part of the message, whereas low context communication relies heavily on the explicit part of the message (Hall, 1976). Cultures are not placed specifically in a high context or low context category but rather they are found along a continuum.


High and low context communication can have a direct influence on mass communication, especially advertising messages.

The second concept that Hall (1976) worked on was that of monochronic and polychronic time. Monochronic or M-time tends to focus on accomplishing one thing at
a time, appointment times are rigid, time is inflexible and everything is organized and methodological (Dahl, 2004). Monochronic cultures are usually low context cultures. Polychronic or P-time focuses more on multi-tasking, appointment times are flexible, time is flexible and interpersonal relations are most important (Dahl, 2004). Polychronic cultures tend to be high context cultures. Japanese, Middle Eastern and Latin American cultures tend to follow P-time while; Western cultures such as the United States, Germany, Switzerland and Scandinavia follow M-time (Frith & Mueller, 2003).

Both of Hall’s (1976) concepts are very useful and easily observed, however they lack empirical data. The lack of empirical data and ambiguity makes application of the concepts to a framework of a more analytical approach difficult, especially those that are comparing cultures that are closely related. These concepts limit broad based research because only one or two aspects of culture can be researched rather than multiple aspects that could give a broad explanation of underlying values (Dahl, 2004).

**Shalom Schwartz**

A more recent cultural model proposed by Shalom Schwartz (1994), known as the Schwartz Value Inventory, was originally meant to support or refine Hofstede’s (1980) dimensions of culture. Schwartz (1994) uses value types; a set of values that can be conceptually combined into one meaningful description. Values located in a value type have other values that are located at the opposite, or in the opposing value type, for example; egalitarian commitment versus hierarchy (Dahl, 2004). Ten value types were derived from 56 value questions using the smallest space analysis. The value types are not independent because of the employment of the smallest space analysis (De Mooij, 2004). Seven value types were derived from the ten original value types to analyze
cultural level values. These seven values are conservatism, two types of autonomy (intellectual and affective), hierarchy, mastery, egalitarian commitment and harmony.

Conservatism is derived from values that are important to societies such as, close-knit harmonious relations where the individual interests are the groups’ interest (De Mooij, 2004). This value type strives to maintain tradition in both order and values (Dahl, 2004). Conservatism’s negative polar opposite is autonomy. There are two types of autonomy; intellectual and affective. Both types stress individual interests rather than group interests. Intellectual autonomy include the values of individual thought, curiosity, creativity and broadminded (De Mooij, 2004). Affective autonomy values pleasurable, exciting experiences (Dahl, 2004). The next value type is hierarchy, which emphasizes the values of social power, authority, humbleness and self-enhancement (De Mooij, 2004). Hierarchy finds a positive correlation with the mastery value type. Mastery strives to achieve a mastery of the social environment through self-assertion and pursuit of personal interest (De Mooij, 2004). The value type, egalitarian commitment concerns itself with the welfare of others, social justice, equality and freedom. This value type is the negative opposite of conservatism and the positive opposite of autonomy (De Mooij, 2004). The last value type is harmony. Harmony encompasses the values of harmony with nature, world peace, and social justice. This value type is the opposite of mastery (Dahl, 2004). The Schwartz (1994) model although originally meant to be similar to Hofstede’s (1980) model is in fact much different than Hofstede’s (1980) model as well as Hall’s (1976) model. The use of values versus preferred states or behaviors could potentially eliminate the impact of situational variables on respondents. However, the use of values instead of specific outcomes encourages respondents to answer in how they
would want and not there actual state (Dahl, 2004). Schwartz’s (1994) model tends to be used less often in quantitative cross-cultural studies because of its tendency to measure the desirable, which leads to utopian-like answers. The use of unipolar scales also makes interpretation of results difficult for quantitative, cross-cultural studies like the one discussed in this paper. The respondents for the Schwartz (1994) model were teachers and students and therefore their answers may not be generalizable to a larger population.

**Geert Hofstede**

Geert Hofstede (1980) originally developed a model that included four dimensions of culture; Power distance, Individualism/Collectivism, Masculinity/Femininity, Uncertainty avoidance and only added the fifth dimension; Long-term/Short-term orientation based on Confucianism after he conducted a business survey in China (Hofstede, 1980). Hofstede’s (1980) model was born out of a business research study that he conducted between 1967 through 1973 for IBM in 64 countries (Hofstede, 1980). The five dimensions are measured on an index of zero to 100 with zero representing the lowest index and 100 indicating the highest index (De Mooij, 2004).

Power distance is defined as “the extent to which less powerful members of a society accept and expect that power is distributed unequally” (De Mooij, 2004). The individuals in countries such as Japan, India, Malaysia, Mexico and France, where the power distance index is high are more accepting of social hierarchies and consider giving and accepting authority the norm (Frith & Mueller, 2003). This type of acceptance of authority also breeds dependency (Frith & Mueller, 2003). The Philippines with an index score of 94 are a perfect example of a country with a high power distance (De Mooij, 2004). Populations with a low power distance such as the U.S., Austria, Denmark and Hungary have a negative perspective of authority and consider equality of rights and
opportunity extremely important (De Mooij, 2004). Since equality is stressed in low power distance cultures, persons with power try to downplay their power and older men and women try to look younger (De Mooij, 2004). While in high power distance cultures social status and age are highly respected (De Mooij, 2004). When deciding how to advertise in countries high in power distance it is a wise idea to employ testimonials by celebrities, credible sources or users of the product (Zandapour & Campos, 1994).

The individualism/collectivism dimension suggests that “people look after themselves and their immediate family only or people belong to in-groups who look after them in exchange for loyalty” (De Mooij, p. 34, 2004). In individualistic cultures everyone is concerned with looking after oneself, while societal laws and regulations are in place to protect the individual (Frith & Mueller, 2003). Collectivistic cultures on the other hand consider lifelong loyalty to one’s in-group of up-most importance and if you break those ties severe consequences will follow (Frith & Mueller, 2003). America is a very individualistic society that is “I” conscious and strives for self-actualization (De Mooij, 2004). In regard to collectivistic cultures such as Japan, the population is concerned with being “we” conscious and desires harmony as well as avoidance of loss of face (De Mooij, 2004). Advertising in Japan that showcases people in groups and use the pronouns “we” and “us” are the most successful campaigns (Frith & Mueller, 2003).

Masculinity/femininity is the third dimension that is used to depict cultural differences. “The dominant values in a masculine society are achievement and success, the dominant values in a feminine society are caring for others and quality of life” (De Mooij, p. 34, 2004). Such cultures as America and Germany, that are dominated by masculine characteristics tend to be driven by performance and achievement and winning
is an extremely positive attribute, while feminine cultures look for consequences and prefer to focus on quality of life instead of winning and competition (De Mooij, 2004). Sweden is considered a highly feminine society that does not stress social differentiation of the sexes; both men and women are concerned with caring for all members of the population including the weakest (Frith & Mueller, 2003). Appeals of winning, success and status are effective advertising strategies in masculine societies whereas images reflecting nurturing and relationships are effective in feminine cultures (Frith & Mueller, 2003).

“The extent to which people feel threatened by uncertainty and ambiguity and try to avoid these situations,” is the definition provided for uncertainty avoidance (De Mooij, p. 35, 2004). Britain, Sweden and Hong Kong have weak uncertainty avoidance indices numbers, these cultures are not afraid of ambiguity and prefer to have as few rules as possible (Frith & Mueller, 2003). Those individuals who reside in high uncertainty avoidance countries like Germany, Austria and Japan, need rules and structure in their life because anxiety is commonplace (De Mooij, 2004). In low scoring uncertainty avoidance societies the individuals are result oriented and make decisions based on common sense (De Mooij, 2004). When dealing with new products, low uncertainty avoidance populations are the first to adopt the new trends while high uncertainty avoidance cultures are slow to take advantage of new innovations (De Mooij, 2004). In cultures where the need for uncertainty avoidance is high, advertisements that use arguments and explicit messages are the most successful, while employing symbolic associations with implicit messages are more effective in low uncertainty avoidance societies (Frith & Mueller, 2003).
The final dimension of culture that Hofstede (1980) created with the help of Michael Bond is the long-term/short-term orientation. Bond originally “sampled a domain of values, formulated by Chinese scholars and developed what he titled the dimension Confucian Work Dynamism” (De Mooij, p.35, 2004). Long-term orientation as it is referred to in Hofstede’s (1980) dimensions is “an emphasis on the past and tradition as opposed to living for today or investing in tomorrow” (Frith & Mueller, p.46, 2003). The majority of East Asian countries score very high on this dimension (Frith & Mueller, 2003). Since the majority of East Asian countries also tend to have a high score on the collectivism scale there is an emphasis on Confucian thinking such as filial piety, paternalism and family ties (De Mooij, 2004). Most western cultures, America is a good example, are considered to be short-term oriented. These short-term oriented cultures have little concern for old and past history; instead they are constantly looking towards the future and the newer and better things that it may hold (Frith & Mueller, 2003).

Masculinity/femininity, uncertainty avoidance and long-term/short-term orientation are all independent variables that have aided in defining cross-cultural difference in consumer behavior (De Mooij, 2004).

Like the previous models, Hofstede’s (1980) dimensions do have limitations. The following are constraints that have been found; the dimensions were developed from data collected between 1968 and 1973, therefore they are considered out of date, the research population is limited to IBM employees and attitude survey questionnaires may not be the most valid tool in inferring values (Sondergaard, 1994). Some critics consider Hofstede’s (1980) dimensions of culture to be out of date, however they are actually be well used in today’s global environment. The European Media Survey (1996/1997)
utilized Hofstede’s (1980) dimensions of culture to conduct research (De Mooij, 2000). The EMS scores found information that was congruent with the results that Hofstede found 20 years ago, especially in the areas regarding diversity and consumption as well as ownership of products (De Mooij, 2000). Although, the dimensions are not perfect they have been successfully applied in nominal quotations, empirical research and used as a paradigm (Sondergaard, 1994). In the end, Hofstede’s (1980) cultural dimensions have been able to withstand the test of time and are an extremely stable way to explain the influence of cultural norms on a country’s media. Hence, why they are the most appropriate choice for research using content analysis.

**Previous Cross-Cultural Studies**

Many previous studies have utilized Hofstede’s (1980) dimensions of culture to unearth a plethora of cross-cultural information ranging from the effectiveness of advertising appeals to the reflection of cultural values. Zhang and Gelb (1996) utilized the dimensions of individualism and collectivism in a comparison study of advertising appeals in the United States and China. This study found that individuals respond to advertising messages that are congruent with their culture (Zhang & Gelb, 1996). For example, China is typically considered a collectivistic culture that emphasizes family, social interests and collective actions and deemphasizes personal goals and accomplishments. Research has found that consumers respond more favorably to advertising appeals that are congruent with their cultural values (Zhang & Gelb, 1996). For example, since Chinese consumers are collectivistic in nature they would respond well to collectivistic appeals, whereas American consumers would respond better to individualistic appeals (Zhang & Gelb, 1996).
Han and Shavitt (1994) conducted another study using the individualistic and collectivistic dimension. In this study they researched the individualistic nature of the United States and the collectivistic nature of Korea. The research found that appeals such as in-group benefits, harmony, family and integrity were more persuasive for Korean consumers, whereas appeals of individual benefits, preferences, personal success and independence are more persuasive to Americans (Han & Shavitt, 1994). It was found that cultural factors influence the media environment and the types of advertisements that are used in different cultures (Han & Shavitt, 1994). The study also discovered a link between attitudinal processes and culture. The link suggests that differences in culturally supported attitudes and values may be shown in the tendency to accept and use persuasive appeals that accentuate different values (Han & Shavitt, 1994). Using persuasive appeals that focus on social norms and roles instead of individual preferences and benefits, could be more effective in converting behavioral intentions in collectivistic cultures is an example of the relation between appeals and culture (Han & Shavitt, 1994).

For the most part cultures that are collectivistic in nature are more likely to prefer collectivistic advertising appeals. However, there is one instance where cultural values and advertising appeals are likely to differ. Advertisements for personal products regardless of cultural orientation tend to be positioned as individualistic (Han & Shavitt, 1994; Zhang & Gelb, 1996).

Individualism and collectivism are the broadest and most widely used dimensions of cultural variability for cultural comparison (Han & Shavitt, 1994; Zhang & Gelb, 1996; Gregory & Munch, 1997; Taylor, Miracle & Wilson, 1997). The majority of research utilizing Hofstede’s (1980) dimensions of culture has focused on the individualism and
collectivism dimension whereas few studies have documented findings on the other dimensions (Han & Shavitt, 1994; Zhang & Gelb, 1996; Gregory & Munch, 1997; Taylor, Miracle & Wilson, 1997).

Taylor, Miracle and Wilson (1997) discovered information relating to Hofstede’s (1980) uncertainty avoidance index. They studied the reliance of contextual elements of Korea and the United States. The high context and low context measurement that they employed is very similar to the uncertainty avoidance dimension. Koreans were found to prefer contextual elements of mood and tone with advertisements that utilized low levels of informational content or low uncertainty avoidance (Taylor, Miracle & Wilson, 1997). The United States on the other hand were found to prefer high levels of information in commercials or high uncertainty avoidance (Taylor, Miracle & Wilson, 1997). Although, high and low context was the original impetus for the study the results add information about uncertainty avoidance.

Some studies have inadvertently found information regarding other dimensions even when they set out to look at the individualistic/collectivistic dimension. Individualism and collectivism was once again the topic for Gregory and Munchs’ (1997) study of Mexico and the United States. Mexico is a collectivistic culture where the influence of family on individual consumption and behavior is very strong (Gregory & Munch, 1997). As mentioned before the United States is an individualistic culture. Although the beginning of the study looks at the collectivistic aspects of Mexico versus the individualistic aspects of America, it also takes into account other cultural behaviors that reflect some of Hofstede’s (1980) dimensions. Long-term orientation and power distance are the two other dimensions that Gregory and Munch (1997) touch on. In
Mexico there is a large emphasis on cooperation within the family that is based on a traditional set of norms and values that are to be passed on by the parents to the children, this emphasis on tradition reflects the dimension of long-term orientation (Gregory & Munch, 1997). A high power distance within families is also evident in Mexico, the wife is subservient to the husband and the children are subservient to the parents (Gregory & Munch, 1997). The results of the Gregory and Munch (1997) study found that subjects had a more positive attitude toward an advertisement and higher purchase intention for products that depicted cultural roles and norms within the ads. In order for advertisements to be successful in Mexico they need to follow certain role expectations. For example, women should be shown in ads that are positioned as familial products such as, cooking and caring for the family, whereas men should be shown in ads for male-oriented products (Gregory & Munch, 1997).

**Introduction to Latin American Culture**

Many cultural studies focusing on Hofstede’s (1980) dimensions of culture have compared the Asian community to the North American community. However, only a few studies (Gregory & Munch, 1997) have compared Latin American culture to the United States. A comparison of these two cultures would be beneficial in growing support for Hofstede’s (1980) theory. Like Asian countries, Latin American countries are dissimilar from the United States in terms of Hofstede’s (1980) dimensions of culture. Below is a table that visualizes an example of those differences.
Table 1. Hofstede’s (1980) Dimensions of culture: Brazil versus USA

<table>
<thead>
<tr>
<th>Country</th>
<th>PDI</th>
<th>IDV</th>
<th>MAS</th>
<th>UAI</th>
<th>LTO</th>
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</thead>
<tbody>
<tr>
<td>Brazil</td>
<td>69</td>
<td>38</td>
<td>49</td>
<td>76</td>
<td>65</td>
</tr>
<tr>
<td>USA</td>
<td>40</td>
<td>91</td>
<td>62</td>
<td>46</td>
<td>29</td>
</tr>
</tbody>
</table>

(Hofstede, 1980)

**Understanding Latin America and its Culture**

In recent years Latin America has developed into a large and booming market for consumer goods produced by foreign-based multinational corporations (Tansey & Hyman, 1994). This growth has made it a very appealing segment for marketers and businesses alike (Herbig & Yelkur, 1997). Since the market is experiencing such positive growth, countries such as the United States and the United Kingdom are looking into expansion opportunities. However, in order to effectively make the transition it is important to have an understanding of the demographics of the area.

**Geography of Latin America**

Latin America encompasses the Spanish-, Portuguese-, and French- speaking nations of Central and South America, the Caribbean and Mexico (Lenartowicz & Johnson, 2003). These countries are often seen as one homogenous cluster, yet they are more correctly segmented into three heterogeneous cultural subgroups. The first subgroup is known as the Southern cone countries, included in this grouping are Argentina, Chile, Uruguay and Southern Brazil (Lenartowicz & Johnson, 2003). The main cultural influence of the Southern cone countries came form European colonialists and immigrants (Lenartowicz & Johnson, 2003). This cultural influence could explain why Latin America is more closely related to Europe than the United States (Buckman, 1990). Another cultural subgroup known as the Andean countries consists of Peru, Ecuador and Bolivia (Lenartowicz & Johnson, 2003). The third segment is the Northern
South American countries comprised of Venezuela and Colombia (Lenartowicz & Johnson, 2003). Brazil, Mexico and Puerto Rico are each in a group of their own (Lenartowicz & Johnson, 2003). Although, Puerto Rico is a group in itself, it is the most similar to the other groupings and countries, whereas Brazil is the most different (Lenartowicz & Johnson, 2003).

**Social and Economic Factors**

Economically Latin America has two social classes based on geography; center countries and peripheral countries (Tansey & Hyman, 1994). In regard to Latin Americans, the affluent class, tend to practice conspicuous consumption more frequently than wealthy U.S. households (Tansey & Hyman, 1994). There is a higher ratio discrepancy between upper class and lower-class consumption in Latin America than in the same classes in the U.S. (Tansey & Hyman, 1994). This discrepancy is in large part due to the lower average income of Latin Americans (Tansey & Hyman, 1994). When comparing the affluent consumers it is important to note that those in the U.S. and Europe tend to set the standard for the affluent in Latin America (Tansey & Hyman, 1994). Those in the middle and lower socioeconomic class in Latin America take their lifestyle cues from the affluent within their country (Tansey & Hyman, 1994). The wealthy classes in Latin America take their lifestyle preferences from the United States and Europe and tend to favor transnational culture, whereas the lower economic classes favor national culture (Tansey & Hyman, 1994).

**Universal Characteristics**

The socioeconomic classes may differ on certain cultural preferences however there are certain characteristics that are universal. The characteristic of politeness is an important aspect in interpersonal relationships (Lenartowicz & Johnson, 2003). Research
has found that the cultural dimension of power distance is high in Latin America, but at the same time every person regardless of class is to be treated with “respecto” (respect) and “dignidad” (dignity) (Lenartowicz & Johnson, 2003). In Latin American cultures the institution of the family is the primary in-group and no other institution is more important (Lenartowicz & Johnson, 2003). The value of “familia” (family) in Latin America sets the scene for an unquestioned authority and supremacy of the father and the contrasting role of self-sacrifice of the mother (Owen & Scherer, 2002 p. 38). Another cultural characteristic that is not specific to one class is the idea of shame. Shame is used as a tool for special control in all Latin American countries (Lenartowicz & Johnson, 2003). The cultural value of “machismo is also a fundamental principal in Latin America (Owen & Scherer, 2002). “Machismo is the ideology of manliness that confers privilege on men whose role is to protect the weaker and more vulnerable women (Owen & Scherer, 2002 p. 38).

**Business in Latin America**

In regards to women, Latin America has masculine views on the specific roles that women should encompass. This ideology is extremely important to understand when International businesses send female expatriates to manage global assignments (Owen & Scherer, 2002). If the female managers are not made aware of the cultural differences prior to their departure it will prove difficult for both the manager and the host country to successfully develop appropriate business strategies (Owen & Scherer, 2002). For females the education will help them understand the cultural stereotypes that could impede their advancement (Owen & Scherer, 2002).

When conducting business in Latin America many businesses are unable to produce effective results regardless of the man or woman managing the assignment.
Sometimes the difficulty merely comes down to the culture of the manager. For example, American businessmen follow the principle set forth by the constitution in regards to equal rights, equal job opportunity as well as an equal chance to shine which demonstrates the qualities of low power distance (Davis, 1969). Whereas, Latin Americans believe that a superior is not a peer or an equal, this cultural characteristic corresponds with high power distance (Davis, 1969). In Latin America there is no “nuclear family” instead there is an extended family that includes all relatives (Davis, 1969). This idea of the extended family is a collectivistic trait. The extended family is extremely influential to the building of enterprise and business (Davis, 1969). For Latin Americans “enterprise is valued mainly for its contribution to family interests not as an achievement itself” (Davis, 1969, pg. 91). The United States as an individualistic culture is mainly concerned with the “nuclear family” and this family unit is not as influential to enterprise (Davis, 1969). In the end it is important to remember that when conducting business in another country the local businessman is at an advantage because he is operating in his own environment (Davis, 1969).

Business management is not the only vehicle that is driven by Latin American culture. The majority of newspapers and magazines cater to those who reside in the countries, focusing on the literary and artistic talent (Buckman, 1990). Latin American newspapers and magazines provide a large amount of information pertaining to the happenings in “la madre patria” also known as Spain and all the cultural aspects relating to “the mother country” (Buckman, 1990).

Although there are many areas where Latin American countries are similar it is important to beware of generalizations and shared problems (Davis, 1969). Because the
countries are located in the same geographic region and have certain shared characteristics it is easy to assume that they are all the same. However, there are other characteristics and influences that separate the countries from one another such as geographic, historical and political backgrounds (Lenti, 1993).

**Creativity Affects Culture**

As discussed earlier a great deal of research has focused on advertising across cultures. However, very little is known about award winning ads that are culturally sensitive. Therefore, in this paper the end result should help expand the field of research in regards to how award-winning creativity is reflected in Latin American culture versus the United States culture. In order to do so there must be a basic understanding about advertising awards in general.

Advertising awards are implemented to create a professional standard for advertising practices and effectiveness. The awards are useful for both the corporate and the individual level as a way to recognize and provide a professional assessment of companies and campaigns (Helgesen, 1994). Awards are used as a means to promote agencies (Helgesen, 1994). The weight that awards place on creativity is huge and leads to the belief that creativity is the most important attribute for agency achievement and success (Helgesen, 1994). Those agencies that are viewed as the most successful consider “creative excellence” the most important factor (Helgesen, 1994). Awards are of great importance to agencies as well as the individuals whocompose the agencies. Individuals who receive awards are likely to receive a promotion, a salary increase and even new job offers (Helgesen, 1994).
Advertising Awards

There are two types of advertising award categories recognized by advertising professionals; one category focuses on effectiveness and the other focuses on creativeness. One of the most well-known and well-researched awards for effectiveness are the Effie awards. These awards have aided many research studies in the quest for effectiveness in advertising. Unlike the Effies the Clio awards focus on creativity and are not as well researched.

Clio Awards

The Clio awards are the globes most recognized international advertising awards competition for creativity (clioawards.com, 2005). This competition was founded in 1959 as a way to honor creative excellence in advertising as well as pay tribute to what many consider the most interesting and influential form of art in modern culture; ads (clioawards.com, 2005). Each year agencies and creatives submit what they consider to be their best ads to the Clio offices. From the submission step the ads are then put through a preliminary process where judges make their selections. The use of judges places the Clio awards on a different level than the rest of award programs (clioawards.com, 2005). Clio judges are chosen based on certain qualifications. A judge must be on top of his/her game and highly involved with his/her respective agency (T. Gulisanoi, personal communication, June 5, 2006). The judges chief job is to discover television and cinema advertisements that are original and unusual, ones that have the ability to set a benchmark for excellence (clioawards.com, 2005). Once the judges are selected and the submission process is over, the next step is the actual judging process. The assembly of world-class judges culls through each ad that is submitted (T. Gulisanoi, personal communication, June 5, 2006). This preliminary step allows for a process of
elimination. Gulisano (2006) suggests that the event is very similar to a beauty contest, where there are multiple rounds until finally a winner or in this case a grand Clio is chosen. The preliminary process weeds out about 80 percent of the entrants (T. Gulisano, personal communication, June 5, 2006). The process of elimination is first based on a numerical value from one to ten, which gives an ad a collective value, then the ad is chosen by majority rules (T. Gulisano, personal communication June 5, 2006). In the end the will of the judges usurps the numerical value (T. Gulisano, personal communication June 5, 2006).

The winners receive a gold, silver or bronze award (clioawards.com, 2005). The award itself is called a Clio (Gagnard & Morris, 1988). In Greek mythology Clio was the muse of history and her main role was to proclaim great deeds, hence why great advertisements receive Clios (Gagnard & Morris, 1988). Due to the mythological roots some have proclaimed that the Clios are advertisings muse (McConnell, 1993). The instant success that comes with winning a Clio is not the only way the awards influence the industry (advertising.about.com, 2006). The Clios, like the Oscars, are a way to recognize the best of the best in the advertising arena (T. Gulisano, personal communication, June 5, 2006). These awards allow for the communications community to receive accolades and attention (T. Gulisano, personal communication, June 5, 2006). The Clios are about awards and accolades, but the most important part of the program is that it allows for enlightenment and education of current and emerging markets (T. Gulisano, personal communication, June, 5 2006).
Due to the international nature of the Clios they have the ability to collect a culturally diverse field of entrants. The international factor coupled with Hofstede’s (1980) dimensions of cultural will aid in researching how creativity reflects culture.

**Winning Creative Awards**

Currently, there is limited information available on how creativity reflects culture. In terms of creativity there is a great deal of research conducted on what winning creative awards and what that creativity means to the advertising environment. Winning creative ideas have been found to boost sales, give agencies a competitive advantage and provide agencies and creatives with an idea of what works and what doesn’t (West, Collins & Miciak, 2003). These awards have also been linked with agencies, clients, staff and creativity but as of yet, have not been considered in terms of a cultural aspect (West, Collins & Miciak, 2003). This lack of cultural aspect is surprising because those individuals who win awards become opinion leaders and trendsetters, which allows them the opportunity to influence the industry in its portrayal of cultural congruent ads (West, Collins, Miciak, 2003).

**Ways Creativity Reflects Culture**

Research has found that creativity wins awards and those individuals who create the winning ads are able to influence the industry, however what wins may not always reflect what the consumer in a given culture likes. Kover, James and Sonner (1997) found that consumers who viewed ads, regardless of awards, liked those that were self-enhancing, aided them in feeling more like an ideal human, provided them with the opportunity to feel competent, feel affection and made them alert. Although, it was found that consumers were in agreement on factors that needed to be similar there were however, other aspects that needed to be different. Koslow, Sasser and Riordan (2003)
believe that creativity should be different from person to person, culture to culture. Creativity should also be appropriate based on the situation and audience, original, useful and satisfying to some group at some time (Koslow, Sasser & Riordan, 2003). This idea that creativity should be satisfying and appropriate for a given group is the foundation for the belief that creativity reflects culture. An example of a period where advertising was created so that it would be satisfying to a particular group was during the 1960s in the United States. During the sixties social issues as well as the disaffected and disenchanted American population drove advertising (Advertising Age, 2005). The culture of the sixties is what influenced Coca-cola and other well-advertised products to create campaigns that focused on multi-ethnicity and peace (Advertising Age, 2005). The well-known Coca-cola ad “I’d like to teach the world to sing,” was created to reflect the culture of the times. The 1960s in America is just one example of how advertising is representing culture. Advertising has become such an impressive display of culture that social historians are able to use advertisements as documentary evidence of typical lifestyles in various eras (Pollay, 1983).

Purpose

The purpose of this study is to build upon the research that has been found regarding culture, advertising awards and creativity, while also creating a new path that will hopefully influence the industry. As stated earlier there has been little to no research conducted on the link between award winning advertisements and culture, therefore this research proposes to unearth the link utilizing Hofstede’s (1980) cultural dimensions as a theoretical framework. Two cultures were chosen to represent the findings: America and Latin America. The United States tends to be strong in its cultural dimensions therefore
it will be used as the comparison for the study. Latin America was chosen due to its growing economy and market.

**Hypotheses**

Previous research conducted by Hofstede (1980) has found that Latin Americans will have the cultural dimensions of collectivism, femininity, high power distance, strong uncertainty avoidance and long-term orientation.

Hypothesis 1: Clio Award-winning television commercials from the United States and Latin America will differ significantly in terms of Hofstede’s (1980) cultural dimension of collectivism.

Hypothesis 2: Clio Award-winning television commercials from the United States and Latin America will differ significantly in terms of Hofstede’s (1980) cultural dimension of femininity.

Hypothesis 3: Clio Award-winning television commercials from the United States and Latin America will differ significantly in terms of Hofstede’s (1980) cultural dimension of high power distance.

Hypothesis 4: Clio Award-winning television commercials from the United States and Latin America will differ significantly in terms of Hofstede’s (1980) cultural dimension of long-term orientation.

Hypothesis 5: Clio Award-winning television commercials from the United States and Latin America will differ significantly in terms of Hofstede’s (1980) cultural dimension of strong uncertainty avoidance.

Hypothesis 6: Clio Award-winning television commercials from the United States and Latin America will differ significantly in terms of executional variables (Stewart and Furse, 1986; Marshall, 2006)
CHAPTER 3
METHODOLOGY

Content analysis is the ideal methodological format to use when message content is the main concern of the research project. It has been used in studies that examine advertising, journalism, marketing and international business for the purpose of conference proceedings, theses and dissertations (Abernethy & Franke, 1996). Content analysis has been utilized in the past to study print (Albers-Miller & Stafford, 1999; Taylor & Stern, 1997), international advertising (Albers-Miller & Stafford, 1999; Taylor & Stern, 1997) as well as television content (Gagnard & Morris, 1988; Stewart & Furse, 1986). Content analysis is a systematic, objective and quantitative method that grants the researcher a full observation and evaluation of all forms of recorded communications (Kolbe & Burnett, 1991). This tool allows for words, themes, symbols, characters, items and space-and-time information to be measured (Kassarjian, 1977). Content analysis with an unobtrusive means of gathering data and its strength in testing empirical data is the perfect method to analyze television commercials (Kolbe & Burnett, 1991).

Content Analysis Defined

Content analysis is used to improve the understanding of advertising practices and the relationship that exists between advertising effects and advertising characteristics (Davis, 1997).

Content analysis is “the systematic, objective and quantitative analysis of advertising conducted to infer a pattern of advertising practice or the elements of brands’ advertising strategies such as brand positioning, selling proposition and creative tones,” (Davis, 1997 p. 392-392).
The objectivity component is the foundation for the development and definition of categories. It is important that the objective definitions are taken from previously defined theoretical constructs and operationalized as variables for later descriptive relationship analysis. In order for content analysis to have high objectivity the procedure must include rules and procedures, judge training sessions, pretesting of measures, judge independence (Kolbe & Burnett, 1991). Objectivity is the ingredient in content analysis that provides scientific standing and provides a defense against literary criticism (Kassarjian, 1977). The systematic component means that all communication content or analysis categories are included or excluded based on strict adherence to the rules (Holsti, 1969). Another feature that systematization adds to content analysis is the design structure that ensures the data that is accumulated is relevant to the scientific problem or hypothesis (Berelson, 1952). The systematic nature of content analysis ensures that the findings are unbiased and they are theoretically relevant and generalizable (Kassarjian, 1977). The final element that distinguishes content analysis from other methods is the quantification characteristic. Quantification is used to measure the amount of emphasis or omission of any particular analytic category (Kassarjian, 1977). It is important to note that the quantification characteristic is in place to provide data that can draw interpretations and inferences (Berelson, 1952). The systematic, objective and quantitative characteristics of content analysis made it an ideal method for exploring Hofstede’s dimensions of culture in Clio award winning advertisements.

**Previous Television Commercial Content Analysis Methods**

Portions of this method were taken from research conducted by Resnick and Stern (1977) and Stewart and Furse (1986). Resnick and Stern (1977) developed a method to uncover whether or not a television advertisement was informative or not. A fourteen
point evaluative criteria was formulated to gage the information levels of the advertisements (Resnick & Stern, 1977). The study by Resnick and Stern (1977) was the impetus for Stewart and Furse’s study. Stewart and Furse (1986) studied the effectiveness of over 1,000 commercials and 155 executional elements. Through research Stewart and Furse (1986) created a factor analysis by combining a set of findings from copy testing and descriptive statistics from the thousand commercials. The factor analysis found that a variety of elements influenced the effectiveness of a commercial, both positively and negatively. Those elements that were found to positively influence the effectiveness utilized attention-grabbing devices such as humor and memory aids (Stewart & Furse, 1986).

Creating The Current Content Analysis

This content analysis will follow the framework created by Kassarjian (1977) with additional information derived from Kolbe and Burnett (1991). Kassarjian’s (1977) work looked at the three components of content analysis as well as sampling and reliability. Kassarjian (1977) is such a fundamental framework that Kolbe and Burnett (1991) consider a citation of Kassarjian (1977) as an element that ads more objectivity to a study. Reliability has been the area most influenced by Kassarjian (1977). Content analysis calls for subjectivity to be limited due to systematic nature and objective description of communications content, therefore reliability is of the utmost concern (Kassarjian, 1977). Content analysis utilizes judges and coders therefore, interjudge or intercoder reliability is essential for producing quality data (Kassarjian, 1977; Perreault & Leigh, 1989; Kolbe & Burnett, 1991).

Kassarjian (1977) focused on two types of reliability; category and interjudge. Category reliability is dependent on the “analyst’s ability to formulate categories and
present to competent judges definitions of the categories so they will agree on which items of a certain population belong in a category and which do not (Kassarjian, 1977, p.14). Interjudge reliability is measure based on percent of agreement between multiple judges who are processing the exact same communication content (Kassarjian, 1977). These two types of reliability are tremendously important when manifest and latent content issues are concerned (Marshall, 2006). In order to minimize differences in definitions that may occur latent content analysis calls for researchers to adhere to a strictly defined framework (Marshall, 2006).

**Category Reliability**

Kolbe and Burnett (1991) conducted research based on Kassarjian (1977) to review the methods used in published content analysis articles as well as inspect their own criteria for reliability. Their research utilized 128 articles from 28 journals, three proceedings and one anthology. Each level of Kassarjian’s (1977) framework was employed to conduct the research.

The level of objectivity was measured by whether or not studies reported coding rules and procedures, judge training, pretesting measures, judge independence of authors and judge independence of each other (Kolbe & Burnett, 1991). The results for objectivity found that 71 percent of their sample provided information regarding categories and operational definitions (Kolbe & Burnett, 1991). The authors found that only 40.6 percent of the sample reported any form of judge training, however they point out that it is unlikely that judges received no training, instead there may have just forgotten to report training. In regards to pretesting Kolbe and Burnett (1991) found that 70.3 percent of the studies did not report pretesting. The authors suggest that a lack of pretesting is a weakness in research.
Interjudge Reliability

Judge independence is a huge factor for all studies utilizing content analysis. “Interjudge reliability measures are based on the systematic and consistent nature of defined variables and the very basis of reliability is in the foundation of category definitions as well as how well judges agree on content decisions” (Marshall, 2006, p.7).

In the Kolbe and Burnett (1991) study it was found that 48.4 percent of cases used purely independent judges. The number of judges utilized varied, however two coders were most frequently employed (Kolbe & Burnett, 1991). The issue of judging is one that brings many concerns especially in regards to the amount of judges used for a study. Some judges may only code a subset of data, but are still counted as a full time judge. Therefore the amount of judges employed is often a misrepresentation of the actual count (Kolbe & Burnett, 1991).

As discussed earlier reliability is an indispensable part of a valid content analysis. Thus, the calculations and reporting of reliability are important factors to examine. Kolbe and Burnett (1991) observed the reliability index used and how the reliability index was reported. The coefficient of agreement was the most frequently cited index. A coefficient of agreement is found by dividing the total number of agreements by the total number of coding decisions (Kolbe & Burnett, 1991). For the aspect of reliability index reporting 35.9 percent of the sample reported an “overall reliability”, while 24.2 percent reported individual reliabilities and another 8.6 percent reported ranges of reliabilities (Kolbe & Burnett, 1991). The numbers are important to note because “overall reliability” could generate misleading results (Kolbe & Burnett, 1991). Misleading results often occur when one aggregate average is reported (Kolbe & Burnett, 1991). The best way to
correct misleading results is to utilize range and individual reliabilities, which are superior to the overall approach (Kolbe & Burnett, 1991).

Kolbe and Burnett (1991) conclude that there are many gaps and hiccups in the method utilized by analysts in the areas of objectivity and reliability. This study will employ their analysis as a guideline for improvements on reliability and objectivity where others have varied.

**Unit of Analysis**

The study analyzed Clio award winning advertisements from the years 1995 through 2004, the Clio awards did not take place during 1997 whereas the 2002 Clio awards tape was unavailable at the time of research.

**Sampling Design**

The research sample consisted of 268 Clio award winning television commercials. The researcher obtained tapes of Clio awards from the years 1995 (n=33), 1996 (n=30), 1998 (n=41), 1999 (n=31), 2000 (n=36), 2001 (n=37), 2003 (n=31) and 2004 (n=29).

**Coding Procedure and Reliability Analysis**

Following the previously discussed framework of Kolbe and Burnett (1991), the elements of rules and procedures including coding instrument and code book, coder training, pretesting, coder independence, number of coders and the statistical evaluation of reliability will all be discussed individually.

**Rules and Procedures**

When referring to the rules and procedures involved in content analysis a discussion of category details and operational definitions is necessary. The dimensions and categories that are operationalized in this study are taken from the Stewart and Furse (1986) model and Marshall (2006). Each coder was provided a six-page code sheet as
well as a codebook that gave definitions and examples for each variable in a category. The code sheet consisted of 37 questions or categories. The questions were either descriptive information about the particular advertisement or categories borrowed from the aforementioned studies. The questions can be compartmentalized into three different sections. The first section concentrates on descriptive statistics pertaining to the individual spot. The spot information was provided as a super before each ad. The questions included: a case ID number, coder initials, ad title, brand, agency name, country of origin, color, award level, award year and product category. The second section was derived from Stewart and Furse (1986, p. 131-143). This section of the coding sheet includes: visual devices, commercial appeals or selling propositions, commercial format, typology of broadcast commercial message, commercial setting, music, commercial tone and atmosphere, comparisons and commercial characters. These categories have been used in some variation to examine television commercials (Stewart & Furse, 1986; Gagnard & Morris 1988; Marshall, 2006). The final section focuses on localization, utilizing Hofstede’s (1980) dimensions of culture.

At the initial training session coders were informed to make choices based on the dominance of the variable. The coders were instructed to choose the best option when multiple options were available. In order to make an educated choice the coders could also turn to their codebook for examples and operational definitions. A copy of the codebook can be found in appendix A and a copy of the code sheet is located in appendix B.

**Coders and Coder Training**

Four coders were selected and educated on how to properly fill out the code sheets and clarifications were made in regards to the meanings. Two of the coders were
international advertising graduate students with Bachelors degrees in Advertising. The third coder was receiving an MBA and the fourth coder was a PhD student, both had a background in international communication. All four judges were fluent in English. One coder was also fluent in Hindi, while another coder was fluent in Malay and Cantonese as well. Each person coded roughly 67 ads of the 268 samples. The coding process itself not including the viewing of an ad took an average of 7 minutes.

There was one coder training session that lasted two hours. At this session the purpose and background of the project was discussed as well as the codebook and code sheet. Three ads were also viewed so as to provide an example of the procedure. Concerns, questions and comments that arose during the viewing and subsequent coding process were addressed immediately at the meeting. In the end the coders were given their assignments and informed that they could contact the lead researcher with any questions.

**Pretest**

A pretest was conducted at the initial coder meeting. Three commercials were coded together. The lead author chose to conduct the pretest at the initial training session so as to remedy any issues prior to independent coding. The pretest also allowed for a roundtable discussion of decisions and references. All four coders chosen to code the ads were present for the pretest. The pretest helped make minor changes to the coding instrument such as adding an award category for public service announcements. After the initial training session the coders were instructed to use the knowledge gained from the meeting as well as the codebook to make educated decisions. The lead author was always available for additional concerns or questions.
Coder Independence

The coders knew each other therefore, it was very important that coder independence was maintained. At the meeting the coders were instructed to work independently of one another and to refrain from discussing coding procedures with other coders. In order to ensure the independence it was required that each coder had personal access to a VCR.

Number of Coders per Spot

Initially two coders judged each advertisement. Kolbe & Burnett (1991) found that utilizing two coders was the most frequently employed configuration. Once all ads were coded, agreements and disagreements were assessed to ascertain individual category agreement estimates. After estimates were derived from the data, the primary researchers solved disagreements.

Intercoder Reliability

Intercoder reliability is an extremely important factor in ensuring quality findings in content analysis. Many authors have attempted to develop measures that will properly measure reliability (Cohen, 1960; Krippendorff, 1970). However, the majority of the studies were found to rely on marginal frequencies that rendered them inappropriate for proper reliability for this analysis. Regardless of the method used to conduct intercoder reliability a proportion of agreement must be established. The best way to determine a proportion of agreement is to use Holsti’s (1969) formula

\[
\text{Reliability} = \frac{2M}{N_1 + N_2}
\]

- \(M\) = the number of agreements between coders
- \(N\) = total numbers of decisions made by each coder
The Holsti (1969) method was used to establish agreement among coders. However, in order to ensure valid intercoder estimates a process to correct chance agreement between coders must be employed.

Perreault and Leigh (1989, p.140) developed an “explicit model of the level of agreement that might be expected given a true (population) level of reliability.” This method is an accurate way of correcting chance agreement between coders. The Perreault and Leigh (1989) model has been considered a more appropriate method for conducting marketing related research. The reliability index that Perreault and Leigh (1989) created is

\[ Ir = \left\{ \frac{(Fo/N) - (1/k)}{k/(k-1)} \right\} \text{ (square root)} \]

\( Fo = \) observed frequency of agreement between judges

\( N = \) total number of judgments

\( k = \) number of categories

The results for Perreault and Leigh (1989) and Holsti (1969) are shown below as well as an overall average for each. There were 27 categories retrieved from the code sheet, these categories were then reviewed for reliability purposes. Both reliability formulas were utilized to discover an accurate overall average. Out of the 27 measured categories, the Holsti (1969) method found the overall reliability to be .91. The Perreault and Leigh (1989) formula found the overall reliability to be .92. The acceptable range for reliability is .80 (Kassarjian, 1977). Therefore both averages are above the acceptable range. These results confirm that there was high intercoder reliability among the coders employed for this study.
Table 2. Holsti (1969) and Perreault and Leigh (1989) Intercoder Reliability

<table>
<thead>
<tr>
<th>Category</th>
<th>Holsti</th>
<th>Perreault and Leigh</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scenic beauty</td>
<td>.94</td>
<td>.94</td>
</tr>
<tr>
<td>Beautiful characters</td>
<td>.96</td>
<td>.96</td>
</tr>
<tr>
<td>Graphic displays</td>
<td>1.00</td>
<td>1</td>
</tr>
<tr>
<td>Visual reinforcements through words</td>
<td>.94</td>
<td>.94</td>
</tr>
<tr>
<td>Logo</td>
<td>.99</td>
<td>.99</td>
</tr>
<tr>
<td>Commercial appeals or selling propositions</td>
<td>.73</td>
<td>.84</td>
</tr>
<tr>
<td>Commercial format</td>
<td>.86</td>
<td>.92</td>
</tr>
<tr>
<td>Informational/transformational</td>
<td>.92</td>
<td>.92</td>
</tr>
<tr>
<td>Dominant setting</td>
<td>.95</td>
<td>.96</td>
</tr>
<tr>
<td>Setting</td>
<td>.89</td>
<td>.94</td>
</tr>
<tr>
<td>Presence of music</td>
<td>.96</td>
<td>.96</td>
</tr>
<tr>
<td>Culture specific music</td>
<td>.97</td>
<td>.97</td>
</tr>
<tr>
<td>Dominant tone</td>
<td>.88</td>
<td>.93</td>
</tr>
<tr>
<td>Direct comparison</td>
<td>.98</td>
<td>.98</td>
</tr>
<tr>
<td>Culture specific language</td>
<td>.86</td>
<td>.85</td>
</tr>
<tr>
<td>Dominant character</td>
<td>.93</td>
<td>.96</td>
</tr>
<tr>
<td>Culture specific</td>
<td>.94</td>
<td>.94</td>
</tr>
<tr>
<td>Individualism</td>
<td>.93</td>
<td>.93</td>
</tr>
<tr>
<td>Collectivism</td>
<td>.88</td>
<td>.87</td>
</tr>
<tr>
<td>Masculinity</td>
<td>.89</td>
<td>.88</td>
</tr>
<tr>
<td>Femininity</td>
<td>.91</td>
<td>.91</td>
</tr>
<tr>
<td>Long term</td>
<td>.92</td>
<td>.92</td>
</tr>
<tr>
<td>Short term</td>
<td>.90</td>
<td>.89</td>
</tr>
<tr>
<td>High power distance</td>
<td>.87</td>
<td>.86</td>
</tr>
<tr>
<td>Low power distance</td>
<td>.85</td>
<td>.84</td>
</tr>
<tr>
<td>High uncertainty avoidance</td>
<td>.90</td>
<td>.89</td>
</tr>
<tr>
<td>Low uncertainty avoidance</td>
<td>.87</td>
<td>.86</td>
</tr>
<tr>
<td>Overall reliability average</td>
<td>.91</td>
<td>.92</td>
</tr>
</tbody>
</table>

**Final Revisions to the Codebook and Code sheets**

Before beginning the compilation of results it was necessary to amend a few categories in order to remedy the issue of minimum cell criteria. To resolve this concern a standard error of 8 percent (n = 10) was employed.
Category Decisions

In following with the standard of error, certain options within the categories and dominant appeals sections failed to meet the qualifications. Therefore, those items were reassessed and combined to meet the requirements of 8 percent (n=10).

Table 3. New Groups for Question 10: Award Category

<table>
<thead>
<tr>
<th>Award Category</th>
<th>Subgroups within new category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alcoholic beverages</td>
<td>Beer</td>
</tr>
<tr>
<td>Non-alcoholic beverages</td>
<td>Carbonated and Non-Carbonated beverages</td>
</tr>
<tr>
<td>Apparel</td>
<td>Apparel/Accessories and High Fashion</td>
</tr>
<tr>
<td>Packaged Foods</td>
<td>Breakfast foods, Snacks/Desserts and Packaged food</td>
</tr>
<tr>
<td>Electronics and related services</td>
<td>Computer and related, Consumer electronics, Telecom services and Internet services</td>
</tr>
<tr>
<td>Personal Products</td>
<td>Beauty aids, Cosmetics, Health aids and over the counter products, Personal care products, Children’s products</td>
</tr>
<tr>
<td>Financial products and services</td>
<td>Credit or debit cards and Financial services and products</td>
</tr>
<tr>
<td>Travel and Tourism</td>
<td>Hotels and resorts, Transportation and Travel/Tourism</td>
</tr>
<tr>
<td>Other</td>
<td>Health services and medical products, Professional services, Business products, Leisure products, Household durable products and Pet care</td>
</tr>
</tbody>
</table>

Table 4. New Groups for Question 16: What Is the Dominant Commercial Appeal or Selling Proposition

<table>
<thead>
<tr>
<th>Dominant commercial appeal or selling proposition</th>
<th>Subgroups within new category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hedonism</td>
<td>Sexual appeal, Comfort appeal, Enjoyment appeal, Self-esteem or self-image, Achievement and Excitement, variety</td>
</tr>
<tr>
<td>Welfare Concern</td>
<td>Safety appeal, Welfare appeal and Social approval</td>
</tr>
</tbody>
</table>

Data Analysis

SPSS 14.0 was used for data analysis. Frequencies, cross tabulations, and chi-square tests were conducted to explore the hypotheses.
CHAPTER 4
RESULTS

This chapter focuses on the descriptive statistics for the Clio award sample and the statistical tests of the hypotheses. Chi-square analysis was used to examine the hypotheses. Chi-square tests are used to test the statistical significance of results in bivariate tables (C. Cho, personal communication, Spring, 2006). The independent and dependent variables are both categorical (C. Cho, personal communication, Spring, 2006). Below the Chi-square table displays the results for the Pearson Chi-square with the value, the degree of freedom, and the Fisher’s Exact Test significance value.

Descriptive Statistics of Clio commercials

The descriptive statistics for the Clio sample (N=268) show information related to each spot. Frequencies and percents are provided for the characteristics of country, year, categories, award level, agencies and dominant character.

Spot Descriptive Statistics of Country

Table 5 displays the Latin American countries that were represented in the Clio sample (N=268). The largest sample country was Argentina (7.1%). Brazil was the second largest sample country (3.4%), while Guatemala, Mexico, Peru, Uruguay and Latin America (general) all represented .4 percent of the sample.
Table 5. Latin American Countries Total (N=33)

<table>
<thead>
<tr>
<th>Country</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argentina</td>
<td>19</td>
<td>7.1</td>
</tr>
<tr>
<td>Brazil</td>
<td>9</td>
<td>3.4</td>
</tr>
<tr>
<td>Guatemala</td>
<td>1</td>
<td>.4</td>
</tr>
<tr>
<td>Mexico</td>
<td>1</td>
<td>.4</td>
</tr>
<tr>
<td>Peru</td>
<td>1</td>
<td>.4</td>
</tr>
<tr>
<td>Uruguay</td>
<td>1</td>
<td>.4</td>
</tr>
<tr>
<td>Latin America (General)</td>
<td>1</td>
<td>.4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>33</strong></td>
<td><strong>12.5</strong></td>
</tr>
</tbody>
</table>

**Spot Descriptive Statistics of Year**

Table 6 illustrates the years that were utilized for the Clio award sample (N=268).

The year 1998 with a frequency of 41 accounted for the most commercials (15.3%). The years 2001 (N=37) and 2000 (N=36) accounted for the second greatest number of commercials (13.4%). 2004 (N=29) contained the least amount of spots (10.8%).

Table 6. Clio Award Years

<table>
<thead>
<tr>
<th>Year</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>29</td>
<td>10.8</td>
</tr>
<tr>
<td>2003</td>
<td>31</td>
<td>11.6</td>
</tr>
<tr>
<td>2001</td>
<td>37</td>
<td>13.8</td>
</tr>
<tr>
<td>2000</td>
<td>36</td>
<td>13.4</td>
</tr>
<tr>
<td>1999</td>
<td>31</td>
<td>11.6</td>
</tr>
<tr>
<td>1998</td>
<td>41</td>
<td>15.3</td>
</tr>
<tr>
<td>1996</td>
<td>30</td>
<td>11.2</td>
</tr>
<tr>
<td>1995</td>
<td>33</td>
<td>12.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>268</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

**Spot Descriptive Statistics Clio Award Level**

The Clio award-winning sample (N=268) showcased the grand, gold and silver awards. Out of the sample (N=268) 3.7 percent of the advertisements won grand Clio honors. 48.5 percent of the sample (N=268) took home gold Clios, while 47.8 percent of the sample (N=268) claimed the silver award.
Table 7. Award Level of Spots

<table>
<thead>
<tr>
<th>Award Level</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grand</td>
<td>10</td>
<td>3.7</td>
</tr>
<tr>
<td>Gold</td>
<td>130</td>
<td>48.5</td>
</tr>
<tr>
<td>Silver</td>
<td>128</td>
<td>47.8</td>
</tr>
<tr>
<td>Total</td>
<td>268</td>
<td>100.0</td>
</tr>
</tbody>
</table>

**Spot Descriptive Statistics of Agencies**

There were 104 advertising agencies and four art schools represented in the Clio award sample (N=268). Many of the ads came from regional agencies that are part of larger international companies. The statistics provided in table 8 represent only the large family companies instead of the regional branches. Overall no agency that amassed over 8.2 percent of the total sample. BBDO (8.2%) and DDB (6.3%) were the agencies that won the most Clio awards. Saatchi & Saatchi (5.2%), Goodby Silverstein & Partners (4.9%) and TBWA Chiat/Day (4.5%) round out the top five Clio award-winning agencies. The students from the Art Center in LA (4.1%) won the most Clio awards.

Table 8. Clio Award Winning Advertising Agencies

<table>
<thead>
<tr>
<th>Agency</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>BBDO</td>
<td>22</td>
<td>8.2</td>
</tr>
<tr>
<td>DDB</td>
<td>17</td>
<td>6.3</td>
</tr>
<tr>
<td>Saatchi &amp; Saatchi</td>
<td>14</td>
<td>5.2</td>
</tr>
<tr>
<td>Goodby Silverstein &amp; Partners</td>
<td>13</td>
<td>4.9</td>
</tr>
<tr>
<td>TBWA Chiat/Day</td>
<td>12</td>
<td>4.5</td>
</tr>
<tr>
<td>Art Center LA</td>
<td>11</td>
<td>4.1</td>
</tr>
<tr>
<td>Total (top 6)</td>
<td>89</td>
<td>33.2</td>
</tr>
</tbody>
</table>

**Spot Descriptive Statistics of Categories**

As addressed earlier certain options in the category section were combined in order to ensure that the cell size was large enough (N=10). Therefore, the categories have been reduced from (N=39) to (N=15). However, financial products and services, fast food and restaurants and delivery systems could not be combined further to make the minimum
cell size. Apparel is the largest category representing 14.2 percent of the sample (N=268). The second most frequently advertised category is entertainment (n=33). Automobiles and vehicles (11.6%) round out the top three categories.

Table 9. Clio Award Categories

<table>
<thead>
<tr>
<th>Categories</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alcoholic Beverages</td>
<td>24</td>
<td>9.0</td>
</tr>
<tr>
<td>Non-Alcoholic Beverages</td>
<td>15</td>
<td>5.6</td>
</tr>
<tr>
<td>Apparel</td>
<td>38</td>
<td>14.2</td>
</tr>
<tr>
<td>Automobiles and Vehicles</td>
<td>31</td>
<td>11.6</td>
</tr>
<tr>
<td>Personal Products</td>
<td>14</td>
<td>5.2</td>
</tr>
<tr>
<td>Packaged Foods</td>
<td>13</td>
<td>4.9</td>
</tr>
<tr>
<td>Electronics and Related Services</td>
<td>22</td>
<td>8.2</td>
</tr>
<tr>
<td>Financial Products and Services</td>
<td>9</td>
<td>3.4</td>
</tr>
<tr>
<td>Delivery Systems</td>
<td>1</td>
<td>.4</td>
</tr>
<tr>
<td>Entertainment</td>
<td>33</td>
<td>12.3</td>
</tr>
<tr>
<td>Fast Food and Restaurants</td>
<td>5</td>
<td>1.9</td>
</tr>
<tr>
<td>General Retail ad E-tail</td>
<td>17</td>
<td>6.3</td>
</tr>
<tr>
<td>Travel and Tourism</td>
<td>15</td>
<td>5.6</td>
</tr>
<tr>
<td>Public Service Announcements</td>
<td>15</td>
<td>5.6</td>
</tr>
<tr>
<td>Other</td>
<td>16</td>
<td>6.0</td>
</tr>
<tr>
<td>Total</td>
<td>268</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Spot Descriptive Statistics of Dominant Characters

Table 10 provides a visual of the characters that were represented in the Clio sample (N=268). Real-life males (28.9%) were portrayed the most in the spots. Young adults (17.6%) were the second most often seen characters in the ads. The third most prevalent character was professional-males (10.9%). Sports star females (.4%) were the least likely to be portrayed in the sample (N=268).

Table 10. Dominant Characters Portrayed in Clio Ads

<table>
<thead>
<tr>
<th>Characters</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional Male</td>
<td>28</td>
<td>9.7</td>
</tr>
<tr>
<td>Professional Female</td>
<td>2</td>
<td>.7</td>
</tr>
<tr>
<td>Entertainer Male</td>
<td>4</td>
<td>1.5</td>
</tr>
<tr>
<td>Entertainer Female</td>
<td>2</td>
<td>.7</td>
</tr>
</tbody>
</table>
Table 10. Continued

<table>
<thead>
<tr>
<th>Characters</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sports Star Male</td>
<td>15</td>
<td>5.6</td>
</tr>
<tr>
<td>Sports Star Female</td>
<td>1</td>
<td>.4</td>
</tr>
<tr>
<td>Model Male</td>
<td>6</td>
<td>2.2</td>
</tr>
<tr>
<td>Model Female</td>
<td>11</td>
<td>4.1</td>
</tr>
<tr>
<td>Elderly Male</td>
<td>10</td>
<td>3.7</td>
</tr>
<tr>
<td>Elderly Female</td>
<td>5</td>
<td>1.9</td>
</tr>
<tr>
<td>Child</td>
<td>9</td>
<td>3.4</td>
</tr>
<tr>
<td>Teenager</td>
<td>3</td>
<td>1.1</td>
</tr>
<tr>
<td>Young Adult</td>
<td>42</td>
<td>15.7</td>
</tr>
<tr>
<td>Mother</td>
<td>3</td>
<td>1.1</td>
</tr>
<tr>
<td>Father</td>
<td>8</td>
<td>3.0</td>
</tr>
<tr>
<td>Real-life Male</td>
<td>69</td>
<td>25.7</td>
</tr>
<tr>
<td>Real-life Female</td>
<td>6</td>
<td>2.2</td>
</tr>
<tr>
<td>Cartoon/Animated</td>
<td>17</td>
<td>6.3</td>
</tr>
<tr>
<td>Total</td>
<td>239</td>
<td>89.2</td>
</tr>
<tr>
<td>Missing System total</td>
<td>29</td>
<td>10.8</td>
</tr>
</tbody>
</table>

Hypotheses

The six hypotheses discussed in the literature review were the impetus for the results and research that are addressed here. Hofstede’s (1980) dimensions of culture were the foundation for the hypotheses.

Hypothesis one theorized, “Clio Award-winning television commercials from the United States and Latin America will differ significantly in terms of Hofstede’s (1980) cultural dimension of collectivism.

The dimension of individualism (table 11) was not statistically significant. Therefore, no differences can be discerned from the data about the presence or absence of individualism between the United States and Latin America.

Table 11. Presence or Absence of Individualism USA vs. Latin America

<table>
<thead>
<tr>
<th>Presence of Individualism</th>
<th>USA</th>
<th>63.1%</th>
<th>Latin America</th>
<th>54.5%</th>
<th>Total</th>
<th>61.5%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presence of Individualism</td>
<td>89</td>
<td></td>
<td>18</td>
<td></td>
<td>107</td>
<td></td>
</tr>
<tr>
<td>Absence of Individualism</td>
<td>52</td>
<td>36.9%</td>
<td>15</td>
<td>45.5%</td>
<td>67</td>
<td>38.5%</td>
</tr>
<tr>
<td>Total</td>
<td>141</td>
<td>100%</td>
<td>33</td>
<td>100%</td>
<td>174</td>
<td>100%</td>
</tr>
</tbody>
</table>
The dimension of collectivism (table 12) was not statistically significant. From this information no differences were found between the United States and Latin America in regard to the presence or absence of collectivism in Clio award-winning advertisements.

Table 12. Presence or Absence of Collectivism USA vs. Latin America

<table>
<thead>
<tr>
<th>Presence of Collectivism</th>
<th>USA</th>
<th>Latin America</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presence of Collectivism</td>
<td>48</td>
<td>14</td>
<td>62</td>
</tr>
<tr>
<td>Absence of Collectivism</td>
<td>93</td>
<td>19</td>
<td>112</td>
</tr>
<tr>
<td>Total</td>
<td>141</td>
<td>33</td>
<td>174</td>
</tr>
</tbody>
</table>

Hypothesis two posits that, “Clio Award-winning television commercials from the United States and Latin America will differ significantly in terms of Hofstede’s (1980) cultural dimension of femininity”. The dimension of masculinity (table 13) was not statistically significant. Therefore, no difference can be ascertained between the USA and Latin America in regard to the presence or absence of masculinity in Clio award-winning ads.

Table 13. Presence or Absence of Masculinity in USA vs. Latin America

<table>
<thead>
<tr>
<th>Presence of Masculinity</th>
<th>USA</th>
<th>Latin America</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presence of Masculinity</td>
<td>95</td>
<td>19</td>
<td>114</td>
</tr>
<tr>
<td>Absence of Masculinity</td>
<td>46</td>
<td>14</td>
<td>60</td>
</tr>
<tr>
<td>Total</td>
<td>141</td>
<td>33</td>
<td>174</td>
</tr>
</tbody>
</table>

The dimension of femininity (table 14) was statistically insignificant. There are no differences between the United States and Latin America in regard to the presence or absence of femininity in Clio award-winning ads.
Table 14. Presence or Absence of Femininity USA vs. Latin America

<table>
<thead>
<tr>
<th>Presence of Femininity</th>
<th>USA</th>
<th>Latin America</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presence</td>
<td>18</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>Absence</td>
<td>123</td>
<td>27</td>
<td>150</td>
</tr>
<tr>
<td>Total</td>
<td>141</td>
<td>33</td>
<td>174</td>
</tr>
</tbody>
</table>

χ²=. 660; df=1; p=. 287; n=174

Hypothesis three suggests, “Clio Award-winning television commercials from the United States and Latin America will differ significantly in terms of Hofstede’s (1980) cultural dimension of high power distance”. The dimension of long-term orientation (table 15) was not statistically significant. There is no difference between the U.S. and Latin America in the presence or absence of long-term orientation in Clio award-winning spots.

Table 15. Presence or Absence of Long-Term Orientation USA vs. Latin America

<table>
<thead>
<tr>
<th>Presence of Long-term Orientation</th>
<th>USA</th>
<th>Latin America</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presence</td>
<td>27</td>
<td>11</td>
<td>38</td>
</tr>
<tr>
<td>Absence</td>
<td>114</td>
<td>22</td>
<td>136</td>
</tr>
<tr>
<td>Total</td>
<td>141</td>
<td>33</td>
<td>174</td>
</tr>
</tbody>
</table>

χ²=3.152; df=1; p=. 065; n=174

The dimension of short-term orientation (table 16) is not statistically significant. Thus it can be said that no differences persist between U.S. and Latin American Clio spots when it comes to the presence or absence of short-term orientation.

Table 16. Presence or Absence of Short-Term Orientation USA vs. Latin America

<table>
<thead>
<tr>
<th>Presence of Short-term Orientation</th>
<th>USA</th>
<th>Latin America</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presence</td>
<td>106</td>
<td>22</td>
<td>128</td>
</tr>
<tr>
<td>Absence</td>
<td>35</td>
<td>11</td>
<td>46</td>
</tr>
<tr>
<td>Total</td>
<td>141</td>
<td>33</td>
<td>174</td>
</tr>
</tbody>
</table>

χ²=. 996; df=1; p=. 216; n=174
Hypothesis four, “Clio Award-winning television commercials from the United States and Latin America will differ significantly in terms of Hofstede’s (1980) cultural dimension of long-term orientation”. The dimension of high power distance (table 17) is not statistically significant. No differences can be found between the USA and Latin America in terms of presence or absence of high power distance in Clio award-winning advertisements.

Table 17. Presence or Absence of High Power Distance USA vs. Latin America

<table>
<thead>
<tr>
<th>Presence of High Power Distance</th>
<th>USA</th>
<th>Latin America</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presence of High Power Distance</td>
<td>66</td>
<td>11</td>
<td>77</td>
</tr>
<tr>
<td>Absence of High Power Distance</td>
<td>75</td>
<td>22</td>
<td>97</td>
</tr>
<tr>
<td>Total</td>
<td>141</td>
<td>33</td>
<td>174</td>
</tr>
</tbody>
</table>

$\chi^2 = 1.968; df=1; p=.113; n=174$

The dimension of low power distance (table 18) is not significant. No differences are uncovered regarding the presence or absence of low power distance in U.S. Clio award winning ads versus Latin American Clio ads.

Table 18. Presence or Absence of Low Power Distance USA vs. Latin America

<table>
<thead>
<tr>
<th>Presence of Low Power Distance</th>
<th>USA</th>
<th>Latin America</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presence of Low Power Distance</td>
<td>43</td>
<td>12</td>
<td>55</td>
</tr>
<tr>
<td>Absence of Low Power Distance</td>
<td>98</td>
<td>21</td>
<td>119</td>
</tr>
<tr>
<td>Total</td>
<td>141</td>
<td>33</td>
<td>174</td>
</tr>
</tbody>
</table>

$\chi^2 = .426; df=1; p=.324; n=174$

Hypothesis five speculates that, “Clio Award-winning television commercials from the United States and Latin America will differ significantly in terms of Hofstede’s (1980) cultural dimension of strong uncertainty avoidance”. The dimension of high uncertainty avoidance (table 19) is not statistically significant. There is no difference
between Latin America and the U.S. Clio award winning spots in regard to the presence or absence of high uncertainty avoidance.

Table 19. Presence or Absence of High Uncertainty Avoidance USA vs. Latin America

<table>
<thead>
<tr>
<th></th>
<th>USA</th>
<th>Latin America</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presences of High</td>
<td>20</td>
<td>8</td>
<td>28</td>
</tr>
<tr>
<td>Uncertainty Avoidance</td>
<td>14.2%</td>
<td>24.2%</td>
<td>16.1%</td>
</tr>
<tr>
<td>Absence of High</td>
<td>121</td>
<td>25</td>
<td>146</td>
</tr>
<tr>
<td>Uncertainty Avoidance</td>
<td>85.8%</td>
<td>75.8%</td>
<td>83.9%</td>
</tr>
<tr>
<td>Total</td>
<td>141</td>
<td>33</td>
<td>174</td>
</tr>
</tbody>
</table>

\( \chi^2=2.004; \text{df}=1; p=.126; n=174 \)

The dimension of low uncertainty avoidance (table 20) is not statistically significant. There are no differences between Latin America and the United States when the presence or absence of low uncertainty avoidance in Clio award-winning ads are involved.

Table 20. Presence or Absence of Low Uncertainty Avoidance USA vs. Latin America

<table>
<thead>
<tr>
<th></th>
<th>USA</th>
<th>Latin America</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presence of Low</td>
<td>118</td>
<td>24</td>
<td>142</td>
</tr>
<tr>
<td>Uncertainty Avoidance</td>
<td>83.7%</td>
<td>72.7%</td>
<td>81.6%</td>
</tr>
<tr>
<td>Absence of Low</td>
<td>23</td>
<td>9</td>
<td>32</td>
</tr>
<tr>
<td>Uncertainty Avoidance</td>
<td>16.3%</td>
<td>27.3%</td>
<td>18.4%</td>
</tr>
<tr>
<td>Total</td>
<td>141</td>
<td>33</td>
<td>174</td>
</tr>
</tbody>
</table>

\( \chi^2=2.141; \text{df}=1; p=.115; n=174 \)

Hypothesis six posits “Clio Award-winning television commercials from the United States and Latin America will differ significantly in terms of executional variables” (Stewart and Furse, 1986; Marshall, 2006).
Table 21. Comparison of U.S. and Latin American Executional Variables

<table>
<thead>
<tr>
<th></th>
<th>United States</th>
<th>Latin America</th>
<th>Total</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scenic beauty</td>
<td>132 95%</td>
<td>33 100%</td>
<td>165</td>
<td>95.9%</td>
</tr>
<tr>
<td>Beautiful characters</td>
<td>126 91.3%</td>
<td>26 78.8%</td>
<td>152</td>
<td>88.9%</td>
</tr>
<tr>
<td>Graphic displays</td>
<td>140 99.3%</td>
<td>32 97%</td>
<td>172</td>
<td>98.9%</td>
</tr>
<tr>
<td>Visual reinforcement through words</td>
<td>97 68.8%</td>
<td>31 93.9%</td>
<td>128</td>
<td>73.6%</td>
</tr>
<tr>
<td>Logo</td>
<td>141 100%</td>
<td>32 97%</td>
<td>173</td>
<td>99.4%</td>
</tr>
<tr>
<td>Commercial appeals or selling propositions</td>
<td>73 51.8%</td>
<td>7 21.2%</td>
<td>80</td>
<td>46%</td>
</tr>
<tr>
<td>Commercial format</td>
<td>67 47.5%</td>
<td>11 33.3%</td>
<td>78</td>
<td>44.8%</td>
</tr>
<tr>
<td>Informational/transformational</td>
<td>127 90.1%</td>
<td>28 84.8%</td>
<td>155</td>
<td>89.1%</td>
</tr>
<tr>
<td>Dominant setting</td>
<td>66 50.4%</td>
<td>18 69.2%</td>
<td>84</td>
<td>53.5%</td>
</tr>
<tr>
<td>Presence of music</td>
<td>88 62.4%</td>
<td>23 69.7%</td>
<td>111</td>
<td>63.8%</td>
</tr>
<tr>
<td>Culture specific music</td>
<td>134 95%</td>
<td>31 93.9%</td>
<td>165</td>
<td>94.8%</td>
</tr>
<tr>
<td>Dominant tone</td>
<td>88 62.4%</td>
<td>16 48.5%</td>
<td>104</td>
<td>59.8%</td>
</tr>
<tr>
<td>Direct comparison</td>
<td>136 96.5%</td>
<td>32 97%</td>
<td>168</td>
<td>96.6%</td>
</tr>
<tr>
<td>Culture specific language</td>
<td>108 93.9%</td>
<td>6 40%</td>
<td>114</td>
<td>87.7%</td>
</tr>
<tr>
<td>Culture specific</td>
<td>129 91.5%</td>
<td>21 63.6%</td>
<td>150</td>
<td>86.2%</td>
</tr>
</tbody>
</table>

There was a statistical significant relationship found (table 11) for the use of presence or absence of beautiful characters. Latin American (21.2%) Clio spots had a greater likelihood of showing beautiful characters than did the United States (8.7%). The United States Clio award winning advertisements were more likely to have an absence of beautiful characters.

Statistical significance was found (table 11) for the presence or absence of visual reinforcement through words. Latin American Clio award spots were found to show a presence of visual reinforcements through words (93.9%) more than the United States (68.9%).

There was a statistically significant relationship found (table 11) for dominant commercial appeals. There is a difference between the United States (51.8%) and Latin America (21.2%) for the use of the dominant appeal “product reminder as a main
message”. The dominant appeal of “Hedonism” is present 24.2 percent of the time in Latin American Clio spots and 12.1 percent in Clio ads for the USA. Welfare is another appeal where a difference is found between Latin America (15.2%) and the United States (5.0%).

Statistical significance was found (table 11) for the presence or absence of culture specific language. The United States (93.9%) has a greater presence of culture specific language than Latin America (40.0%). 60 percent of Latin America’s Clio award-winning advertisements have an absence of culture specific language while only 6.1 percent of United States ads lack culture specific language.

A statistically significant relationship was found (table 11) for culture specific product. The products in the spots were culturally specific 36.4 percent of the time in Latin American Clio ads versus the 8.5 percent of products that were culturally specific to the USA.
CHAPTER 5  
DISCUSSION AND CONCLUSIONS

The current study set out to add support to the theoretical framework of Hofstede’s (1980) dimensions of culture as well as illustrate the importance of utilizing culture in award winning advertisements.

The first hypothesis was interested in confirming that Latin American Clio winning ads would demonstrate the dimension of collectivism more than U.S. ads. The results for this hypothesis were not statistically significant which does not allow for an affirmation of the hypothesis.

Hypothesis two sought to uncover that Latin American Clio spots would showcase the dimension of femininity more than U.S. spots. However, the results were found to be statistically insignificant, thus no difference between Latin America and the United States can be discerned in regard to the presence or absence of femininity in Clio award winning ads.

The goal of the third hypothesis was to find that the dimension of high power distance would be reflected in Latin American Clio ads more than in U.S. Clio spots. Once again the data was not statistically significant and could not support the hypothesis. For the fourth hypothesis, the dimension of long-term orientation was expected to be representative in Latin American Clio awards more than U.S. ads. However, the final results garnered from the data found no statistical significance between Latin America and the U.S. involving the presence or absence of long-term orientation in Clio award winning ads. Although, the significance of this particular hypothesis is not less than .05
it is not far from it (.065). This result can be considered a trend and could be explored with a larger sample size.

As for the dimension of uncertainty avoidance, hypothesis five predicted that Latin American Clio spots would demonstrate higher uncertainty avoidance than the ads from the United States. The results found for this were not statistically significant. Thus, hypothesis five was not supported.

The sixth hypothesis theorized, “Latin American Clio award winning ads will be different from U.S. Clio award winning ads based on executional variables” (Stewart and Furse, 1986; Marshall, 2006). The results found five variables significantly significant. Therefore there are differences between the U.S. and Latin America in terms of presence of beautiful characters, visual reinforcement through words, dominant appeals, presence of culture specific language and absence of culture specific product.

Comparing the Results to the Literature

Although the results for the first five hypotheses were found to be statistically insignificant, the data does provide information that can be used for future research studies in terms of cultural differences. When looking back at the literature reviewed for this study and the results that were found, certain aspects stand out as possible reasons for the lack of significance. The dimension of femininity may not have been reflected as strongly because of the Latin American ideology of “machismo” (Owen & Scherer, 2002). Another area that the literature review touched on was geography and the differences between the countries that form the Latin American community. For example, the Southern cone countries originally spawned from European colonists therefore these countries may demonstrate more European dimensions of culture, whereas, Mexico and Puerto Rico are more closely related to the United States
(Lenartowicz & Johnson, 2003). Even though the reasons of history, geography and ideology could explain the insignificance of the results Davis (1969) originally warned his readers to beware of generalizations, which is an important factor to remember in this research study. It is also important to note that Hofstede’s (1980) dimensions of culture are broad and can be viewed in a subjective manner making it difficult for coders to decipher a dimension in an advertisement.

**Limitations**

For all intents and purposes a content analysis was the most appropriate research design for this study however, there were a few limitations that need to be mentioned. Due to the fact that a content analysis is based on nominal scales and qualitative judgments it is difficult to ensure reliability, validity or objectivity (Perreault & Leigh, 1989). Another limitation to be aware of was the language barriers. Since the Clio awards are international some of the ads utilized the native language of their country of origin, therefore the full meaning of the ad was lost on those judges who were unfamiliar with certain languages.

The sampling frame for this study included 268 Clio awards from the years 1995 through 2004. The 1997 Clio awards did not take place and the 2002 Clio awards tape was unavailable for this study. A few limitations arose from this sampling process. The first was that the sampling frame was limited to the tapes that were available through the University of Florida’s advertising department. Since these tapes were hunted down the quality was poor and certain years were unavailable. Another problem was the over representation of the United States during the eight year period. The United States accounted for 141 spots out of 268. The large U.S. sample size and the small overall sample size made it difficult to acquire data on certain countries. It is possible that a bias
towards the United States may have occurred, where either the majority of the judges were representing the U.S. or more U.S. agencies submitted entries to the award program. Whichever the case may be the sample size in general caused some difficulties in the research process.

Since content analysis is a descriptive method the small sample size (N=268) makes it difficult for a theoretically sound conclusion to be drawn (Taylor, Miracle & Wilson, 1997). The use of content analysis also makes it difficult to uncover true readings of cultural values (e.g. Hofstede’s (1980) dimensions of culture), which are often buried within the message because of the use of manifest content (Caillat & Mueller, 1996). That said the questions derived from the Stewart and Furse (1986) study and Marshall (2006) used to conduct the content analysis for this study could only touch on service information. In order for more conclusive results to be found future research must be conducted that takes a more in-depth look at the information than content analysis has the ability to do.

**Future Research Recommendations**

The lack of statistical significance in the five hypotheses does not mean that the information accumulated was useless. Hypothesis six discusses five areas where statistical significance was found. It was found that beautiful characters were more likely to be present in Latin American ads than U.S. ads another set of data discovered that Latin American Clio award winning ads utilized visual reinforcement through words more than U.S. ads. The dominant appeal of “product reminder as main message” was more likely to be employed by U.S. ads than Latin American spots, while the dominant appeals of welfare and hedonism showed up more often in Latin American Clio award winning ads. Two more questions resulted in statistically significant numbers; presence
of culture specific language and presence of culture specific product. The presence of
culture specific language was exercised more often in the U.S. Clio award winning ads
than in the Latin American ads. However, culture specific products were more often
advertised in Latin American Clio award winning advertisements than in U.S. spots.
These results as well as the information on Hofstede’s (1980) dimensions of culture can
be used to grow future research on cultural comparisons between the United States and
Latin America. For example, future researchers could look at why appeals of hedonism
and welfare are more predominant in Latin America or why beautiful characters are more
likely to appear in Latin American ads than U.S. ads. The information on culture specific
language could be used to investigate the difficulties that may arise when marketing to a
culture that has many variations in language, like Latin America. Even the results for
Hofstede’s (1980) dimensions of culture can be used as an impetus for looking for
advertising award programs that may acknowledge more culturally specific ads than the
Clio awards, which are known for creativity.
APPENDIX A
CODE BOOK

A) Visual Devices

V11. Scenic Beauty – Does the commercial present striking scenes of natural beauty? (mountains, flowing streams)

V12. Beautiful Characters – Does the commercial present one or more strikingly beautiful people?

V13. Visual Display of Graphs/Charts – Does the commercial use graphics or charts as part of its presentation?

V14. Visual Reinforcement of commercial message through words – Literal words on the screen used to reinforce some characteristic of the product or part of the commercial message. Ex. “50% Stronger” or “3 out of 4 doctors recommend”

V15. Visual Display of Logo – There is a visual picture of the logo in the commercial.

B) Commercial Appeals or Selling Propositions

V16. What is the dominant commercial appeal or selling proposition?

1. Attributes or ingredient as main message – A major focus of the commercial is to communicate something about how the product is made or the ingredients. Ex. Toothpaste containing fluoride.

2. Product performance or benefit as main message – A major focus of the commercial is to communicate what the product does or how to use it. Ex. Whiter teeth.

3. Psychological or subjective benefits – A major focus of the commercial is to communicate hidden or non-provable benefits of having/using the product. Ex. You will be more popular/confident/sexy.

4. Product reminder as main message – A product or package is the primary message rather than any specific attribute/benefit.

5. Sexual Appeal – A main focus of the commercial is on sexual cues.

6. Comfort Appeal – A main focus of the commercial is on cues appealing to creature comforts. Ex. Soft chairs, cool climate.

7. Safety Appeal – A main focus of the commercial is on cues appealing to being free from fear or physical danger. Ex. Safety alarms.

8. Enjoyment Appeal - A main focus of the commercial is on enjoying life to the fullest; good food and drink and so on.
9. Welfare Appeal - A main focus of the commercial is on caring or providing for others. Ex. Gift giving.
10. Social Approval - A main focus of the commercial is on belonging, winning friends, obtaining approval of others.
11. Self Esteem or Self Image - A main focus of the commercial is on feeling better about oneself, improving oneself, being a better person.
12. Achievement - A main focus of the commercial is on obtaining superiority over others, getting ahead, winning.
13. Excitement/Variety - A main focus of the commercial is on adding excitement, thrills, variety to life. Avoiding boredom.

C) Commercial Format

V17. What is the dominant format of the commercial?
1. Vignette – A series of two or more stories that can stand alone. No continuing storyline, but several independent stories which may convey the same message. Multiple interviews would be an example.
2. Slice of Life – Interplay between two or more people that portray a conceivable real life situation. There is continuity of action.
3. Testimonial by product user – One or more individuals recounts his or her satisfaction for the product advertised or the results of using the product advertised. For example Bill Cosby for Jell-O.
4. Endorsement by celebrity/authority – One or more individuals or organizations advocates or recommends the product but does not claim personal use or satisfaction.
5. Demonstration of product in use or by analogy – A demonstration of product in use, for example – a man shaving in a commercial for shaving cream; women applying make up. A demonstration of the use of the product, benefit, or product characteristic by an analogy or device rather than actual demonstration, as in the case of dipping chalk into a beaker of fluoride to demonstrate how fluoride is to be absorbed by the teeth.
6. Demonstration of results of using a product – Demonstration of the outcome of using the product. For example, shining floors and bouncing hair.
7. 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.
8. Animation/Cartoon/Rotoscope – The entire commercial or some substantial part is animated. For example the Keebler Elves. Rotoscope is a combination of real life and animation on the screen at the same time. For example the Trix Rabbit.
9. Photographic Stills – The use of photographic stills in part of the commercial. These may be product shots, settings, or models.
10. 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 viewers’ emotional/sensory involvement.
11. Commercial written as a serious drama – The commercial is written as a stage play, melodrama, or tragedy.

12. Fantasy/Exaggeration/Surrealism – Use of animation or other visual devices instead of a realistic treatment to suspend disbelief or preclude literal translation on the part of the viewer.

13. Problem & Solution – An attempt to define or show a problem, then indicate how the product eliminates or reduces the problem. Example foot odor.

14. Interview – An interview, question/answers is the primary vehicle in the commercials. Example – Rolaids “How do you spell relief”?

D) Typology of Broadcast Commercial Message

V18. Informational/Rational or Transformational/Image/Emotional

1. Informational/Rational – Primary focus is on information or facts about the brand or product presented in some logical way to suggest some reason for purchasing the brand or product. Ex. Business to Business ads.

2. Transformational/Image/Emotional – Primary focus is on creating an image or mood. Sometimes these ads are referred to as “soft sell” ads. Usually, but not always, there is little or no information or content present in the sense of facts about the brand or product.

E) Commercial Setting

V19. Where is the dominant commercial setting?

1. Indoors – Is the commercial setting or significant part of it indoors or in other man made structures? Ex. Kitchens, garages, offices, stadium, airplanes.

2. Outdoors – Is the commercial setting or significant part of it outdoors? Ex. Mountains, rivers, beaches, backyard, gardens.

3. No setting – There is no particular setting for the commercial.

V20. Where is the commercial setting?

1. Urban apartment/housing – A significant portion of the commercial is set in a home or apartment in a highly populated area. Ex. A house in a large neighborhood or city.

2. Rural apartment/housing – A significant portion of the commercial is set in a home or apartment in a sparsely populated area. Ex. A house in the middle of nowhere.

3. Office/business - A significant portion of the commercial is set in an office building or business location. Ex. A boardroom meeting.

4. Restaurant - A significant portion of the commercial is set in a place where food is served.

5. Obvious landmark - A significant portion of the commercial is set at a well-known landmark. Ex. The Eiffel Tower.
7. Mountainous area - A significant portion of the commercial is set on or near a mountainous region. Ex. A snowy peak with skiers.
8. Desert area - A significant portion of the commercial is set in a sandy, barren region. Ex. The Sahara.
9. Beach/lake area - A significant portion of the commercial is set on or near water. Ex. People fishing on a lake.
10. Other – Insert location if none of the above applies.

F) Music

V21. Presence or absence of music – Is music present in the commercial in any format.

V22. Presence of absence of culture specific music – Is the music that is present representative of the culture of origin. Ex. African drums.

G) Commercial Tone/Atmosphere

V23. Predominant Tones - Examples
3. Warm and caring – Jif Peanut Butter “Choosy Moms Choose Jif”
5. Wholesome/healthy – Food that’s “good for you”.
7. Conservative/Traditional/Nostalgic – Many black and white or sepia tones.
10. Somber/serious – Many PSA’s – “Don’t let friends drink and drive”.
12. Glamorous – High fashion, make up, alcohol.
13. Humorous – Bud Light “Real Men of Genius”.

H) Comparisons

V24. Direct comparison with other products
1. Yes – Comparison is direct or obvious in nature. Example – Coke and Pepsi, Crest and Colgate. Or example “that other cleaner….”
2. No – No comparison is made. Product stands alone.

I) Languages (Spoken)

V25. Presence or absence of culture specific language
1. **Presence** – Any spoken word in the commercial is in the language native to the region/country that it is shown in. Example – Japanese ad for Coke is spoken in Japanese.
2. **Absence** – A ‘globalized’ ad. Every commercial shown regardless of location is in the same language. Example – The same exact Coke commercial spoken in English is shown in Japan, China, Latin America, and Europe.
3. **Cannot code** – There is no spoken word in the commercial.

**J) Characters**

V26. Who is the dominant character being shown in the ad?

1. **Professional male** – Dominant character is a male businessman, doctor, lawyer, etc.
2. **Professional female** – Dominant character is a female businesswoman, doctor, lawyer, etc.
3. **Entertainer male** – Dominant character is a famous male actor, singer, or performer.
4. **Entertainer female** - Dominant character is a famous female actress, singer, or performer.
5. **Sports star male** – Dominant character is a famous male sports personality.
6. **Sports star female** - Dominant character is a famous female sports personality.
7. **Supermodel male** – Dominant character is a well-known male supermodel.
8. **Supermodel female** - Dominant character is a well-known female supermodel.
9. **Model male** – Dominant character is a “good looking”, unknown, male actor. (Axe)
10. **Model female** – Dominant character is a “good looking”, unknown female actress. (Ice Breakers Gum)
11. **Elderly male** – Dominant character is an elderly man.
12. **Elderly female** - Dominant character is an elderly woman.
13. **Child** – Dominant character is a child presumably under 12 years old.
14. **Teenager** – Dominant character is a teenager presumably 13-19 years old.
15. **Young adult** – Dominant character is a young adult/college student presumably in their 20s.
16. **Mother** – Dominant character is a female playing a motherly/matriarchal role.
17. **Father** – Dominant character is a male playing a fatherly/patriarchal role.
18. **Real-life male** – Dominant character is a “real guy” on the streets. Ex. Interview.
19. **Real-life female** - Dominant character is a “real girl” on the streets. Ex. Interview.
20. **Cartoon** – Dominant character is animated.
21. **Not applicable** – No human/cartoon characters.
K) Localization

V27. Is the product culture specific?

1. Yes – The product is designed for a specific cultural market. An example is shampoos or hair care products designed specifically for “Women of color”.
2. No – The product is universal and can be used by anybody. Example – Coke.

L) Hofstede’s Dimensions of Culture

V28. Individualism/Collectivism

1. Highly individualistic – The commercial exudes an air of individualism, self-preservation, and people looking after themselves only. Examples include the “lone” runner/winner in a Nike ad, and “An Army of One”.

2. Highly collectivist – The commercial exudes an air of strong group mentality. It is very “we” oriented and members of the group make decisions on what would be best for the group/culture/country as a whole. Examples include many PSA’s that explain “when you do your part, we all succeed.”

V29. Masculine/Feminine

1. Highly Masculine – The commercial’s dominant values are achievement and success. Achievement and status is highly regarded. Examples include winning, the big fast sports cars for status symbol, being “the best”.

2. Highly feminine – The commercial’s dominant values are nurturing, caring, warm, and quality of life. There is no competition. Examples include “it’s okay if you are not the winner or the best…”

V30. Long term orientation/Short term orientation

1. Highly long term – The commercial’s dominant values are perseverance, reverence for nature, and harmony of man with nature. Examples include Confucian values in Asian societies.

2. Highly short term – The commercial’s dominant values include a focus on favors, gifts, current stability, and one’s immediate gratification. Examples include “Hungry? Gotta eat!”

V31. Power distance
1. Strongest power distance – The commercial’s dominant values are having a social hierarchy and knowing one’s place. Acceptance of authority comes naturally. Examples include a strict boss and a subservient employee.

2. Weakest power distance – There is no social hierarchy and authority has a negative connotation.

V32. Uncertainty Avoidance

1. Strongest UAI – The commercial’s dominant values include avoidance of the ambiguous and uncertain situations. Examples include commercials that show rules, structure, and formality to life.

2. Weakest UAI – The commercial’s dominant values include as few social ‘rules’ as possible and ritualistic behavior is not present. The commercial can use competition or conflict because they are not seen as threatening. Examples include direct comparison advertisements such as “The Pepsi Challenge”.
APPENDIX B
CODE SHEET

Clio Award-Winning Advertisements and Dimensions of Culture

V1. Case ID #_______  V2. Coder initials_______

V3. Ad Title___________________________________________________

V4. Brand_____________________________________________________

V5. Agency Name______________________________________________

V6. Country of Origin____________________________________________

V7. Color (1) All Color (2) B&W (3) Mixed

V8. Award level (1) Grand (2) Gold (3) Silver (4) Bronze

V9. Award Year
1. 2005 6. 1999
2. 2004 7. 1998
5. 2000

V10. Award Category
1. Agriculture/Industrial/Building
2. Alcoholic Beverages
3. Apparel and Accessories
4. Automobiles and Vehicles
5. Beauty Aids
6. Beer
7. Carbonated Beverages
8. Non-carbonated Beverages
9. Breakfast Foods
10. Business Products
11. Children’s Products
12. Computer and Related (for business or personal)
13. Consumer Electronics
14. Cosmetics
15. Credit or Debit Cards
16. Delivery Systems and Products
17. Entertainment
18. High Fashion
19. Fast Food and Restaurant
20. Financial Services or Products
21. General retail/E-tail
22. Health Aids and Over the Counter Products
23. Health Aids Prescription Products
24. Health and Medical Products and Services
25. Hotels/Resorts
26. Household Durable Products
27. Internet Services
28. Leisure Products
29. Package Food
30. Personal Care Products
31. Pet Care
32. Professional Services
33. Real Estate
34. Self Care: Body
35. Snacks/Desserts
36. Telecom Services
37. Transportation
38. Travel/Tourism
39. Public Service Announcements

A) Visual Devices

V11. Scenic Beauty
  1. Presence
  2. Absence
  3. Can not code

V12. Beautiful Characters
  1. Presence
  2. Absence
  3. Can not code

V13. Visual Display of Graphs/Charts
  1. Presence
  2. Absence
  3. Can not code

V14. Visual Reinforcement of commercial message through words
  1. Presence
  2. Absence
  3. Can not code

V15. Visual Display of Logo
  1. Presence
  2. Absence
  3. Can not code

B) Commercial Appeals or Selling Propositions

V16. What is the dominant commercial appeal or selling proposition?
  1. Attribute or ingredient as the main message
  2. Product performance or benefit as the main message
  3. Psychological or subjective benefit as the main message
  4. Product reminder as main message
  5. Sexual appeal
  6. Comfort appeal
  7. Safety appeal
8. Enjoyment appeal
9. Welfare appeal
10. Social approval
11. Self-esteem or self-image
12. Achievement
13. Excitement, variety

C) Commercial Format

V17. What is the dominant format of the commercial?
   1. Vignette
   2. Slice of life
   3. Testimonial by product user
   4. Endorsement by a celebrity or authority
   5. Demonstration of product in use
   6. Demonstration of results of using the product
   7. Comedy or Satire
   8. Animation/Cartoon/Rotoscope
   9. Photographic stills
   10. Creation of mood or image as dominant element
   11. Fantasy/exaggeration/surrealism as dominant element
   12. Problem and solution (before/after presentation)
   13. Interview (person on the street or elsewhere)

D) Typology of Broadcast Commercial Message

V18. Informational/Rational OR Transformational/Image/Emotional
   1. Informational
   2. Transformational

E) Commercial Setting

V19. Where is the dominant commercial setting?
   1. Indoors
   2. Outdoors
   3. Other
   4. No setting

V20. Where is the commercial setting
   1. Urban apartment/housing
   2. Rural apartment/housing
   3. Office/business setting
   4. Restaurant
   5. Obvious landmark
   6. Green pasture
   7. Mountainous area
8. Desert
9. Beach/lake area
10. Other
11. Not applicable

F) Music

V21. Presence or absence of music
   1. Presence
   2. Absence

V22. Presence or absence of country specific music
   1. Presence
   2. Absence

G) Commercial tone and atmosphere

V23. (Please select the predominant tone)
   1. Cute/adorable
   2. Hard sell
   3. Warm and caring
   4. Modern/contemporary
   5. Wholesome/healthy
   6. Technological
   7. Conservative/traditional/nostalgic
   8. Happy/fun-loving
   9. Cool/laid-back
  10. Somber/serious
  11. Uneasy/tense
  12. Glamorous
  13. Humorous
  14. Rough/rugged

H) Comparisons

V24. Is there a direct comparison with other products?
   1. Yes
   2. No

I) Languages

V25. Presence or absence of culture specific language
   4. Presence
   5. Absence
   6. Cannot code.
J) Characters
V26. Who is the dominant character being shown in the ad?

22. Professional male
23. Professional female
24. Entertainer male
25. Entertainer female
26. Sports star male
27. Sports star female
28. Supermodel male
29. Supermodel female
30. Model male
31. Model female
32. Elderly male
33. Elderly female
34. Child
35. Teenager
36. Young Adult
37. Mother
38. Father
39. Real-life male
40. Real-life female
41. Cartoon/Animated
42. Not applicable

K) Localization

V27. Is the product culture specific?
  3. Yes
  4. No

L) Hofstede’s Dimensions of Culture

V28. Presence of Individualism?
  1. Yes
  2. No

V28b. Presence of Collectivism?
  1. Yes
  2. No

V29. Presence of Masculinity?
  1. Yes
  2. No

V29b. Presence of Femininity?
  1. Yes
  2. No

V30. Presence of Long term orientation?
  1. Yes
  2. No
V30b. Presence of Short term orientation?
   1. Yes
   2. No

V31. High power distance present?
   1. Yes
   2. No

V31b. Low power distance present?
   1. Yes
   2. No

V32. High uncertainty avoidance present?
   1. Yes
   2. No

V32b. Low uncertainty avoidance present?
   1. Yes
   2. No

Notes:
REFERENCES


BIOGRAPHICAL SKETCH

Scarlett Rosier never planned to receive her master’s degree, nor did she plan on spending more than four years at the University of Florida, but that was five years ago. She is unsure where she wants to begin her career and is open to suggestions. Until she is gainfully employed she will be spending time with her amazing horse Lavish, enjoying the company of her best friends and feeding the travel bug.